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THE CANADIAN PHILATELIST

January/February 2021 janvier/fevrier- VOL. 72 ◆ NO. 1

LE PHILATÉLISTE CANADIEN

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THE BATTLE OF THE POSTMARKS AND STAMPS**

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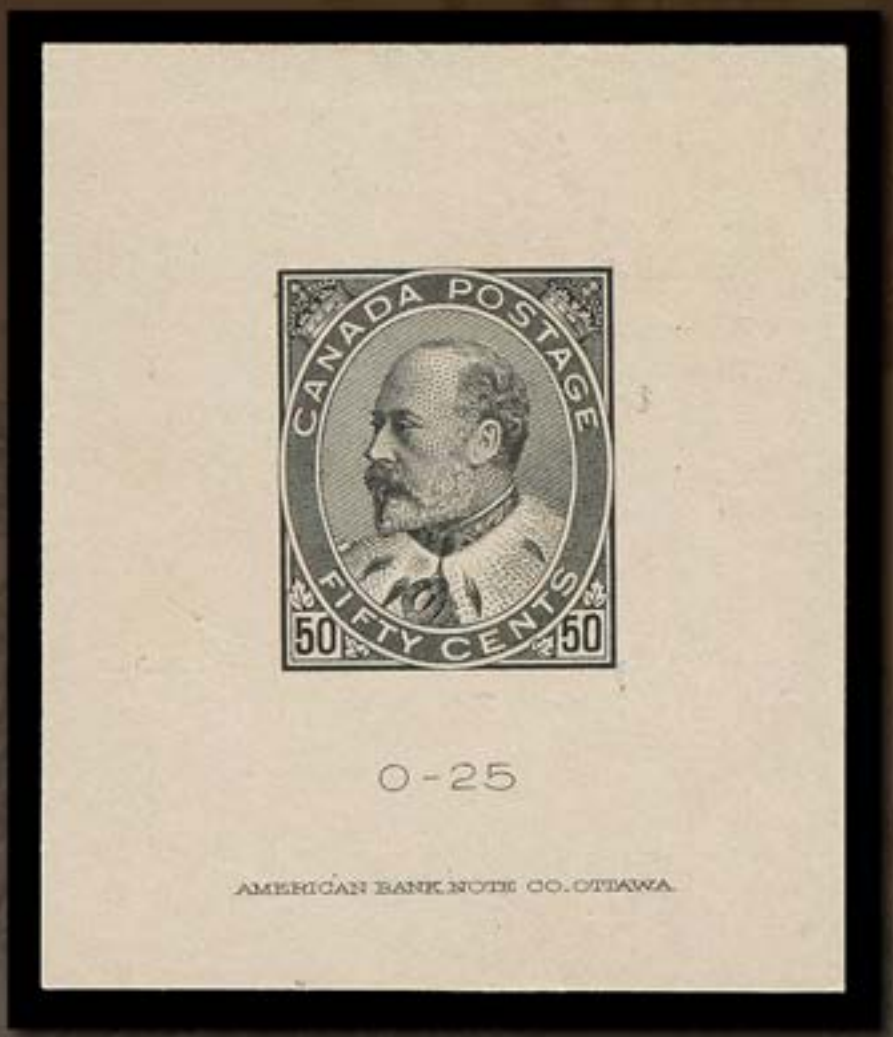

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THE ROYAL PHILATELIC SOCIETY OF CANADA
LA SOCIÉTÉ ROYALE DE PHILATÉLIE DU CANADA

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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Canada

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PRESIDENT'S PAGE

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

LA PAGE DU PRÉSIDENT

Welcome to 2021. May it be a happy and healthy year for you. 2021 marks changes in the publication format of *The Canadian Philatelist*. First, four issues will be in paper form and two will be in electronic/digital format. Second, each issue will be reduced from 64 pages to 48 pages. Third, my President's Messages will be shorter with more content inserted into the RPSC monthly newsletter.

Why the changes? The RPSC Board deliberated for some months about the continued paper format. A subcommittee was struck to examine ways to cut costs pertaining to the publication without compromising its quality. Various alternatives were considered including six digital issues and paper issues with fewer pages. The method chosen is that for 2021.

The RPSC Board is continuing to consider how to increase RPSC revenues and cut costs without raising member dues. I have written for some time about the RPSC financial situation, including the reduction of the federal grant which subsidizes the publication of *The Canadian Philatelist*. Action was required to prevent a continuing annual deficit. If any one of you can help with ideas regarding securing federal grants and private sector funding/sponsorship that would be appreciated.

The RPSC Board wants to continue to deliver its member benefits and has begun rolling out virtual seminars regarding various aspects of philately. The first virtual national philatelic exhibition in Canada will take place in early 2021. Plans are still currently in place to hold the Royal/Royale 2021 in Peterborough, Ontario in June 2021, COVID permitting.

Keep safe and healthy. Watch for the monthly eNewsletter for more developments. ✉

Bienvenue en 2021. Puisse cette année vous apporter le bonheur et la santé. L'année 2021 marque un changement de format de publication du *Philatéliste canadien*. Premièrement, quatre numéros paraîtront en format papier et deux en format électronique/numérique. Deuxièmement, chaque numéro sera réduit de 64 pages à 48 pages. Troisièmement, mes messages du président seront raccourcis et davantage de contenu sera publié dans l'infolettre mensuelle.

Pourquoi ces changements? Le conseil d'administration de La SRPC a débattu pendant quelques mois au sujet de la continuité de l'usage du format papier. Un sous-comité a été mis sur pied en vue d'examiner les façons de réduire les coûts inhérents à la publication sans en compromettre la qualité. Diverses solutions ont été prises en compte, dont six éditions numériques et des éditions papier ayant un nombre inférieur de pages. C'est la méthode choisie pour 2021.

Le conseil d'administration de La SRPC continue de se pencher sur la façon d'augmenter les revenus de la Société et de réduire les coûts sans avoir à augmenter la cotisation des membres. J'ai écrit à quelques reprises au sujet de la situation financière de La SRPC, notamment, sur la réduction de la subvention fédérale dédiée à la publication du *Philatéliste canadien*. Il fallait agir pour prévenir un déficit annuel permanent. Si certains d'entre vous peuvent fournir une aide en soumettant des idées pour l'obtention de subventions fédérales et de financement ou de soutien du secteur privé, elle serait bienvenue.

Le conseil d'administration de La SRPC souhaite continuer d'accorder des avantages à ses membres et a commencé à organiser divers séminaires portant sur des aspects variés de la philatélie. La première exposition philatélique virtuelle au Canada aura lieu au début de 2021. Les plans sont toujours en vigueur pour tenir ROYAL*2021*ROYALE, à Peterborough, Ontario, en juin 2021, si la situation relative à la COVID le permet.

Soyez prudents et portez-vous bien. Surveillez l'infolettre mensuelle pour d'autres nouvelles. ✉

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Or, call or write The RPSC offices for a paper application. See page 4 of this issue for contact details.

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

Ou, appelez ou écrivez aux bureaux de La SRPC pour obtenir un formulaire papier. Vous trouverez les coordonnées à la page 4 du présent numéro.

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EDITOR'S NOTES

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

NOTES DU RÉDACTEUR

A FRESH LOOK

My first interest in stamp collecting was the stamps of the United States, although this has waned a bit in recent – too many other philatelic interests!

Like many collectors, I'm sure, I simply mounted my stamps in my Scott *National* stamp album without really looking too closely at individual stamps. At the time it was more important to fill every space on the page and watch the pages fill up.

The collection evolved over the years in different ways. For a time, I would pick up new issues on frequent family trips to Grand Forks or Fargo, North Dakota. At other times I would fill in some 'older' (1930's–1950's) spots by contacting different dealers who advertised in *Linn's Stamp News*.

For a time, I enjoyed the plate number coil varieties and had a great time creating my own website and album pages for this speciality, and then finding used singles in mission mixtures. Wow, the good 'ol days.

Let us step forward from the early 1980's (when I last worked on the US collection with some passion) to today.

During this COVID-19 pandemic I thought it would be a good time to start scanning my USA collection so that I could have the images available for any future needs.

To save time, I would lay out an album page worth of stamps on the scanner (removing the individual stamps from the pages/mounts as this gives a far, far better scanning result) and scanning the groups of stamps together. After the initial scanning of all of the pages, individual stamps were copied/pasted into separate files and saved by the Scott number. As time permits I then "tweak" each individual stamp image (straighten, crop, etc.). Going to be a fun project over the coming months.

While doing the initial scans, page by page, I noticed something about a group of stamps from the late 1950's. Several stamps, issued over a number of years, had a similar look and theme. I don't recall noticing this common design/theme before.

UN REGARD NEUF

Mon intérêt premier en matière de collection de timbres s'est porté sur les États-Unis, bien qu'il ait un peu décliné récemment - trop de champs d'intérêt philatélique diversifiés.

Comme bien des collectionneurs, j'en suis sûr, j'ai simplement monté mes timbres dans l'album Scott *National* sans trop les examiner individuellement. À l'époque, il était plus important de garnir chaque emplacement en regardant la page se remplir.

La collection a évolué de différentes façons au fil des ans. Parfois, j'acquerrais de nouvelles émissions de timbres lors de nos fréquents voyages familiaux à Grand Forks ou à Fargo dans le Dakota du Nord. D'autres fois, je remplissais quelques « vieux » espaces (1930-1950) en prenant contact avec divers marchands qui passaient des annonces dans le *Linn's Stamp News*.

Pendant un certain temps, j'aimais les variétés de timbres en roulette portant un numéro de planche et j'avais beaucoup de plaisir à créer mon propre site web et mes pages d'album pour cette spécialité et ensuite, trouver des timbres individuels usagés dans des mélanges de missions. Ah! Le bon vieux temps!

Faisons un bond en avant à partir des années 1980 (quand j'ai travaillé pour la dernière fois sur la collection des É.-U. avec passion) jusqu'à aujourd'hui.

Donc, durant la pandémie de COVID - 19 actuelle, j'ai pensé que le moment était venu de commencer à numériser ma collection des É.-U. afin de l'avoir en images pour mes besoins futurs.

Pour économiser du temps, j'étalais la valeur d'une page d'album de timbres sur l'appareil (j'enlevais chaque timbre de sa page ou de son support, ce qui de loin donne un meilleur rendu) et je numérisais les groupes de timbres ensemble. Après la numérisation initiale de toutes les pages, je copiais et collais chaque timbre dans des fichiers séparés et les enregistrais sous leur numéro Scott. Quand le temps le permettait, « j'ajustais » chaque image individuelle de timbre (redresser, couper, etc.). Un projet qui promettait d'être amusant pour les prochains mois.

Alors que j'effectuais les numérisations initiales, page à page, j'ai remarqué quelque chose au sujet d'un groupe de timbres de la fin des années 1950. Plusieurs timbres émis au cours d'un certain nombre d'années avaient la même apparence et le même thème. Je ne me souvenais pas avoir remarqué ce motif ou thème commun avant.

I went to my philatelic library and pulled out *United States Postage Stamps 1847–1967*, produced by the United States Post Office Department in 1968. I had paid a whole $2 for it at a book sale held at Polo Park mall, in west Winnipeg many years ago.

I looked up the 3-cent Wildlife Conservation stamp of 1957 (Scott 1098), the first of the five stamps that caught my eye. The five stamps were issued between 1957 and 1961. This was the time period when multi-coloured stamps in the United States became more commonplace.

In the book, the description of the Wildlife Conservation stamp said it was the "fourth in the series being issued to emphasize the importance of wildlife conservation in America."

The *fourth* stamp. What? I thought this was the *first* in a series, not the fourth. A closer look at the book did provide the information about the earlier stamps, and an even further look at the stamps I scanned showed a couple of more recent issues that were conservation-related.

What a great insight to some of the stamps that I had not really looked at too closely some 50 years ago as I was transferring my collection from a Minkus *All American* album to the Scott *National* album (I remember running home from school to transfer a few pages at a time over the lunch hour, then running back to school!).

Perhaps, as we start this new year, you too will spot something in your collection that you hadn't noticed before. ✉

Je suis donc allé consulter ma bibliothèque philatélique et j'ai sorti le *United States Postage Stamps 1847–1967*, produit par le département américain de la Poste en 1968. Il m'avait coûté un gros deux dollars dans une vente de livres au centre commercial Polo Park, de Winnipeg Ouest, il y a bien des années.

Je me suis penché sur le timbre de 3 ¢ sur la conservation de la faune, de 1957 (Scott 1098), le premier des cinq timbres qui ont attiré mon regard. Ces cinq timbres ont été émis entre 1957 et 1961, époque à laquelle les timbres multicolores sont devenus monnaie courante aux États-Unis.

Dans le livre, la description du timbre sur la conservation de la faune précisait qu'il s'agissait du « quatrième de la série émise pour mettre l'emphase sur l'importance de la conservation de la faune en Amérique ».

Le *quatrième*? Quoi? Je croyais qu'il s'agissait du *premier* d'une série et non du quatrième. En fait, une observation plus approfondie du livre a confirmé l'information sur les timbres précédents et un examen encore plus approfondi des timbres que j'avais numérisés a dévoilé quelques émissions plus récentes reliées à la conservation.

Tout un éclairage sur des timbres que je n'avais jamais vraiment regardés de près il y a quelque cinquante ans quand je transférais ma collection d'un album *All American* de Minkus à l'album *National* de Scott (je me rappelle que je courais de l'école à la maison pour transférer quelques pages à la fois pendant la pause-midi avant de repartir en courant vers l'école!).

Peut-être, alors que nous entamons la nouvelle année, remarquerez-vous, vous aussi, quelque chose dans votre collection que vous n'aviez pas vue avant. ✉

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TCP MASTHEAD 30TH ANNIVERSARY

BY MICHAEL MADESKER, FRPSC, RDP

This past December was the 72nd anniversary of my membership in The Royal. It was, in those days, named The Canadian Philatelic Society. The current pandemic situation, with modified isolation in my Senior's Residence, is quite conducive to reviving old memories. Philately, which has been a great part of my life, is a fertile ground for it.

Conventions, exhibitions (both, STAMPEX and CAPEX) were part of my life. Thanks to the indulgence of my family and employers, I was able to participate in most of these events. Adding to it, service to RPSC and FIP will complete the picture. Now, back to a few memories which affect RPSC.

The honorific "Royal" was granted to the Society during the presidency of Dr. Mac Geldert (1958-1967). A colourful individual: anaesthetist, pioneer broadcaster (CKOC in Ottawa) and outstanding philatelist who was known for his Pence collection. The title, indicating Royal Patronage, was granted to the Society for its contributions to the life of the Canadian society. A standing we are still maintaining. (see the May-June 2019 issue for an article on the 60th anniversary of this event.)

The modernized logo of The Royal was created during the tenure of Harry Sutherland, 1968-1978. It evolved from much discussion. Replacing the venerable, unofficial beaver was a hard decision to make. The Committee, composed of Harry, Vinnie Greene and Ken Rowe - old, grizzly bear-collectors - felt that we needed a symbol which was easily recognizable and at the same time our advances with the times. It became a respected and durable representation of our advances.

The Society, due to the size of Canada, had membership spread far and wide. Its main medium of connectivity were *The Canadian Philatelist*, conventions held in various areas, and sporadic exhibitions. The main obsta-

TRENTIÈME ANNIVERSAIRE DU BLOC-GÉNÉRIQUE DU *PHILATÉLISTE*

PAR MICHAEL MADESKER, FSRPC, RDP

Décembre dernier a couronné mon 72e anniversaire d'adhésion à La Royale. À cette époque, elle s'appelait *The Canadian Philatelic Society*. La pandémie actuelle et l'isolement relatif qu'elle a entraîné dans ma résidence pour personnes âgées avaient tout ce qu'il fallait pour raviver les vieux souvenirs. La philatélie, qui a occupé une bonne partie de ma vie, est un terreau fertile pour cela.

Les congrès et les expositions (STAMPEX et CAPEX) faisaient partie de ma vie. Grâce à l'indulgence de ma famille et de mes employeurs, j'ai pu participer à la plupart de ces activités. Si on y ajoute le service à La SRPC et à la FIP, le tableau est complet. Voici maintenant, quelques souvenirs liés à La SRPC.

Le titre honorifique « Royale » a été conféré à la société pendant la présidence de Mac Geldert (1958-1967). Un personnage coloré : anesthésiste, pionnier de la radio (CKOC, à Ottawa) et remarquable philatéliste connu pour sa collection *Pence*. Le titre indiquant le soutien royal fut accordé à La Royale pour sa contribution à la vie de la société canadienne. Une position que nous maintenons toujours. (Voyez le numéro de mai-juin 2019 pour lire un article sur le 60e anniversaire de cet événement.)

Le logo moderne de La Royale a été créé sous le mandat de Harry Sutherland, 1968-1978. Il a émergé de nombreuses discussions; le remplacement du vénérable et non officiel castor s'étant avéré une décision difficile. Le comité, composé de Harry, Vinnie Greene et Ken Rowe, de vieux grizzlys de collectionneurs, sentait le besoin d'un symbole à la fois facile à reconnaître et représentatif de nos avancées dans le temps. Il est devenu un symbole respecté et durable de ces avancées.

Les adhésions à la Société, en raison de la taille du Canada, se sont étendues de long en large d'un immense territoire. Ses principaux outils de connectivité ont été *Le philatéliste ca-*

cle to growth, besides distance, was language. A concept which was fostered by Canada Post that treated The Royal and Philatélie du Quebec as two National societies. There was a dialogue and cooperation between the two entities but the gap needed closing.

The first such move took place in 1990, by Michael Madesker, during the presidency of James Kraemer, 1986-1990, when on his suggestion the Post Office mailed membership applications, of both official Societies, with its literature to subscribers. The number of applications from Quebec was overwhelming.

The success of this mailing prompted the incoming President, Michael Madesker, 1991-1993, to contact the Philatélie with a proposal of joining hands in a cooperative exercise. Their representative, Richard Gratton, worked out a mutual exchange of articles in our respective magazines. The project was maintained by Gratton, Madesker and our Editor, Steve Thorning.

The importance of these efforts was to firmly establishing The Royal as the National Society of Canada. It is, as such, recognized by the FIP. Our first "showing the flag" was the bilingual masthead of *The Canadian Philatelist/ Le philatéliste canadien* with the January-February 1991 *TCP*.

With this issue, we mark the 30th anniversary of our bilingual masthead. ✉

nadien, les congrès, tenus à divers endroits, et les expositions sporadiques. Le principal obstacle à sa croissance, en dehors de la distance, a été la langue. Postes Canada concevait La Royale et Philatélie du Québec, comme deux sociétés nationales. Il y avait un dialogue et de la coopération entre les deux entités, mais il fallait combler un fossé.

Le premier pas à cet égard a été fait en 1990 par Michael Madesker durant la présidence de James Kraemer, 1986-1990, quand, à sa suggestion, des demandes d'adhésion aux deux sociétés ont été envoyées dans les publications transmises aux abonnés. Le nombre de demandes d'adhésion du Québec était impressionnant.

Le succès de cette initiative a incité le président entrant, Michael Madesker, 1991-1993, à prendre contact avec Philatélie pour une proposition de travail conjoint dans un exercice coopératif. Leur représentant, Richard Gratton, a organisé un échange mutuel d'articles dans nos revues respectives. Le projet a été dirigé par Michael Madesker, Richard Gratton et notre rédacteur en chef, Steve Thorning.

Ces efforts ont été importants pour établir fermement La Royale en tant que société nationale du Canada. Elle est reconnue comme telle par la FIP. Notre première « levée de drapeau » a été le bloc-générique bilingue du *Philatéliste canadien* dans le numéro de janvier-février 1991.

Dans le présent numéro, nous soulignons le 30e anniversaire de notre bloc-générique bilingue. ✉

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Sparks Auctions is looking forward to 2021! We are busy working on three important auctions for the first half of 2021. We begin the year with Sale #35, scheduled for January 9th-11th, 2021. Our Sale 36 in late winter will feature the "Comox Valley" collection, a comprehensive high quality collection of United States, Canada, British Commonwealth and worldwide countries. Sale #37 will be held in the late- Spring. Watch our website for further details.

Our January 9th-11th, 2021 sale will feature:

- A worldwide collection in 228 albums, offered by country or area
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- A great offering of worldwide first day covers
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- Extensive collection of Karl Lewis hand-painted covers
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ACCESSING *THE CANADIAN PHILATELIST* ONLINE PDFS

Two issues of *The Canadian Philatelist* (TCP) this year (Mar-Apr and Jul-Aug) will *only* be available as a downloadable PDF from The RPSC website. In case members are not aware, all past TCPs are available as PDFs via the website.

Visit The RPSC website: www.rpsc.org (Figure 1)

Use the right-hand panel to access the site:

To download the most recent PDFs, including this year's on-line only issues, one must first log in to The RPSC website. This is done using your member number and a password.

Figure 1.

FIRST-TIME SITE REGISTRATION (ONE-TIME ONLY)

If you do not yet have a password to the site you must first do a one-time 'registration' with the site (via the "Register" link) by entering your member number, last name, postal code and e-mail whereupon you will receive an e-mail with a randomly generated password (which you can change upon logging into the website at a later date).

FORGOT YOUR PASSWORD?

If you have forgotten your password you can use the "Forgot password?" link to request your password be e-mailed to you.

Log in to the site

Download the desired PDF

After logging into the site the last four *TCP*s will be presented (Figure 2) with links to a lo-res and hi-res PDF of each. Click the desired link and save the PDF to your computer, tablet or phone for viewing at anytime!

If you do not have a computer or device please ask a friend or family member to help get our latest journals. Alternatively one could use a computer at a local library (once any current pandemic restrictions are lifted).

Your webmaster (webmaster@rpsc.org) is available for any help you may require. ✉

Figure 2.

ACCÉDER AU *PHILATÉLISTE CANADIEN* EN LIGNE SUR PDF

Deux numéros de notre revue *Le philatéliste canadien* (le *Philatéliste*) seront accessibles uniquement en ligne cette année (mars-avril, juillet-août). Ils seront offerts en format PDF que vous pourrez télécharger du site de La SRPC. Au cas où certains de nos membres ne le sauraient pas, tous les anciens numéros du *Philatéliste* sont accessibles en format PDF dans notre site Web.

Visitez le site Web de La SRPC : www.rpsc.org (figure 1).

Utilisez le panneau d'accès, à droite, pour entrer dans le site :

Pour télécharger les PDF les plus récents, notamment ceux de cette année qui ont été publiés uniquement en ligne, vous devrez d'abord ouvrir une session en utilisant votre numéro de membre et un mot de passe.

PREMIÈRE INSCRIPTION AU SITE (UNE SEULE VISITE [ONE-TIME ONLY])

Si vous n'avez pas encore de mot de passe, vous devrez d'abord procéder à une « inscription » pour une seule visite (par le lien « Inscription » [Register]). Inscrivez votre numéro de membre, votre nom de famille, votre code postal et l'adresse de courriel où nous vous enverrons un mot de passe généré de façon aléatoire (et que vous pourrez modifier à une date ultérieure lorsque vous vous connecterez au site Web).

VOUS AVEZ OUBLIÉ VOTRE MOT DE PASSE?

Si vous avez oublié votre mot de passe, vous pouvez utiliser le lien « Mot de passe oublié » (Forgot password) pour demander qu'il vous soit transmis par courriel.

Ouvrez une session.

Télécharger le PDF que vous voulez.

Lorsque votre session sera ouverte, les quatre derniers numéros du *Philatéliste* s'afficheront (figure 2) avec des liens vers un PDF en basse et en haute résolution pour chaque numéro. Cliquez sur le lien que vous avez choisi et enregistrez le PDF sur votre ordinateur, votre tablette ou votre téléphone pour le visionner quand bon vous semblera.

Si vous n'avez pas d'ordinateur ni d'autres appareils donnant accès à Internet, demandez à un ami ou à un membre de la famille de vous aider à obtenir votre plus récent numéro. Autrement, vous pourriez peut-être utiliser un ordinateur dans une bibliothèque (lorsque les présentes restrictions liées à la COVID seront levées).

Votre webmaître (webmaster@rpsc.org) est aussi disponible pour vous fournir l'aide dont vous avez besoin. ✉

VOLUNTEER RECOGNITION PROGRAM

The RPSC Volunteer Recognition Program is returning for its third year. It is intended to recognize those individuals who have made a significant contribution to philately as a member of The RPSC or a member of an RPSC chapter or affiliate.

We need to hear from you, our members and our affiliates! The following is a synopsis.

WHO IS ELIGIBLE?

Any living member of The RPSC plus any living individual who is a member of an RPSC chapter or affiliate. Fellows and directors of The RPSC are not eligible.

ELIGIBILITY CRITERIA

Nominations for recognition will be left entirely to the discretion of the nominating chapter or affiliate of The RPSC.

THE NOMINATION PROCESS

Any chapter or affiliate may forward the names of any number of nominees at any time of the year. The nominations will be forwarded to the Awards Committee of The RPSC, which will immediately prepare and send the Certificate of Thanks to the chapter for presentation.

THE RECOGNITION

Each award will be recognized by a Certificate of Thanks from The RPSC and a specially designed lapel pin. A current member of The RPSC will receive a 25 percent discount on one year's annual membership dues in The RPSC. Recipients who are not, and have never been, RPSC members will be eligible for a 50 percent discount on a one year membership in The RPSC. Recipients who are Life Members of The RPSC will receive a Certificate of Thanks only.

The name and details of each recipient's contribu-tions will be reported in The RPSC electronic newsletter. ✉

PROGRAMME DE RECONNAISSANCE DES BÉNÉVOLES

Le Programme de reconnaissances des bénévoles de La Société royale de philatélie du Canada (SRPC) est de retour pour une troisième année. Ce programme vise à rendre hommage aux personnes qui ont apporté une contribution significative à la philatélie en tant que membre de La SRPC, de ses sections de clubs ou de ses clubs affiliés.

Membres et clubs affiliés, nous voulons de vos nouvelles! Voi-ci un résumé.

QUI EST ADMISSIBLE?

Tout membre vivant de La SRPC ou toute personne vivante membre d'une section de clubs de La SRPC ou d'un club affilié. Les fellows et les directeurs de La SRPC ne sont pas admissibles.

CRITÈRES D'ADMISSIBILITÉ

Les candidatures seront laissées à l'entière discrétion de la section de clubs ou du club affilié de La SRPC.

LE PROCESSUS DE NOMINATION

Toute section de clubs ou tout club affilié peut nous transmettre les noms d'un nombre indéterminé de candidatures à n'importe quel moment de l'année. La candidature sera transmise au comité des prix de La SRPC, qui préparera sans tarder un Certificat de remerciement et l'acheminera à la section de clubs afin qu'elle le présente.

LA RECONNAISSANCE

Chaque prix sera confirmé par un Certificat de remerciement de La SRPC et une épinglette spéciale. Les membres actuels de La SRPC obtiendront un rabais de 25 pour cent sur les droits annuels d'adhésion pour un an. Les récipiendaires qui ne sont pas membres de La SRPC, et ne l'ont jamais été, seront admissibles à un rabais de 50 pour cent sur les droits annuels d'adhésion pour un an. Les récipiendaires qui sont membres à vie de La SRPC recevront uniquement le Certificat de remerciements.

Le nom de chaque récipiendaire et les détails de sa contribution seront publiés dans l'infolettre électronique de La SRPC. ✉

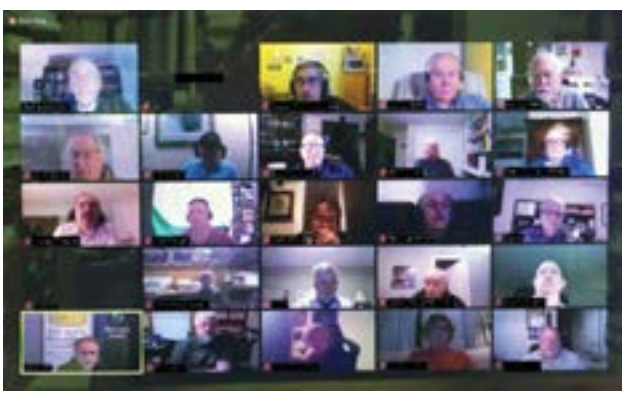
ROYAL *2021* ROYALE

Due to the ongoing COVID-19 pandemic and provincial guidelines and restrictions, the host club for Royal*2021*Royale is unable to hold an in-person convention. The RPSC Board is looking into offering a virtual Royal/Royale in 2021. More information will be provided as it becomes available.

RPSC 2020 AGM VIA ZOOM

The Royal Philatelic Society of Canada held this year's AGM via a Zoom meeting on December 9, 2020.

Nearly 90 people 'attended' the virtual meeting - is this a record for an RPSC AGM meeting? Thanks everyone!



STEAMBOATS AND STEAMBOAT MAIL

BY RICHARD LOGAN

The collective elements of national identity may include national symbols, traditions, and memories of national experiences and achievements. Ranked high in the American nation consciousness are its great rivers and the historical and legendary stories rooted in the nation's history: Lewis and Clark's Corps of Discovery Expedition west and north along the Missouri River, Huck Finn and Jim's rafting trip down the Mississippi River and their adventures together, Mike Fink, the "King of the Keelboats" as he brawled up and down the Ohio River, and the "traitor" Zebulous Montgomery Pike on the Mississippi and Colorado Rivers.

Huckleberry Finn – USA Scott 2787.

As the country expanded following the Revolutionary War, rivers were crucial for trade among economic agents and carrying people more easily than by overland routes.

In the beginning, pirogue, bateaux, and rafts ruled the rivers. However, with greater settlement came the requirement for larger boats. Flatboats were introduced from the Atlantic seaboard but were only good for one downstream trip. When they reached their destination, they were usually dismantled and sold for lumber at New Orleans.

John Fitch doing trials on the Delaware River in 1786.

James Watt's steam engine streamlined travel and manufacturing.

On the Delaware River an internal keel was added to the large bateaux to form a Durham Boat. This flat-bottomed, double-ended freight boat gave way to Keelboats – usually about seventy feet long and built with a pointed nose and stern. The keel was extended externally, the deck was roofed over, and it sported a mast for a sail. Their main feature was that they could go upstream; however, only by manpower bushwhacking and walking along the shore, pulling the boat by a rope at a speed of about a mile an hour. One round trip to New Orleans could take as long as nine months.

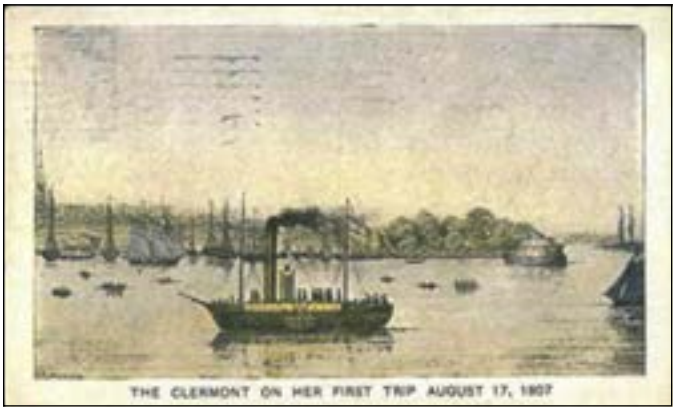
Needless to say, word in 1700 that an American, John Fitch, was working on how James Watt's steam engine could power boats that could possibly move against the current at five to ten miles an hour excited everyone.

Fitch's steamboat, *Perseverance,* sailed down the Delaware River on August 22, 1787, in the presence of all fifty-five delegates from the Constitutional Convention. During the next few years, Fitch worked to develop better designs and was granted a U.S. patent on August 26, 1791 for a new design of steam-powered boat. Unfortunately, the Federal Patent Commission did not award the broad monopoly patent that Fitch had asked for, but rather, a patent of the modern kind only for the design of Fitch's steamboat. In addition, it also awarded steam engine-related patents dated that same day to three other engineers. The loss of monopoly due to these same day patent

USA Scott 1270 – Celebrating the 200h Anniversary of the birth of Robert Fulton.

awards led a good number of Fitch's investors to leave his company. While his boats were mechanically successful, they were expensive, and Fitch could not find the financial resources to carry on.

John Fitch's early work with steamboats would be turned profitable twenty years later by Robert Fulton and Robert Livingston, who are credited with developing the first commercially successful steamboat.



Original vintage postcard showing The *Clermont* on her first trip on the Hudson River on August 17, 1807.

It was 133 feet long, twelve feet wide, and had a draft of two feet. Engines built by Boulton and Watt in England drove the two side paddlewheels, each of which was fifteen feet in diameter and four feet wide.

Originally called *North River Steamboat of Clermont, Clermont,* on its first voyage on August 17, 1807, travelled on the Hudson River with invited passengers, from New York City to Albany, N.Y. and back again. This was a round trip of 300 miles, in sixty-two hours at a speed of about five miles per hour. The success of this steamboat forever changed traffic and trade on major American rivers.

In 1808 the Legislature of the State of New York granted Fulton and Livingston exclusive navigation privileges of all the waters within the jurisdiction of that State, with boats moved by fire or steam, for a term of thirty years. Fulton and Livingston subsequently also petitioned other states and territorial legislatures for similar monopolies, hoping to develop a national network of steamboat lines. However, only the Orleans Territory accepted their petition and awarded them a monopoly on the Lower Mississippi River.

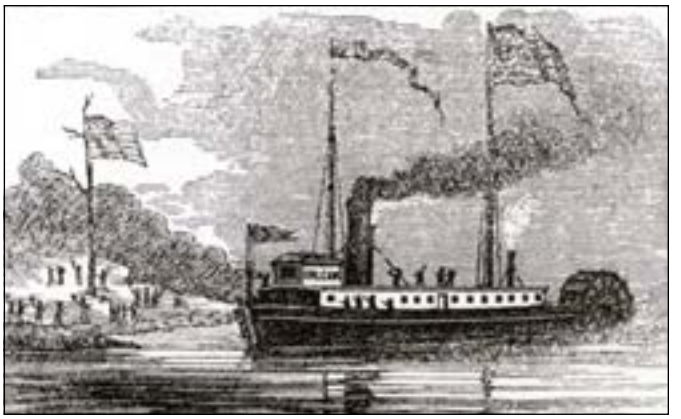
Aware of the potential of this new steamboat passage of ships, competitors challenged Fulton and Livingston by arguing that the commerce power of the Federal government was exclusive and superseded State laws. Legal challenges ensued and in response, the monopoly attempted to undercut its competitors by selling them franchises or just buying their boats.

Following *Clermont's* first voyage, it made regular trips from New York to Albany every four days on a regular schedule. Sometimes, she carried as many as 100 passengers.

The combination of a would-be artist and career diplomat had produced a way to make steam-powered boats useful and profitable.

By 1810, *Clermont* and two new Fulton-designed steamboats were providing regular passenger and freight service on New York's Hudson and Raritan rivers.

It is interesting to note that as early as November 1808, *Clermont* carried mail. These letters were carried unofficially by crew and passengers – bypassing local Post Offices – or under the existing provision for ship letters: postmasters at ports of call gave ships' captains two cents for each letter and then charged letter recipients six cents postage. Fulton, in fact, was not interested in officially carrying mail and actually turned down a contract offered in 1810 by the then Postmaster General, Gideon Granger.



Engraving of The *New Orleans*, first steamboat built on the western waters, 1812.

From October 1811 to January 1812, Fulton, along with Livingston and fellow inventor Nicholas Roosevelt, worked together on a joint project to build a new steamboat, *New Orleans*, sturdy enough to travel down the Ohio and Mississippi Rivers to New Orleans, Louisiana. It travelled the 2000 miles from Pittsburg, Pennsylvania, where it was built at a cost of $38,000, with stops at Wheeling, West Virginia, Cincinnati, Ohio, Louisville, Kentucky, to Cairo, Illinois and the confluence with the Mississippi River, down past Memphis, Tennessee, and Natchez, Mississippi to New Orleans in 259 hours at an average speed of eight miles per hour.

These rivers were, of course, well settled, mapped, or protected. By achieving this first breakthrough voyage and also proving the ability of the steamboat to travel upstream against powerful river currents, The Mississippi Steamboat Navigation Company changed the entire trade and transportation outlook for the central geographical region of the United States.

In the first year of operation, *New Orleans* made thirteen trips between Natchez and New Orleans with total receipts of $31,200. With expenses of $6,906 leaving a profit of $24,294, the company was doing well with its investment of $38,000. *New Orleans* carried mail throughout the year from New Orleans, Louisiana to Natchez, Mississippi. However, still without a contract. The Postmaster of Natchez, John Hankinson noticed a drop in his office's revenue as these letters bypassed the Post Office and on December 8, 1812 he so advised the Postmaster General. Granger came back with a terse note: "… the law does not allow us to correct the evil."

Four months later, Hankinson, bugged his boss again. On April 30th, Granger briefly replied: "Yours of the 5th is before me. You are to charge the letters which the *New Orleans* steamboat delivers in your office with 6cts. Postage." This was the "SHIP" rate under the Act of April 30, 1810, which specified a rate of 6 cents on "… every letter brought into the U.S., or carried from one port to another, in private ship or vessel, if delivered in the post office received." Under this arrangement, the captain of the delivering vessel received two cents a letter for his action. Surviving covers carried by *New Orleans* during this period do not show any postal markings whatever.

On February 27, 1813 a new postal law and regulations was enacted by Congress authorizing the Postmaster General to contract for the carrying of the mail in steamboats "provided that the pay for such service shall not be at a greater rate, taking into consideration distance, expedition, and frequency, then is paid for carrying the mail by stages or post roads adjacent to the course of said steamboats."

These letters were to be marked "BY WATER" and the accounting was to be kept in a separate and distinct account. There was no increase from the six-cent rate.

Three things developed: records show that no contracts were entered into between any steamboat operator and the Post Office; no letters marked "BY WATER" and bearing the six-cent rate have been found; instead, the New Orleans and Natchez postmasters used the "SHIP" rate of six cents.

Unfortunately, the *New Orleans* sank after having been skewered in the river near Baton Rouge, Louisiana in mid-1814. Luckily, two new steamboats were already on the scene. The *Comet,* built in 1813 by Samuel Smith, with an engine designed by Daniel French was pressed into service. She made two trips from New Orleans to Natchez where she was condemned. Her machinery was transferred to a cotton mill.

The *Vesuvius,* a 340 ton Fulton/Livingston boat of the same class as *New Orleans,* was next on the scene. Poor *Vesuvius*. On June 26, 1814, spanking brand new, she left New Orleans bound for Louisville, Kentucky and well on her way to her destination she went aground on a sandbar in the frontier wilderness and could not be floated off until December. She then returned to New Orleans where she was officially commandeered by Major General Andrew Jackson who was about to engage Major General Sir Edward Packenham five miles southeast, close to Chalmette in the Battle of New Orleans. *Vesuvius,* unfortunately, ran aground on the shallows near New Orleans and there she stuck until March 1815. For the next year and a half or so, *Vesuvius* ran New Orleans – Natchez. On July 13, 1816 she took fire and her upper works burned off.

Booklet Pane of five U.S. Steamboat stamps - USA Scott 2405-09.

Congress, on February 27, 1815, had again revised the postal laws and regulations. This time at a rate of three cents per letter was offered to steamboat captains for carrying the mail under contract and two cents if not under contract. The captains of steamboats were required to deliver, within three hours after arrival, all letters "…addressed to, or destined for such port or place under penalty of a fine of $30.00". This last provision was made to stop the practice of sending letters "out of mail" which was cutting into the Post Offices' revenue. In March, the steamboat captains on the Hudson River entered into a contract with the Postmaster General.

On the Mississippi River, extraordinarily little came out of this new law. No contracts materialized and captains and passengers kept right on delivering letters for their passengers and friends.

The Fulton/Livingston group rebuilt the *Vesuvius,* and in 1817 she was placed in the New Orleans – Louisville trade. *Vesuvius* eventually wore out and was deserted in 1921. It was rare for a steamboat to last five years. In fact, in one nine year period, 272 steamboats were destroyed in one way or another; all of them less than three years old.

The Fulton/Livingston group's third vessel, the *Aetna,* was a 360 ton boat built at Pittsburg, Pennsylvania and arrived at New Orleans on April 24, 1815 to enter into the New Orleans – Natchez trade. Two years later, following the death of both Fulton and Livingston, *Aetna* was sold to a New Orleans/Natchez consortium. She ran until 1822 when she was abandoned as worn out.

The last of the Fulton/Livingston group's boats was *New Orleans II.* She made her first voyage from New Orleans on July 25, 1816. Interestingly enough, she was powered with the boiler and engine of the first *New Orleans* which had been salvaged from the 1814 wreck.

New Orleans II was to be even more unfortunate than her forerunner. She sank twice: once at Baton Rouge where she was successfully raised and put back into service and again on December 1, 1818 when she hit a snag at New Orleans and was written off with just over a little more than two years' service.

In 1823, Congress, in order to help limit revenue losses, declared waterways upon which steamboats regularly travelled to be post roads, making it illegal for private express companies to carry mail on them.

In addition, the Fulton/Livingston monopoly was overturned – Gibbons v. Ogden – in 1824 and spurred an age when steamboats were made faster, more efficient, increasingly elegant, and in greater numbers.

By the late 1820s, the Post Office Department had contracted for mail to be carried by steamboats along the East Coast, between New York City, Philadelphia, Pennsylvania and Baltimore, Maryland, and from Washington D.C. to Richmond, Virginia. By 1927, steamboats were also carrying mail under contract between Mobile, Alabama and New Orleans.

In the early 1830s, contracted service began on the Ohio River from present day Huntingdon, West Virginia, via Cincinnati, Ohio, to Louisville, Kentucky – however, no further. A frustrated Postmaster General, Amos Kendall stated in his 1835 report to President Andrew Jackson that an "… immense amount of

correspondence" was still being carried on steamboats, postage free, west of Louisville. He noted that where there was no contracted service it was "difficult, if not impractical, to enforce the Post Office laws and bring the letters so transmitted into the post offices."

Contracted steamboat mail service west of Louisville, to New Orleans, did begin in November 1837. However, many merchants continued to send their correspondence outside the United States mail system, postage free.

In November 1848, Postmaster General Cave Johnson established post offices in the newly acquired territory of Alta California. By Christmas, steamboats under contract with the Navy Department were carrying U.S. Mail from New York to California via the Isthmus of Panama. When the steamships reached Panama, the mail was taken off and transported in canoes or on mule trains about sixty miles to the Pacific Coast. Another steamboat collected the mail and headed North. The aim of the day was to get a letter from the Atlantic Coast to the Pacific Coast in three to four weeks. That goal was often missed. However, steamboats remained a vital link between East and West until the completion of the transcontinental railroad in 1869.

In the late 19th century, while the use of steamboats decreased in many places, it increased in Washington, Oregon and Alaska. By 1880, trains took away most of the steamboat business. ✉

Note: Space limitations force this monograph to mainly center around Robert Fulton and Robert Livingston's contributions to the steamboat on the Hudson and Mississippi River waterways; however, many other figures and steamboats played an important role in America's westward expansion and are hereby acknowledged.

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France 1938:

POSTAL CARDS FOR THE INAUGURATION OF THE AUSTRALIAN WAR MEMORIAL

BY JAMES R. TAYLOR FRPSC, FRPSL

INTRODUCTION

King George VI and Queen Elizabeth, the British Royals, had been scheduled to arrive in the French capital of Paris on a state visit on June 28, 1938. Unfortunately, the trip was postponed to July on account of the death of the Countess of Strathmore, the Queen's mother, five days before the start of the visit. On the occasion of the scheduled tour the French Postes Télégraphes et Téléphones (PTT), had planned to issue a 1.75 franc Royal Visit stamp showing the Victoria Tower at the Houses of Parliament, London, and the Arc de Triomphe, Paris, separated by a token of friendship (Figure 1). The design by Henri-Lucien Cheffer showed the original date of "28 JUIN (June)" 1938, of the state visit.

Figure 1. Proof of the 1.75f postage recess stamp design by Cheffer.

The stamp was withheld pending the July arrival of the British King and Queen. The stamp was finally issued on July 19, 1938, the same day that King George VI and Queen Elizabeth crossed the English Channel on the Royal Navy Yacht Enchantress, and the royal couple travelled on to the Bois de Boulogne, Paris, by train. An excellent, day by day account of the royal visit with photographs is on the Royal Watcher blog (2018).

THE MEMORIAL DEDICATION

On the fourth and final day of the state visit, July 22, 1938, King George V and Queen Elizabeth participated in the unveiling of the War Memorial dedicated to the Australian Great War dead at Villers-Bretonneux on the bank of the Somme River near Amiens (Argus, 1938). The finale to the State Visit was the most significant engagement of the royal visit programme.

The monument at Villers-Bretonneux is the principal memorial to Australian military personnel killed on the Western Front during World War I. The white stone memorial is composed of a central tower, two corner pavilions and walls that bear the names of 11,000 Australians who died in France. A Commonwealth Military Cemetery is in front of the memorial. The tower offers panoramic views of the Somme landscape that the Australian Imperial Forces helped defend in 1918. An orientation table signals the direction of other Australian sites of remembrance.

Construction of the Australian memorial took place in 1936 and 1937. It was dedicated on 22, July 1938 by his majesty, King George VI. Other dignitaries present included the French President Albert Lebrun, who also gave a speech, and the Australian Deputy Prime Minister Earle Page. Accompanying the King was his wife, Queen Elizabeth, whose brother was killed at the Battle of Loos in 1915. The ceremony was broadcast by radio to Australia. Designed by the architect Sir Edwin Lutyens, this imposing memorial was the last of the Great War national memorials to be built in France or Belgium (Taylor, 2019).

THE POSTAL STATIONERY SET OF TWO

The two postal cards, the 55c and the 1.00 franc values, were sold in two pochettes or envelopes containing five cards with five different images of the monument on the picture side. A complete set is composed of ten cards. Each of the five cards had a different view of the Australian war cemetery or monument. One set was printed with a 55c stamp in green representing the Interior Postcard Rate and the other with a 1.00f stamp in carmine representing the Foreign Postcard rate.

Figure 2. Proof of the 55c photogravure.

Figure 3. Proof of the 1f photogravure.

Pre-production proofs are Figure 2, the 55c green, and Figure 3 the 1.00f carmine. Typography was used to print the black inscriptions and the black and white monument pictures. The postpaid indicia were printed by photogravure. The postage stamp design by Cheffer was adapted for use as postpaid indicia on picture postal cards, the 55-centime green (interior postcard rate) and the 1 franc carmine red (foreign postcard rate).

Figure 4. A 55c postal card with the postpaid indicia 55c card indicia side.

Figure 5. 1f postal card with the postpaid indicia of 1f card indicia side.

The design was a photogravure adaptation of Cheffer's 1.75 franc. State Visit stamp issue (Figure 1) but the postal card indicia were printed in photogravure by CRÉTÈ – PARIS (appears in tiny letters on the bottom right of the cards) instead of recess in Figures 4 and 5. The Crété firm was a picture postcard printing house in Paris. Édouard Crété (1863–1942) took over the company sometime before his father, Jules Crété, died in 1899. In 1938, the factory was equipped with four rotary colour presses and a photo-etching workshop. In 1906, the firm was renamed Imprimerie Crété (Doaks, 2020).

THE POSTAL CARDS AND SALES PACKAGING

The first set of five 55c picture postcards, each with five different views of the cemetery or monument, were packaged in pochettes printed in green and gold and featured the insignia of the AUSTRALIAN IMPERIAL FORCES (Figure 6) that contained the commemorative postal cards. The pochettes were priced at (5 x 55c) = 2.75f. Similarly, the second set of five 1 franc picture postcards, each with five different views of the cemetery or monument, packaged in pochettes printed red and gold with the military insignia (Figure 7). The second pochette sold for (5 x 1.00f) = 5.00f.

The pochettes (Figures 6 and 7), large envelopes, still bore the original date of the inauguration, July 1, 1938. The pochettes were issued to the military personnel on duty at the

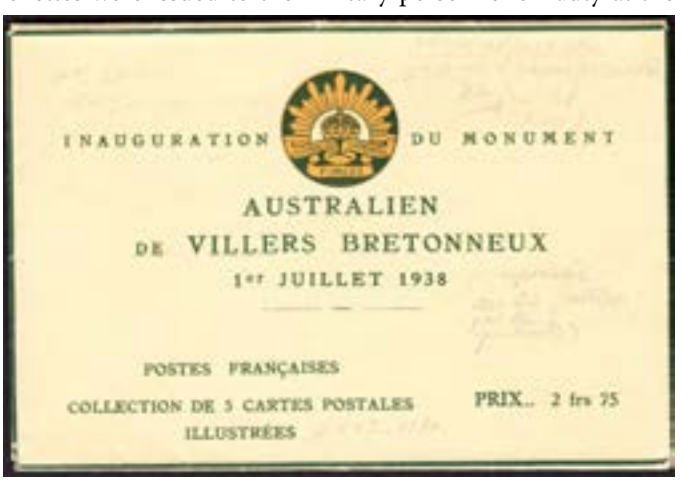

Figure 6. The sale envelopes for the five 55c postal cards. There were five different scenes of the War Memorial in each sale envelope.

Figure 7. The sale envelopes for the five 1f postal cards.

monument on the eve of the ceremony. They were not made available to the public until midday on the day of the inauguration.

The picture side of the two sets of five postal cards show five different black and white views (ten different collectible varieties) of the Australian War Monument. (Figures 8-12).

Panoramic view of the memorial with the Military Cemetery and the Cross of Sacrifice in the foreground (Figure 8).

The central tower and the two corner pavilions (Figure 9).

Figure 8. Panoramic view of the memorial with the Military Cemetery and the Cross of Sacrifice in the foreground.

Figure 9. The central tower and an Australian gravestone in the Commonwealth Military Cemetery.

Figure 10. Vertical side view of the central tower and the two corner pavilions.

The central tower and an Australian gravestone in the Commonwealth Military Cemetery located in front of the memorial (vertical, Figure 10)

Side view of the central tower and the two corner pavilions (Figure 11).

The southern entrance pavilion to the cemetery with the tower and the Cross of Sacrifice in the background (Figure 12).

The postal cards are listed as (Yvert, 1991) entiers postaux No. 39-40 and are described as MÉMORIAL AUSTRALIEN DE VILLERS-BRETONNEUX FRANCE.

Figure 11. Side view of the central tower and the two corner pavilions.

Figure 12. The southern entrance pavilion to the cemetery.

USAGES AND POSTMARKS

As noted earlier, the French domestic surface postcard rate was 55c. The foreign surface postcard rate was 1 franc. As of June 1, 1938, all mail for Germany, Great Britain, Switzerland, Belgium, Netherlands, Denmark, Sweden and Norway went by airmail (Picirilli, 2011).

Figure 13. Postmark – circular handstamp.

Figure 14. Machine postmark with the asterisk and single impression.

Commemorative machine and hand cancels were applied at Villers-Bretonneux and Amiens. A circular hand cancel postmark reading is VILLERSBRETxFRANCE/ * / 22 –7/ 38/ AUSTRALIAN MEMORIAL is shown in Figure 13. The 55c postal card entire for domestic surface mail machine cancelled VILLERSBRETxFRANCE/ * / 22 –7/ 38/ AUSTRALIAN MEMORIAL is shown in Figure 14. The 1f postal card entire for foreign surface mail. Machine cancelled with the continuous slogan INAUGURATION/ DU MONUMENT/ AUSTRALIEN (Figure 15). Note the black five-pointed star. As of June 1, 1938, all mail for Great Britain went by air — note the PARIS-AVIATION handstamp.

Figure 15. Machine postmarked with the black five-pointed star and continuous impression.

PRIVATE PICTURE POSTCARDS

A private picture postcard showing the Australian Memorial dedication ceremony at Villers-Bretonneaux appears in Figure 16. King George VI speaks from the podium flanked on his left by Queen Elizabeth and on his right by A. Lebrun, President of the French Republic. The inauguration speeches were broadcast by radio directly to Australia. J. Duchaussay edited the card. ✉

Figure 16. Private picture postcard of the dedication by King George VI and Queen Elizabeth.

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DAS ELSASS OR L'ALSACE:
The Battle of the Postmarks And Stamps

BY: PETER MOOGK

THE REGION'S CONFLICTED IDENTITY

The complex postal history of this region was due to its strife-filled past when Alsace was a contested borderland between Germany and France. The national governments of these two European states have tried to dominate Alsace and to impose their cultural imprint upon the Alsatians whenever they controlled the region. The area changed hands four times between 1870 and 1945. With each political change the postal address of a location would change too. Neither of these governments was satisfied with the Alsatians as they were.

Culturally, Alsace belonged to the German-speaking Upper Rhineland, stretching from the Black Forest to Switzerland. Alsatian German is made up of regional variants of Deutsch. The region's architecture, folklore and cuisine are Germanic. That Alsatian food staple "choucroute" is really our old friend "sauerkraut."

Politically, the region has belonged to France for most of the last 350 years. The Alsatian formula of being culturally German and politically French was never acceptable after 1800 to either the French or German governments. For the bureaucrats in Paris, the Alsatians were not French enough, while Berlin's administrators felt they were insufficiently German. Both governments also considered possession of Alsace essential to their military security. The changing postmarks bear witness to the struggle over the region's identity and the central governments' desire to impose their own notion of what Alsatians should be.

The Grasser family boating on Ontario's Grand River in about 1900.

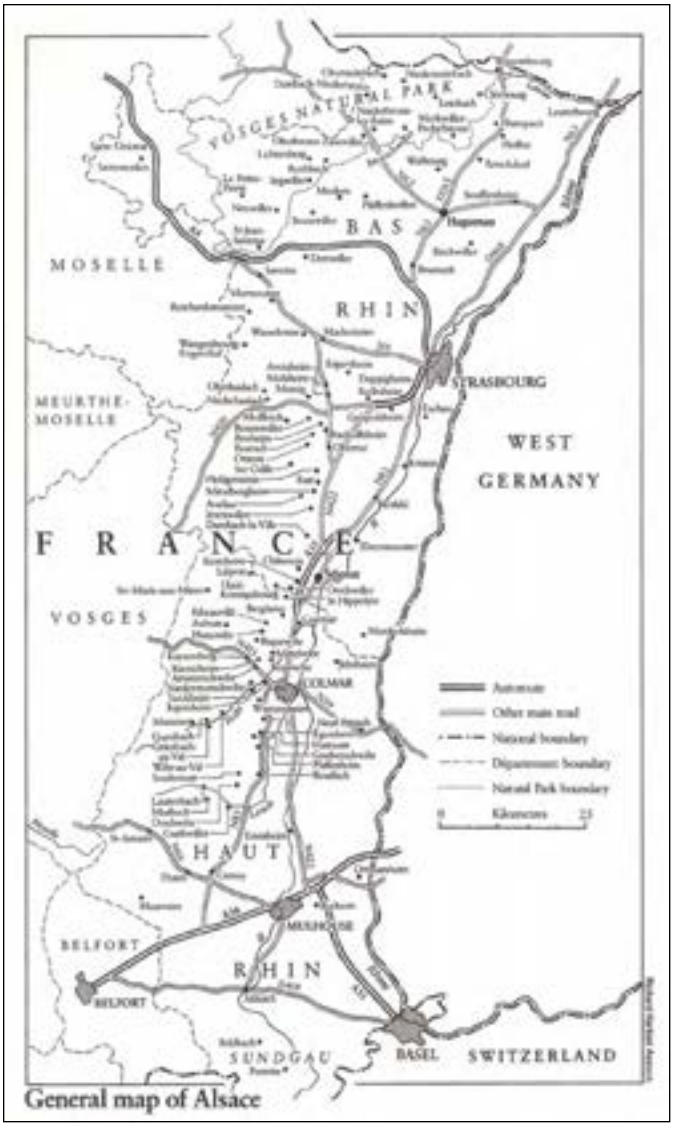
My interest in the ambiguous identity of Alsatians stems from a circa 1900 photograph of my great-grandparents' family, the Grassers, boating on Ontario's Grand River near Kitchener-Waterloo. The Grassers were of Alsatian ancestry, but a woman in the boat's stern holds a French tricolour flag. They had emigrated to Canada in the 1830s when Alsace was a French territory. At the time the photograph was taken, Alsace was part of the German Empire. Why were these German-speaking people flying the French Republic's flag? It was not because their language and culture were respected by the French government.

A GEOGRAPHIC DEFINITION OF ALSACE

Although I will be using the French name for this region rather than the older, German name Elsass, I will try to avoid a French bias in recalling the area's history. Favouring the French viewpoint is the natural inclination for a Canadian. In the twentieth century, Canadians fought two wars against the Germans with the French as our allies. We tend to see France from the perspective of Paris, rather than from the periphery. English speakers also view continental Europe through a French window, using the French names for various foreign cities rather than their actual names, such as Bruges [for Brugge], Cologne [Kőln], Ypres [Ieper], Lucerne [Luzern], Louvain [Leuven] and Florence [Firenze].

Geographically, Alsace occupies the plain between the Vosges Mountains – big hills by Canadian standards – and the Rhine River. It is a long, narrow strip of land. The Belfort Gap, where the Vosges Mountains end and the Jura Mountains begin, was a route into the region favoured by travellers and invaders. The Rhine River was also a principal north-south route for trade and invasion. Alsatians were well versed in commerce and war.

People often speak of "Alsace-Lorraine" as one area, but these are really two, distinct regions with separate pasts with the Vosges mountain range between them. The reason for this confusion lies in the history of the area. In the German Empire,



General Map of Alsace

from 1871 to 1918, the two regions were treated as one administrative unit and outsiders became accustomed to speaking of "Alsace-Lorraine."

THE EARLY HISTORY OF ALSACE

The Germanic heritage of the region is traceable to the Teutonic tribes that invaded this area in the fifth century and displaced the Celtic peoples and their Roman overlords. Christian abbeys and noble castles provided nuclei for the development of towns which, in turn, developed their own craft and merchant communities. By the Middle Ages several towns were self-governing, quite independently of an aristocratic land-owning class. Ten Alsatian cities formed a defensive league [the Decapolis] in this endangered area.

Sixteenth-century Alsace was not a single political unit. It was a loose collection of principalities, noble estates, and self-governing cities. These various elements acknowledged the overlordship or suzerainty of the Holy Roman Emperor – an office usually occupied by the Archdukes of Austria, the Habsburgs. The emperor was chosen by prince-electors of the empire. The emperor had to rely on persuasion rather than coercion to get the different parts of the empire to act together. Councils [Diets] brought together the princes and nobles of the empire to coordinate policy.

After the Protestant Reformation in the early 1500s, coordination became more difficult because of the religious differences between various Protestant sects and the Roman Catholics. The north became Lutheran and Protestantism won over city residents. The Free City of Strassburg was a cultural centre that produced leading Protestant theologians, such as Martin Bucer, and it influenced the entire Rhineland. The printing trade at Strassburg, established by Johannes Gutenberg from Mainz, spread new ideas and publicized new discoveries. Add to this religious diversity a large Jewish population in the smaller towns. The south and much of rural Alsace remained Roman Catholic.

The Alsatian principalities and cities would have remained within the Holy Roman Empire but for the Thirty Years War (1618–1648). The German emperor had already tried to contain the spread of Protestantism. The Spanish branch of the Habsburgs, militantly Roman Catholic, was already at war with its Protestant subjects in the Netherlands. The French crown, for strategic reasons, backed the Protestant alliance against the Habsburgs, and invaded Alsace in the 1630s. The idea of moving the border of France eastward from the Vosges to the Rhine River was attractive to the French government. The river would be a well-defined, natural boundary.

In 1646 Sundgau County in Southern Alsace was sold by the Habsburgs to the French king and, in the 1648 Peace of Westphalia, the Holy Roman Emperor transferred his vague authority over most of the Alsatian countryside to the kings of France. The cities of Alsace, however, were to remain free cities of the Holy Roman Empire. Their independence was ended by King Louis XIV, who claimed unqualified sovereignty over Alsace. He seized most of the cities by force in 1678–79. His troops later occupied the great city of Strassburg in 1681. He then laid claim to adjacent German states by arguing that they were really parts of Alsace, ceded to him in 1648. Only the Republic of Mülhausen escaped Louis XIV's grasp.

As a province of France, Alsace had a special status. Schools and the local administration operated in German and the courts applied civil laws that were distinctive to the region. French laws suppressing Protestantism were not applied, although major churches were given back to the Roman Catholic Church and Protestant places of worship had to provide a chapel for the use of Roman Catholics. Except for a few major cities, most communities retained their Germanic names. French cultural influences affected the urban elites while the rest of the province's population remained German-speaking. Alsace was outside the French customs boundary and continued to trade freely with the neighbouring German principalities. When the English writer, Arthur Young, entered Alsace in 1789 he was struck by its difference from the rest of France. In his Travels in France (1792), Young wrote:

"*In Saverne [Zabern] I found myself to all appearances veritably in Germany… Not one person in a hundred has a word of French…" Looking at a map of France and reading histories of Louis XIV, never threw his conquest or seizure of Alsace into the light which travelling into it did; to cross a great range of mountains; to enter a level plain, inhabited by a people totally distinct*

and different from that of France, with manners, language, ideas, prejudices and habits all different, made an impression of the injustice and ambition of such conduct much more forcible (sic) than ever reading had done." [1]

In Strasbourg/Strassburg, Young witnessed the growing defiance against the royal government as the city hall was sacked by a mob which tossed documents and furniture from the windows. This was the beginning of the French Revolution of 1789–93 and that upheaval would end the special status of Alsace.

The Alsatian village of Steinseltz

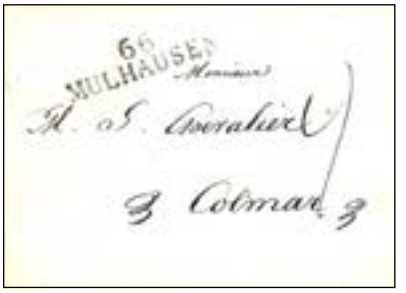
THE THREAT TO LANGUAGE AND IDENTITY AFTER 1789

The French Revolution liberated people from hereditary social distinctions, unequal taxes and it gave a political role to the male population but, in cultural and regional matters, the French Republic was oppressive. France became a unitary state with one, central government. The republic was declared to be "one and indivisible [la République française, une et indivisible]." The revolutionaries were infatuated with the idea of a monolithic nation-state populated by a single ethnic group.

Despite the diversity of languages in France, the republic's constitution made French the only official language. Since the sixteenth century, the français of Ile-de-France had been the realm's administrative language. Its diffusion throughout France was accelerated in the post-revolutionary period. Long-established cultural groups who spoke a language other than French, such as the Corsicans, Basques, Bretons, Flemings, Provençals and Alsatians, had no acknowledged linguistic rights. They were to be transformed into French-speaking citizens. Regional distinctiveness was accepted if it limited itself to architecture, cuisine, dances and folk dress. Rather than serve the population as it was, the French government was determined to reshape the citizenry to fit its cultural template.

Special legal and administrative arrangements were swept aside. Alsace was divided into two administrative departments: the Upper and the Lower Rhine [Haut Rhin and Bas Rhin]. By 1800 these departments were also postal zones 66 and 67. Although France's Old Regime provinces no longer existed as institutions, they remained very real in the population's mind. The initial enthusiasm for the revolution among urban Alsatians waned when the Christian religion was attacked. The new republic was militantly secular and anticlerical. The

An 1816 letter from Strasbourg/Strassburg in postal zone 67 with "P.P." (port payé) meaning prepaid.



An 1822 letter from Mülhausen [Mulhouse] in postal zone 66

French government's plan to replace religious schools with secular, state-run schools was resisted in this era and in later periods.

The transformation of Alsatian place names under French rule, as illustrated by postmarks, took various forms. Large cities and those towns on the west side of Alsace, especially those close to the City of Belfort, were most likely to adopt French names. Sometimes the German name was translated into French as in the case of Drei Ähren, Lützelstein, Sankt Pilt, Schönenberg. Some new names were an approximation of the original name's sound, as it might be rendered by a French-speaker [e.g. Bitche, Echery, Husseren, Saverne, Strasbourg, Wissembourg].

As a graduate of the University of Toronto, whose social centre was Hart House, I was startled to encounter a community named "Harthouse." A few place names are said to be versions of the Alsatian nickname for a location [Obernai]. Many had no connection with the original name. Their principal virtue is that they sounded French and not German, such as Aubure, Champenay, Châtenois, Cernay, and Climont. The names are sometimes meaningless, as Dabo, Masevaux or Ribeauvillé testify. Masevaux had been Masmünster [Mason's Cathedral].

Other examples of a descriptive name being replaced by a meaningless one are Weissenburg [white castle] which became Wissembourg and Mühlhausen [mill buildings] which emerged as Mulhouse. Strassburg was apparently derived from "strassenkreuzungburg" [crossroads fort]. The accompanying table of Alsatian place names shows the Germanic[2] and French names for the same places that would appear and disappear in postmarks, depending on the regime in power. The old Germanic names would be revived under German rule and the newer French names, in turn, would replace them whenever France's government was in authority.

ALT PFIRT	VIEUX FERRETTE
ALTWEIER	AUBURE
BITSCH	BITCHE
DAGSBURG	DABO
DREI ÄHREN	LES TROIS EPIS
ECKERICH	ECHERY
HAGENAU	HAGUENAU
HÄUSERN	HUSSEREN-LES-CHÂTEAUX
HOHEGISHEIM	TROIS TOURS D'EGUISHEIM
KAMPENHEIM	CHAMPENAY
KESTENHOLZ	CHÂTENOIS
COLMAR/KOLMAR	COLMAR
LEBERAU	LIÈPVRE
LÜTZELSTEIN	LA PETITE PIERRE
MARKIRCH	SAINTE-MARIE-AUX-MINES
MASMÜNSTER	MASEVAUX
MICHELBRUNN	GRANDFONTAINE
MÜLHAUSEN	MULHOUSE
MÜNCHHAUSEN	MUNCHHOUSE
OBEREHNHEIM	OBERNAI
OBERSULZBACH	SOPPE-LE-HAUT
RAPPOLTSWEILER	RIBEAUVILLÉ
REICHENWEIER	RIQUEWIHR
SCHLETTSTADT	SAINT-PIERRE-SUR-L'HÂTE
ST. PILT	SAINT-HIPPOLYTE
SCHÖNENBERG IM BREUSCHTAL	BELMONT
SENNHEIM	CERNAY
STRASSBURG	STRASBOURG
SULZBACH	SOULTZBACH-LES-BAINS
URBEIS	ORBEY
WASSELNHEIM	WASSELONNE
WEIER IM TAL	WIHR-AU-VAL
WEILER	VILLÉ
WEINBERG	CLIMONT
WEISSENBURG	WISSEMBOURG
ZABERN	SAVERNE

In the nineteenth-century the turmoil of the Napoleonic Wars and the subsequent, rapid growth in population led to emigration from Alsace to Russia, to the Austrian Empire, and to the United States and Canada. Alsace has been a producer of food crops, wine, salt and potash and, by the mid-1800s, it was gradually industrializing. Textile manufacture became one of the largest industries which provided greater employment in Alsace, slowing the outward emigration. Political events would produce another surge in the flow of migrants, both out of and into Alsace.

Same place, different names. It was Rappoltsweiler in the 1905 postmark and then Ribeauvillé in 1925.

ALSACE IN THE GERMAN EMPIRE

In the late 1800s, the German states, like Italy and Canada, were moving toward a federation. The German patchwork of kingdoms and principalities had been weak and vulnerable to outside attack. By war and diplomacy, the Kingdom of Prussia replaced Austria as the dominant German-speaking state and Prussia led the unification movement. In 1866 Prussian leadership produced the North German Confederation of 22 states. Then the Prussians expanded their influence southward.

Emperor Napoleon III of France feared Prussia's growing power and, in July 1870, his ambassador demanded a commitment from Prussia's king Wilhelm that no Hohenzollern, from Prussia's royal family, would occupy the vacant throne of Spain. An edited account of their meeting, called the "Ems Dispatch," was published. It made the French demand more threatening and Wilhelm's refusal more blunt. Frenchmen protested this insult to their ambassador and Napoleon III was goaded into declaring war on Prussia and its allies.

The Franco-Prussian War of 1870-71 was a catastrophic defeat for the French. The price they paid was the surrender of the northeastern quarter of Lorraine (the Department of Moselle) and most of Alsace (less Belfort and district) to the newly-formed German Empire in 1871. Both ceded areas had a German-speaking population. In the nineteenth century, language was treated as the hallmark of nationality and German nationalists saw ethnic Germans as their countrymen.[3] Nearly 100,000 French-speakers and Alsatians who were attached to France moved into what remained of France. Among these emigrants was the Dreyfus family of Mülhausen, whose son Alfred became a famous victim of French anti-semitism. The fact that his family came from a German-speaking region, as well as being Jewish, was a compromising factor.

In the interim, before the official incorporation of Alsace into Germany, provisional stamps were issued for the region on Sep-

1871 letters with the provisional stamps of the Prussian occupation before Alsace's incorporation into the German Empire. The postmarks already used the German place names. Note the sender's use of "Schlestadt" - a transitional name before Séléstat.

tember 6, 1870. They were valued in French centimes. The value was placed in a field with a scrollwork pattern [burelage]. The stamps bore the French word "Postes" but no place name. The borders and figures of these stamps were colour coded: green [1 centime], dark brown [2 centimes], gray [4 centimes], yellow-green [5 centimes], orange-brown [10 centimes], blue [20 centimes], and dark brown [25 centimes]. Five centimes provided local delivery and 10 centimes was required for mail to other communities within the occupied territory. The 1, 5 and 10 centimes stamps are most common. The 4 and 25 centimes ones are rarer, as are those whose background pattern has the points facing downward. Mint examples of these stamps can be expensive and there are forgeries. In the Scott catalogue they are listed under "France, Occupation Stamps, Franco-Prussian War, 1870, N1-N14."

Scan showing 6 adhesives.

As of January 1, 1872, the provisional stamps were replaced by postage stamps of the German Empire. The original Germanic place names had been restored on postmarks at an earlier date.[4] To distinguish Alsatian towns from those with the same or a similar name, "i Els" or "(Els)" for im Elsass [in Alsace] was added to the postmark. "Mülhausen im Elsass" avoided confusion with Mülhausen in Thuringia, which was also in the German Empire. During the First World War military postmarks appeared alongside civilian post office strikes.

At first Alsace and northeastern Lorraine were merged into one imperial territory [Reichsland] without an elected regional government like that in the other states of the German Federation. Bilingual postcards of the imperial era (1871-1918) show that the continued use of French was accepted in Alsace-Lorraine. French schools were tolerated in predominantly French-speaking communities. Germany was a federal state, like Canada, and federalism accommodated regional differences. Most Alsatians became reconciled to life in the German Empire and, by 1911, they had acquired a regional legislature, a flag, and an anthem as well as representation in the German government. Alsatians had more autonomy than had ever been permitted in post-revolutionary France. That should have produced contentment.

1873 cover with Colmar horseshoe-shaped postmarks over German stamps. Was the upside-down placement of the stamps a sign of protest or just carelessness?

Les Rayons d'Espoir cartoon.

The French government, however, had never resigned itself to the loss of these territories. French propaganda portrayed Alsace, represented by a maiden in regional dress, as languishing under harsh Prussian rule and sighing for a return to mother France. In the caricature above, Alsace is a chained girl in a German prison, given hope by the colours of France beaming through the barred window. Jean-Jacques Waltz from Colmar, who called himself "Uncle Hansi," despised everything that was German. Before 1918 he produced appealing cartoons of Alsatian children with tricolour flags, French soldiers' hats, and tricolour rosettes – symbols of their assumed attachment to France. This was Alsace as the French wanted to see it. Hansi's sugary images of passionately pro-French Alsatian children are still widely accepted as historically true.

Hansi cartoon of fervently-French Alsatian children

A RETURN TO FRANCE

The First World War (1914-1919) provided an opportunity for restoring Alsace to France. French incursions into the province were beaten back, except for a pocket of Upper Alsace. Alsatians served in Germany's imperial army.[5] The German military collapse and the Kaiser's abdication in November 1918 produced turmoil in Alsace. German troops retreated eastward, across the Rhine. Alsatians who had served in the German navy brought radical politics back to their homeland. Workers' soviets were formed, strikes occurred, and a self-proclaimed, independent republic of Alsace-Lorraine was formed. French

troops entered the province and put down the radicals and the advocates of Alsatian independence.

Encouraged by the American President Woodrow Wilson's advocacy of the self-determination of nations,[6] some Alsatians demanded a plebiscite, like the people of Germany's other borderlands, to determine their own political fate. The French government refused to permit a popular referendum and, being a victorious power that had suffered greatly in the war, it was not reproached by its military allies who shared the French conviction that Alsace was rightfully a part of France.

The postcard below shows the imagined reason why a plebiscite was unnecessary: an Alsatian woman embraces a French soldier as her saviour beside a fallen German border post. Because French adherents had left Alsace after 1871 and migrants had come into the region from other parts of Germany, the outcome of a plebiscite might not have favoured France. The government of France argued that Alsatians were really French citizens who were returning to France's dominion. That assurance came too late for the Alsatian humanitarian Dr. Albert Schweitzer, working in French Equatorial Africa, who had been imprisoned as an enemy national. Alsatians who had served in the German imperial government and those German-speakers who had settled in Alsace after 1871 were to be expelled.

1929 conscripts for the French army from Steinbrunn, Alsace, are seen off by the 1909 conscripts who had served in the German army.

French postcard implying that a popular referendum on Alsace's fate would be unnecessary.

French military commanders had promised to respect the region's distinctiveness. Nonetheless, assimilation of the Alsatians to French culture resumed after 1918. Forty-eight years in the German Empire had assisted the survival of the region's Germanic character. The Basques and other cultural minorities within France had not

c.1920 French cartoon representing the Alsatian autonomy movement as the illegitimate, pro-German child of a Roman Catholic priest.

fared so well. Public use of German in Alsace was briefly tolerated as a temporary measure. Henceforth, Alsace was to be French in name, language and spirit. Naturally, French postage stamps came back into use after 1918.

Cultural assimilation did not stop at changing place names. Officially, Alsatians were to have French first names, taken preferably from the Roman Catholic calendar of saints. For example, the private family record (Familien Chronik) of the Zehnters of Breitenbach listed the members' original Germanic names whereas their French national registry booklet (Livret de Famille) listed them with French first names. Georg became Georges, Eduard became Edouard, Anna became Annette, and so on.[7]

German language newspapers were outlawed at this time. The replacement of Germanic place names sped up. This was when Mülhausen – apart from a brief period in 1852–70 – became, finally and officially, "Mulhouse." This former member state of the Swiss federation was the last part of Alsace to be incorporated into France. Annexation was termed "réunion a la France." That was in 1798. Mülhausen retained its original name until 1918. Henceforth, it was "Mulhouse." Postmarks show that the evolution of Schlettstadt into Sélestat was a more gradual process. In 1936 Alsatians were expected to celebrate the 300th anniversary of the French invasion of their region.

THE NAZI NIGHTMARE

If Alsatians felt nostalgia for their last decade in the German Empire, it was banished by the Nazi occupation of Alsace in 1940–45. Those who hoped for a restoration of regional autonomy were dismayed. Although German stamps of the Paul von Hindenburg series overprinted with "Elsass" appeared in August 1940 [Scott, "France, Occupation Stamps, N27-42"], when postal services resumed, Alsace's distinctive identity was ignored.

In the Third Reich, on January 1, 1942, the region was merged into "Westmark," along with the adjacent German states of Baden and the Saarland. On the same date, regular, German definitive stamps with the profile of Hitler replaced the over-

German Hindenburg definitives overprinted with "Elsass" in Gothic script for use in Alsace in 1940-42. These stamps were sometimes used in combination with unaltered stamps of the Third Reich.

August 1940 was the last month when it was permissible, under the Nazis, to use French postage stamps. Note the addition of an "Elsass" overprinted German stamp.

Figure 17: A straightline postmark for Bergheim, Alsace, across a German stamp overprinted with "Elsass".

Figure 18: A 1948 postcard reproducing the postmarks of Mulhouse/Mülhausen under Nazi rule.

printed Hindenburg ones. The earlier straightline postmarks with a rectilinear border were also superseded by conventional, German circular strikes.[8]

About 130,000 young men were conscripted into the German armed forces and many of these soldiers died on the Eastern Front. Alsatian Jews experienced a persecution that was only rivalled by the fourteenth-century slaughter of the Rhineland's Jews during the Black Death, when they were blamed for causing the plague by poisoning wells. The Nazis followed their usual cycle of arrests, deportations, forced labour, confiscations and executions. Germanic place names were restored and they reappeared in postmarks. Businesses adopted German names and street addresses. They also followed the German pattern of putting the building's number last, after the street name. The May 1941 postal cover from Thann below shows the sender's attempt to conform to the revised rules. The Allied liberation of Alsace in the winter of 1944-45 was accompanied by extensive destruction. By 1945, Alsace was back in French hands and the place names changed once again.

Figure 19: May 1941 cover from Thann showing the adjustment of the Société d'Alimentation d'Alsace et de Lorraine [SADAL] to German standards, in addition to the use of an overprinted German stamp and a new company name. "102 Route des Romains" has become "Rőmer Strasse 102."

The French government's policy of cultural assimilation resumed after the Second World War. One can understand the French desire to eradicate the German language within France. The presence of German speakers had been an excuse for Germany's leader Adolf Hitler to seize territory for incorporation into the Greater Reich. That was the fate of Austria and of Czechoslovakia's Sudetenland. Eliminating ethnic Germans removed that temptation for aggression. East European states, such as Poland and Czechoslovakia, simply ejected German speakers after 1944.

To the French government, a trustworthy French citizen was a French-speaking resident. Eliminating the Alsatians' cultural kinship with the Germans contributed to France's military security. Assimilation to French culture was not seen as an injustice; it was regarded as a benefaction. French culture was viewed as the high point of European civilization, so the linguistic assimilation (francisation) of non-French speakers elevated them culturally. In France's overseas colonies this policy was called la mission civilisatrice.

MODERN ALSACE

When I was at the Canadian forces base in Lahr, Germany during the summers of 1987 and 1988, I was able to visit nearby Alsace on weekends. I found that the Alsatians were defensive and felt compelled to assert their loyalty to France. Their situation was similar to that of Muslims in the United States who must make a conspicuous display of their American allegiance. When dining at a restaurant in Wissembourg I heard three men at an adjacent table conversing in Alsatian German but, when a French-speaker joined them, they all switched to French. A vendor in the Strasbourg flea market told me that if someone demanded more cultural rights for Alsatians, it would

be suggested that this person was really yearning for a return to the Nazis' Third Reich. A similar calumny had been used to discredit advocates of Alsatian autonomy after 1918. They were caricatured as German agents. Alsatians could also be self-disparaging.

Two women I met in Colmar's cathedral asserted that Alsacien – they rejected the label Elsässich – was not really a German language nor did it have a written form. It was said to be a peasant patois. I, however, have seen early nineteenth-century evidence that literate Alsatians spoke and wrote in High German as well as knowing a regional dialect. If Alsatian German place names appeared on communal signs under the French name, they were written phonetically to emphasize their distance from standard German.

Figure 20: Although the dates are in French, this 1988 poster for a beer festival, annual fair and market at Shiltigheim used phonetic Alsatian German.

This discussion of the Alsatian language's future is becoming academic. In the 1980s about 60% of the residents of Alsace spoke Elsasser Ditsch – the regional variety of German. Today that proportion is down to 43% and the speakers are mostly older people. Only 3% of youngsters aged 17 and under speak Alsatian German. Membership in the European Union compelled France's government to relax its insistence on the exclusive use of French. In 1982 schools in France were permitted to offer one hour a week of instruction in the regional language. The course is optional as are language classes in German. In 1985 Alsatian German was officially recognized as a regional language, like Welsh in Great Britain and Frisian in the Netherlands. These small concessions may be too late to save the local language.

Today, the French government can take a more lenient attitude toward language in Alsace because the population there sees itself as French and, in culture, it is becoming thoroughly French. German territorial ambitions are no longer feared. The process of changing place names has also stopped because placing an audible and visible French imprint on the landscape is no longer urgent.

The latest threat to the region's distinctive identity came in 2016 with the creation of a new administrative unit called Grand Est. That unit merged Alsace with Lorraine and the Champagne-Ardenne regions. This change revived local movements demanding Alsatian autonomy, although not with the extensive powers enjoyed by Canadian provinces.

What will survive of Alsace's distinctiveness may only be Germanic family surnames, hybrid place names, quaint architecture, good wines, and a distinctive local cuisine. The battle of the postmarks and stamps in Alsace is clearly over. ✉

ENDNOTES

1. A. Young, Travels in France & Italy during the Years 1787, 1788 and 1789. London: J.M. Dent & sons, n.d., p.166. A detailed, general account of Alsatian history is Philippe Dollinger, ed., Histoire de l'Alsace (Toulouse: Privat, 1970). The map is taken from James Bentley, Alsace (London: Aurum Press, 1988). The other illustrations all come from the author's collection.
2. The meaning of common, German place name endings: BACH – brook/stream, BERG – hill/mountain, BRUNN – spring, BURG – castle/fort, HAUSEN/HÄUSER – houses, HEIM – home/dwelling, HOLZ – wood/forest, IM ***TAL – in the *** valley, MÜNSTER – cathedral, STADT – town/city, WEILER – hamlet.
3. Ironically, in the light of the Holocaust, some nineteenth-century German nationalists saw Yiddish-speaking Jews as part of the German nation because the core of Yiddish was German, albeit incorporating some Hebrew and unique words. Yiddish, however, was written with Hebrew letters. German was the commonly-used commercial language in Central Europe which meant that there were pockets of German-speakers throughout the continent.
4. Michel Frick, Alain Sturm, and Alain Demeraux, CATALOGUE DES TIMBRES A DATE D'ALSACE- LORRAINE, 1870-1918 (Saverne: SPAL, 2012) provides a comprehensive account of postmarks. It is complemented by Michel Frick, Introduction à la Macrophilie de l'Alsace-Lorraine, 1870-1918 (Saverne: SPAL, 2011). German accounts are less detailed; for example, see the website: sammler.com/bm/elsass-lothringen-sammlung.htm
5. War memorials to the Alsatian regiments in the German Imperial Army are located on the other side of the Rhine River from France, at Lahr and Alt Windeck, Germany. Alsatians who died in the Second World War while serving in the German army might have a cursory "mort en Russie" inscribed on the family memorial in an Alsatian cemetery. Acknowledgement of the extent of collaboration and cooperation with the Nazi occupiers of France is unfashionable. "La France résistante" is the preferred theme and Gen. Charles de Gaulle, who refused to accept defeat in 1940, is treated as representative of the entire nation's sentiment. The collaborationist Vichy regime under Marshal Pétain, if acknowledged, is treated as an aberration.
6. Wilson, however, supported the French claim to Alsace. Article 8 of his Fourteen Points stated "All French territory should be freed and the invaded portions restored, and the wrong done to France by Prussia in 1871 in the matter of Alsace-Lorraine, which has unsettled the peace of the world for nearly fifty years, should be righted..."
7. These documents are in the author's collection.
8. Stanley J. Luft, "The Second World War in Alsace-Moselle," in The Journal of the France & Colonies Philatelic Society, Vol.64, No.1 (March 2014), pp.20-35. Corrections to the numbering of the illustrations and typographical errors appeared on p.75 of the June 2014 issue.

RHODESIA

A Dream Begins: 1888-1924

BY MICHAEL SOMERVILLE

Rhodesia was born out of what was called the Scramble for Africa, which occurred between 1881 and 1914. In 1870 only 10% of Africa was under formal European control. By 1914 that had risen to almost 90%.

The colonists were primarily driven by a desire for access to the valuable natural resources, missionary zeal to add converts to their churches, a desire for national prestige and rivalry between the major European powers. In 1884, to avoid conflict between the participants, the Berlin Conference established regulations for European trade and colonization for Sub-Saharan Africa. Africa offered Britain, France and Germany an open market for their goods thereby creating a trade surplus over what they imported.

The demands for raw materials such as copper, diamonds, tin, cotton, rubber, tea, cocoa and palm oil were rapidly increasing. Britain also wanted control of the southern and eastern coasts of Africa for stopover points on the route to their Asian and Indian possessions. However, except for the southern tip of Africa, the amount of capital invested by European countries was relatively small. By the twentieth century this lack of foresight and greed was to cost them dearly.

Cecil John Rhodes (1853-1902) was a truly remarkable man. Born the son of a vicar in Bishop's Stortford, Herefordshire in England, he was a sickly child. His family sent him to South Africa at age 17 in the hope that the climate would prove beneficial to his health. He entered the diamond trade in 1871, aged 18, and over the next two decades acquired a near complete dominance over the world's diamond market. He achieved this remarkable feat by obtaining finance from N.M. Rothschild & Sons to buy up all the smaller diamond mining operations in the Kimberley area. At age 27, he entered the Cape Parliament and ten years later became Prime Minister. During the early 1890s he oversaw the creation of Rhodesia as part of his colossal vision for a Cape to Cairo railway.

In 1840, Matabeleland was founded because of the expulsion of the Zulu Matabele people from the Transvaal by the Boers. In 1868, Lobengula succeeded his father as king and began granting concessions to the British in return for arms and wealth. The most critical of these became known as the Rudd Concession, which gave Cecil Rhodes exclusive mineral rights to much of the land in Matabeleland, Mashonaland and adjoining territories. Charles Rudd was a business partner and agent for Rhodes, who with two others negotiated with the king. The Agreement was signed on October 30, 1888 and formed the basis for the Royal Charter that founded Rhodes' British South Africa Company in 1889. King Lobengula subsequently tried to claim that he had been misled about giving away his land under the Concession, which he thought only covered mining and not settlement. However, his efforts were to no avail, although he fought two wars to try and redress the situation.

Scott 103a, 106b, 108, 114, 116, 117.

In 1890, Rhodes, having obtained a concession to mine most of King Lobengula's terri-

Scott 1-3.

tory, took the next step and organized what was known as the Pioneer Column to settle the territory. Rhodes had been advised that it would take 2,500 men and about one million pounds to win the war that would inevitably follow once Lobengula realized that he had been duped. However, a 23-year-old adventurer named Frank Johnson undertook to deliver the territory in nine months with only 250 men for a fee of £87,500. He recruited the hunter Frederick Selous (1851-1917) to act as a guide. Johnson advertised in Kimberly offering 3,000 acres of land and 15 mining claims (about 21 acres) to each recruit. Rhodes advised him to only select sons from rich families for his column. The reasoning being that when trouble arose, the families would be more likely to press for British government support.

Johnson's column began with 180 civilian colonists, 62 waggons and 200 volunteers who later formed the nucleus of the British South Africa Police. The column was joined by a further 110 men, 16 wagons, 250 cattle and 130 spare horses. The troopers were armed with Martini-Henry rifles, revolvers, seven-pound field guns and Maxim machine guns as well as an electric searchlight, which was used to intimidate Matabele warriors following the column.

The column left Macloutsie in Bechuanaland on June 28, 1890 and crossed the Tuli river into Matabeleland on July 11. They proceeded north-east and then north for some 400 miles heading for an area explored by Selous a few years earlier and called Mount Hampden. However, they stopped on September 12, some 15 kilometres short, in a flat and marshy meadow bounded by a steep rocky hill. The following day a Union Jack was hoisted over what became Fort Salisbury. From there two more towns were founded, Fort Victoria and Fort Charter. The Pioneer Column was officially disbanded on October 1, 1890 and each member was granted land for farming.

Coat of Arms, Scott 58.

The British South Africa Company, founded by Cecil Rhodes in 1889, assumed the administration of the newly formed country. In 1895 the name Rhodesia was introduced, which covered a vast territory bisected by the Zambezi River.

In March 1896, the Second Matabele War broke out in response to the continued occupation and imposition of a Hut Tax on their land. The timing for the rebellion was good, because only a few months beforehand, Cecil Rhodes had been persuaded to try and overthrow the Boers in Natal by launching what became the abortive and ill-fated Jameson Raid, which stripped the country of most of it troops.

The religious leader of the Matabele or Ndbele people was known as the Mlimo, who persuaded them that the almost

Scott 43-46.

Scott 66-69.

4,000 white settlers were responsible for the drought, locust plagues and rinderpest cattle disease afflicting them. Many hundreds of lives were lost in the conflict despite British troops being rushed in to control the situation.

The rebellion came to an end after Frederick Russell Burnham (1861-1947), the American chief scout for the British troops, and a companion entered a sacred cave used by the Mlimo. They waited until he entered and upon seeing them, began his dance of immunity. At that juncture Burnham shot and killed him and made good his escape with his companion riding back to Bulawayo.

After receiving the news, Cecil Rhodes walked unarmed into the Matabele camp and made peace with the rebels, which ended the war. Disputes have arisen since as to who Burnham killed. However, the effect was the ending of the war, so it really does not matter.

Both the Fredericks, Burnham and Selous were fascinating men, whose stories will amply repay further investigation.

In 1922, the settlers were faced with a choice of joining the Union of South Africa as a fifth province or accepting nearly full internal autonomy. Following a referendum which voted for independence, Great Britain annexed the territory on September 19, 1923. On October 1, 1923 the first constitution for the new colony of Southern Rhodesia came into effect. This gave them the right to elect their own parliament, premier and cabinet. Britain retained a veto over native affairs and responsibility for foreign policy. This ended the active role of the British South Africa Company in the administration of the country.

Thus began the saga of probably the most successful colonial experiment in Africa, which lasted until 1980.

RHODESIA STAMP ISSUES

The collection and study of Rhodesian stamps is a specialized area and is not for the faint hearted.

Rhodesia joined the South Africa Postal Union on August 1, 1892 when its stamps became valid for international mail. From 1892 to 1909 the stamps issued were those of the British South Africa Company (BSAC). The *Stanley Gibbons Commonwealth Stamp Catalogue* for Southern and Central Africa contains clear warnings for collectors concerning the high values of these stamps, since many are revenue stamps that have been cleaned and re-gummed or have forged postmarks.

From April to May 1896, during the Matabele Rebellion, provisional stamps with two different overprints were produced by the Bulawayo Chronicle on the three pence, four- and five-shilling stamps. Variations in the overprints are extremely rare and valuable. The May 1896 issue of

Coat of Arms, overprinted Rhodesia. Scott 85-87, 93-95.

Scott 80.

seven stamps used Cape of Good Hope stamps showing a seated Britannia, which were overprinted in black. As may be expected, forgeries are known.

The *Scott Classic Specialized Catalogue* also contains a warning and points out that the Rhodesian authorities made available remainders of large quantities of all stamps in 1897, 1898-1908, 1905, 1909 and 1910. There are colour variations, differing dies, sizes and printings, which provide a wide variety of changes to what is basically the same stamp showing the coat of arms of the BSAC. The exception being the 1905 issue, which featured an image of the Victoria Falls to commemorate the visit of the British Association and the opening of the Victoria Falls Bridge. This series had several perforation variations.

In 1910 a series of eighteen stamps was issued featuring a portrait of Queen Mary and King George V with values from 1/2d to £1. This is a beautiful series with numerous colour combinations, perforation varieties and some plate variations.

From 1913 to 1924, the situation gets a lot more challenging with three different dies and at least four different head plates being used for an issue showing King George V in a naval cap. The initial issue was for twenty stamps with values ranging from 1/2d to £1. The series was reissued in 1913, 1917 and 1922-24 using single working plates, double plates, three different dies, paper changes and perforation variations. In 1917, two halfpenny overprints on the one penny stamp were produced.

For the real enthusiast, in March 1894, three stamps were prepared by the Reuters agent in Bulawayo, Captain C.L. Norris-Newman. They were to cover the cost of sending messages to the northern end of the telegraph line, then under construction from Tati to Bulawayo. They were issued in denominations of two shillings and six pence, five and ten shillings. They were printed from a hand-drawn stencil in sheets of 18 with the three values *se-tenant*. The ten shillings stamp, inscribed "Bulawayo-Ramaguabane", was issued first, while the construction point was 90 miles away. The five shillings followed, inscribed "Bulawayo-Mangwe" when the distance was down to 60 miles. The two shillings and sixpence stamp was only used in the last phase as the line neared Bulawayo. They were inscribed "Bulawayo-Fig Tree", with Fig Tree being 29 miles from Bulawayo. In June 1894, the Post Office took over the service and the stamps were withdrawn.

Used stamps were cancelled in blue crayon or ink with Capt. Norris-Newman's initials and the date. ✉

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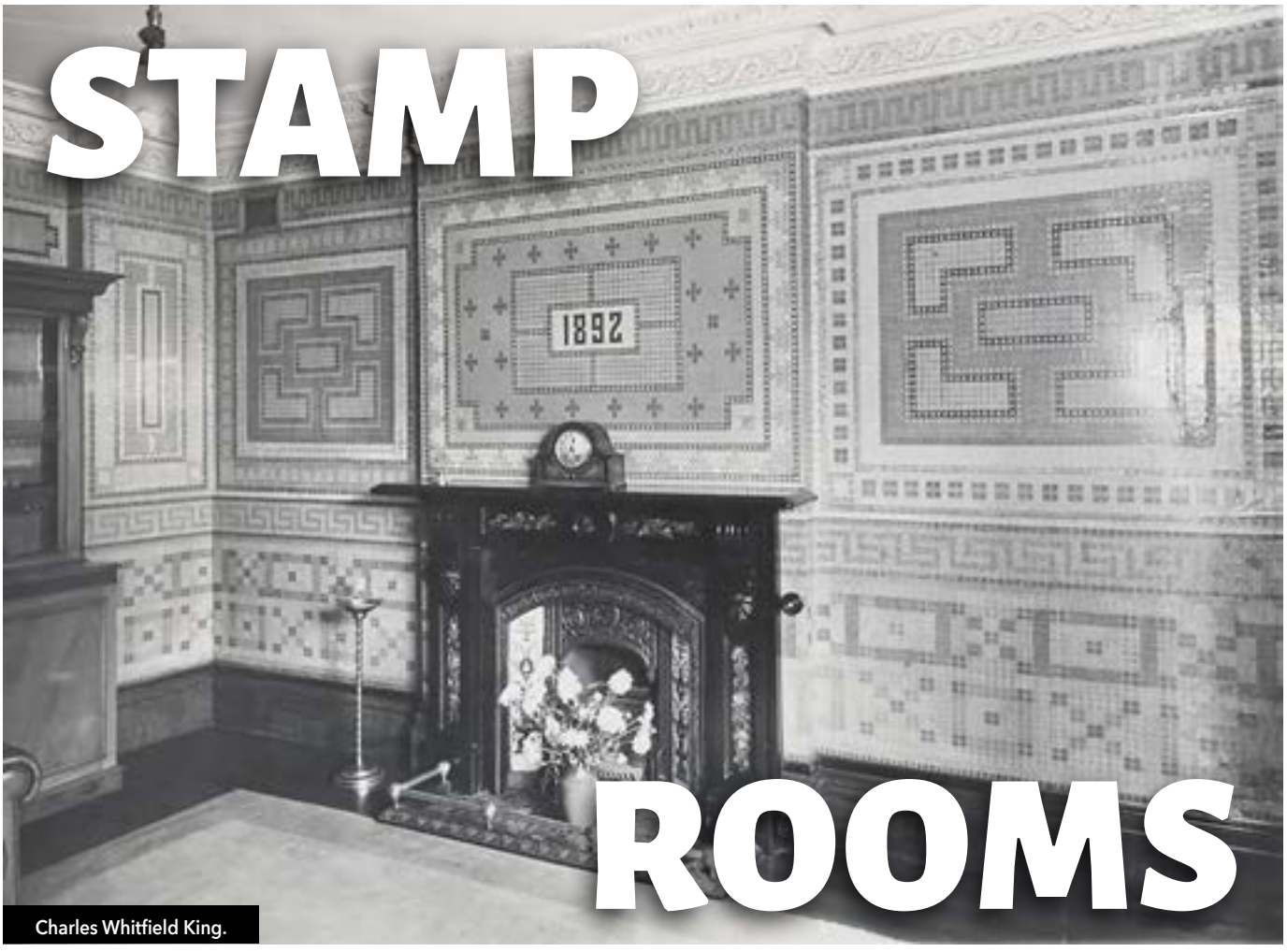

Charles Whitfield King.

BY: MICHAEL PEACH, FRPSC

When stamps were first introduced, some young ladies came up with the idea of using stamps to cover the walls of their room. Fortunately, this craze did not last too long. At least two British stamp dealers had rooms where the walls were totally decorated with stamps.

William Joseph Palmer was an early eccentric London dealer who was convinced that stamp collectors were being defrauded by masses of forgeries. Every stamp passing through his hands that he considered to be a forgery was pasted on the wall of his office. He called it The Museum of Philately or A Chamber of Philatelic Horrors. The room became a curiosity and people travelled miles to see it. His portrait can be seen on the wall. His premises at 281 Strand, London, and several others on the north side of the Strand, were demolished during the redevelopment of the area in the 1890s and early 1900s. His business never recovered and the stamp room became part of history.

William Joseph Palmer.

Charles Whitfield King's business was located in Ipswich, England. In 1887 he built his home, Morpeth House, at 99 Lacey Street, and offices on the other side of the street. During the 1880s, government reprints of stamps of several countries, including the Roman States, Argentina, Cuba, Hanover and Samoa, made it almost impossible to sell these stamps. In 1892 Charles decided to paper his library with these issues, creating dado, mosaic and frieze patterns. In total 44,052 unused stamps and 16 used British 6d stamps were used. All the unused stamps were obsolete except the Cuban ones. It took a decorator three months to create the intricate pattern. In 1894, 5,475 more stamps were added when a bookcase was removed. Unfortunately, the decoration and the Whitfield King business are now things of the past. ✉

AROUND THE WORLD IN 86 SECONDS

A quick peek at the flags, and number of stamp issues, from countries around the world

UNITED STATES
First stamps issued: Jul 1, 1847

The flag of the United States of America consists of thirteen equal horizontal stripes of red (top and bottom) alternating with white, with a blue rectangle in the canton (referred to specifically as the "union") bearing fifty small, white, five-pointed stars arranged in nine offset horizontal rows, where rows of six stars (top and bottom) alternate with rows of five stars.

Est. number of stamps issued (to Aug '20): 7,070

CUBA
First stamps issued: Apr 1855

The national flag of Cuba consists of five alternating stripes and a red equilateral triangle at the hoist, within which is a white five-pointed star. It was designed in 1849 and officially adopted May 20, 1902. The flag is referred to as the Estrella Solitaria, or the Lone Star flag.

Est. number of stamps issued (to Apr '17): 6,350

EL SALVADOR
First stamps issued: May 1867

The flag of El Salvador features a horizontal triband of cobalt blue-white-cobalt blue, with the coat of arms centered and entirely contained within the central white stripe. This design of a triband of blue-white-blue is commonly used among Central American countries.

Est. number of stamps issued (to Sep '18): 2,705

SAINT LUCIA
First stamps issued: Dec 18, 1860

The flag of Saint Lucia consists of a cerulean blue field charged with a yellow triangle in front of a white-edged black isosceles triangle. Adopted in 1967 to replace the British Blue Ensign.

Est. number of stamps issued (to Dec '14): 1,400

LET'S TALK EXHIBITING

by/par David Piercey, FRPSC

PARLONS EXPOSITIONS

ONE-FRAME EXHIBITING - CAPEX 22

Plans are now well underway for our next Canadian International Stamp Exhibition, CAPEX 22, to be held in Toronto June 9-12, 2022. This will be only Canada's fifth CAPEX since 1951, but it is particularly noteworthy in that it will be the very first world philatelic exhibition to showcase single-frame exhibits exclusively. It will be the largest showing of one frame exhibits at any other exhibition to date, and will put Canada once again on the map in terms of international firsts. Four hundred frames are expected to be on the floor and qualified entries will be accepted from interested exhibitors all around the world, including from Canada.

This will be a major opportunity for Canadian exhibitors, with qualified exhibits, to display their single-frame exhibits, and to have them judged to international standards.

In preparation for this, The RPSC has recently decided to hold a national level virtual one-frame competition at CANPEX 21, the national stamp show in London, Ontario to be held this spring, hosted by the Middlesex Stamp Club, and to also allow more Canadian exhibitors an opportunity to qualify their exhibits for CAPEX 22.

Just like any other national Canadian show, exhibit entries will be judged by an accredited judging panel, according to RPSC and APS judging standards. This will include scoring on the Exhibitor Feedback Form (EFF), and additional virtual feedback will be provided. Exhibits will be shown virtually on a CANPEX-produced website; judging will occur through looking at each exhibit page by page online; and any interested collector can also view the exhibits on line too.

International exhibiting rules state that, to qualify for entry, an exhibit must have earned at least a Vermeil medal (i.e. 75 points or greater) at a nationally-accredited show. With the dearth of recent stamp shows due to COVID-19 there has not been much opportunity at all to have one's new exhibits qualify to go internationally, so CANPEX 21 will offer this opportunity to more exhibitors to prepare exhibits they may hope to be shown in 2022 at CAPEX.

Currently, according to a database kept by The RPSC, we have perhaps 60 single-frame exhibits from Canadian exhibitors that already qualify to be shown internationally. In fact, quite a few of them have already been shown internationally in the recent past, and we may well see some of these exhibits at CAPEX 22 too.

COLLECTION D'UN CADRE - CAPEX 22

Les plans sont déjà bien en marche pour notre prochaine exposition philatélique internationale canadienne CAPEX 22, qui aura lieu à Toronto, du 9 au 12 juin 2022. Cette exposition sera seulement la cinquième CAPEX tenue au Canada depuis 1951. Il est à noter tout particulièrement qu'il s'agira de la première exposition philatélique mondiale à présenter exclusivement des collections d'un cadre. Ce sera également la plus grande exposition de collections d'un cadre présentée où que ce soit à ce jour. Le Canada se démarquera encore une fois en fait de première internationale. Quatre cents cadres devraient être installés et les inscriptions remplissant les conditions requises seront acceptées de la part d'exposants de partout dans le monde et notamment du Canada.

Ce sera une occasion extraordinaire pour les exposants canadiens de montrer leurs collections autorisées d'un cadre afin qu'elles soient jugées à l'aulne des normes internationales.

Afin de s'y préparer, La SRPC a récemment décidé d'organiser un concours de collections d'un cadre à CANPEX 21, l'exposition de timbres nationale, qui se tiendra à London, Ontario. Elle aura lieu ce printemps et sera chapeautée par le Middlesex Stamp Club. Un nombre accru d'exposants canadiens auront ainsi une chance supplémentaire de voir leurs collections se qualifier pour CAPEX 22.

Comme pour n'importe quelle autre exposition canadienne, les inscriptions seront jugées par un groupe de juges agréés selon les normes de La SRPC et de l'APS. Les notes seront inscrites sur la Formule d'évaluation des collections (FEC) et des commentaires virtuels seront émis. Les collections seront exposées dans un site Web réalisé par CANPEX. Les évaluations seront effectuées par un examen en ligne de chaque page de collection. Les collectionneurs que cela intéresse pourront eux aussi voir les collections en ligne.

Les règlements internationaux stipulent que, pour se qualifier pour l'inscription, une collection doit avoir gagné au moins une médaille de vermeil (75 points ou plus) lors d'une exposition agréée à l'échelle nationale. L'absence de récentes expositions de timbres en raison de la COVID-19 nous a privés des possibilités de faire en sorte que nos collections se qualifient à l'échelle internationale. CANPEX 21 offrira donc à un nombre accru de collectionneurs la possibilité de préparer des collections qu'ils pourront espérer montrer en 2022, à CAPEX.

Actuellement, selon une base de données de La SRPC, nous avons peut-être 60 collections d'un cadre d'exposants canadiens qui se qualifient déjà. En fait, bon nombre d'entre elles ont déjà été

From personal experience, I believe there are many other exhibitors with strong exhibits that have only recently been developed, and that are just awaiting an opportunity to be shown and judged, and to then perhaps qualify the exhibit to go internationally. As well, there are probably other exhibitors who are just now considering putting together one-frame exhibits in anticipation of a return to normalcy. For both these groups, CANPEX 21 should loom big in fulfilling these needs.

Our international CAPEX 22 should prove to be a great show as we may have finally emerged from our pandemic lockdowns by that time. For those of you who may wish to exhibit at CAPEX 22 you must be able to indicate your exhibit has previously received at least a Vermeil at a national competition. CANPEX 21 may be one of the last opportunities to qualify our newer exhibits, as exhibit applications for CAPEX 22 will probably close around the end of 2021.

Here is our chance. Any takers…? ✉

Previous columns in this series may also 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.

exposées à l'étranger dans un passé récent et nous pourrions bien les voir aussi à CAPEX 22.

Mon expérience personnelle me dit que beaucoup d'autres exposants possèdent des collections solides, élaborées dernièrement, et qui n'attendent que l'occasion d'être présentées, jugées et qui sait, se qualifier à l'échelle internationale. Également, d'autres exposants songent probablement à préparer des collections d'un cadre, anticipant un retour à la normale. Pour ces deux groupes, CAPEX 21 devrait jouer un rôle important.

Notre CAPEX 22 internationale devrait s'avérer une grande exposition alors que nous aurons peut-être finalement émergé de notre confinement pandémique. Ceux d'entre vous qui souhaiteraient exposer à CAPEX 22 devront être en mesure d'indiquer que leur collection a déjà reçu au moins une médaille de vermeil à un concours national. CANPEX 21 est peut-être l'une des dernières occasions d'obtenir la qualification de nos nouvelles collections, car la date limite de dépôt des demandes d'inscription à CAPEX 22 sera sans doute vers la fin de 2021.

Voici notre chance. Quelqu'un est-il preneur…? ✉

Des articles précédents de la présente chronique sont maintenant accessibles dans le site de la SRPC au http://www.rpsc.org/exhibiting.htm. Nous invitons les lecteurs à les utiliser pour animer les discussions aux réunions et encourager les débutants à participer aux expositions locales et régionales. Vous pouvez également joindre l'auteur à dpiercey@telus.net si vous voulez poursuivre la discussion sur les expositions.

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Potential donors should contact the Foundation President, Rodney Paige, directly (1-416-921-2073), or via the National Office (1-888-285-4143), or in writing at 10 Summerhill Ave., Toronto, ON M4T 1A8, to discuss the type of material intended for donation and the process for receiving a charitable donation receipt.

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Les personnes qui souhaitent faire un don peuvent s'adresser au président de la fondation, Rodney Paige, directement au -416-921-2073 ou au Bureau national au -888-285-4143, ou par écrit au 10 Summerhill Ave., Toronto, ON, M4T 1A8, afin de discuter des articles à donner et du processus d'émission d'un reçu pour don de charité.

THE YOUNG COLLECTOR

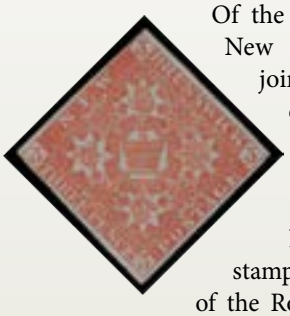
by Joseph Perrone | josephperrone@rpsc.org

HIGHLIGHTS OF THE CANADIAN PROVINCES WHICH ISSUED STAMPS

This past summer I came to realize just how important the collection of the stamps and postal history of the Canadian Provinces is.

There were five colonies that were independent from the colony of Canada which issued stamps. These are New Brunswick, Nova Scotia, Prince Edward Island, British Columbia, and Newfoundland.

The first thing I realized about my knowledge of this important topic was that, like Socrates, the only thing I knew was that I knew nothing. I visited all of the Canadian Provinces except for Newfoundland as a child, but did not take any of their history home with me.



Of the previously stamp-issuing colonies, only New Brunswick, Nova Scotia, and Canada joined in Confederation on July 1, 1867. Later additions to Confederation were British Columbia, in 1871, Prince Edward Island, in 1873, and finally Newfoundland, the last to join Confederation, in 1949.

New Brunswick released its first set of stamps in September 1851. It featured the design of the Royal Crown surrounded by "stylized versions of heraldic flowers or floral emblems of the United Kingdom: English roses, and Irish shamrock, and a Scottish thistle."

Interestingly, this same type of design was used on the first definitives of Nova Scotia in 1851 and Newfoundland in 1857.

When the stamp is face up and its head and tail are correctly oriented, the crown is right-side-up. This means having a diamond-like shape for the stamps of New Brunswick and Nova Scotia and a square design for Newfoundland.

As far as I know, it is the earliest stamp to feature flowers as an integral part of its design and I personally think that this issue is among the most beautiful of Canadian stamps.

New Brunswick's strangest philatelic story has to do with that of its infamous Postmaster General, Charles Connell. In 1860 New Brunswick changed from sterling currency – pence, shillings, and pounds, to a new decimal currency, cents and dollars – in order to aid growing trade with its American neighbors. Of course, this meant changing the postage stamps and subsequently a new set was produced.

Connell shocked the world by putting his own portrait, instead of Queen Victoria's, on the face of the most commonly used stamp, the five-cent.

This audacity was not received well, and in embarrassment he offered to buy all the stamps, although there is no proof that he ever did. In the end, he made a show of burning them on his lawn and his portrait was replaced by a five-cent Queen Victoria definitive.

It was subsequently discovered that not all the stamps had been destroyed. Today, roughly 75 copies are known to exist, and it is a dreamed-of rarity.

An unused Connell is seen so much as an indispensable part of New Brunswick's history that it was even featured on a beer bottle from the Picaroons Brewing Company of Fredericton, which is the capital of New Brunswick.

Nova Scotia, which joined Confederation at the same time as New Brunswick, exhibited various portraits of Queen Victoria by multiple artists on its stamps. If someone is interested in collecting the portraits of Queen Victoria on stamps, Nova Scotia offers some interesting examples. The first design reproduces the 1837 painting by London-based Swiss artist Alfred Edward Chalon, used on the 1853 one pence issue.

The 1860-63 definitives featured the work of two different artists. The one-, two -, and five-cent stamps were based on an image from a Nova Scotia halfpenny coin engraved by Leonard Charles Wyon. This image was taken from an earlier drawing by British engraver, Charles Henry Jeens. The portrait on the stamp was engraved by artist James Bannister of ABN New York.

The eight-, ten-, and twelve-cent stamps were based on the 1843 portrait of Queen Victoria by German painter and lithographer Franz Xavier Winterhalter. Interestingly, the portrait on the stamp is actually a reverse mirror image.

Jumping to the west coast of Canada, the next province to join was British Columbia. Stamps of the mainland bear the Seal of British Columbia and most had overprinted denominations.

The overprints were added because they were prepared for use with the Sterling currency, but by the time they were going to be put into use, British Columbia had switched to a dollar-based currency. In order to save

the production efforts, the printers overprinted the pence stamps with dollar values.

Vancouver Island, Canada's 11th largest island by landmass, and currently with about 870,000 inhabitants, once issued its own stamps. It later joined British Columbia and its definitives are now included in the listing for British Columbia stamps in the Unitrade Specialized Catalogue of Canadian Stamps.

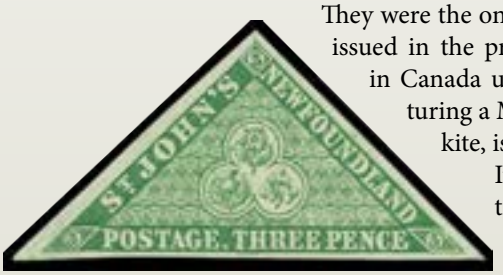
The stamps of Vancouver Island are very scarce and extremely hard to find in good condition. Even harder to find are examples with margins, since they were printed closely together and when cut or perforated it was difficult to leave any margins behind.

Speaking of islands, Prince Edward Island issued all but one of its stamps printed by typography. Typography, also called letterpress, is a form of printing in which printing is produced by an ink-coated raised-image plate contacting a sheet of paper. The end product is generally unrefined and of poorer quality then engraving. This process is the same once used to print most newspapers.

This process can easily result in a double print. All that has to happen is the ink-type has to touch the sheet twice, resulting in a doubling of the stamp's image. The three-pence value of the Prince Edward Island 1861 issue is known with a double print variety.

This now brings us to Newfoundland, the last of the Canadian provinces to join Confederation. One of my favourite aspects of this province's stamps is its connections to animals. The Cod and Dog stamps are among my favourite designs.

Also notable is the triangular design of the Newfoundland three-pence 1857-1860 issue.



They were the only triangular stamps issued in the provinces and indeed in Canada until Scott 1811, featuring a Master Control sport kite, issued in 1999.

It was common practice in the provinces to bisect a stamp to pay a certain rate. If someone ran out of six-pence stamps but still had a one-shilling stamp, they cut the stamp in half and used half of its value to pay for postage. Covers with such bisects are rare, desirable, and expensive, and attract fakers.

Many faked covers were made by cutting a stamp in half and applying fake cancels to fool collectors. A major part of expertizing Canadian material deals with proving the authenticity of bisect covers.

Also interesting to note is that forgers, including Erasmo Oneglia and Philip Spiro, made extensive bogus items of the stamps of the provinces. These are now extremely collectible and are an interesting field of study. ✉

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BOOK REPORTS

by/par Tony Shaman, FRPSC

ENVIRONMENT DEFINITIVE SERIES 1977-1987, SECOND EDITION

by D. Robin Harris, published by Adminware Corporation, October 2020. Spiral bound, 482 pages, 8½ by 11 inches. ISBN: 978-1-7773604-0-5 (Black & White); 978-1-7773604-2-9 (Colour); 978-1-7773604-1-2 (PDF). Prices: B&W $60.00, Colour $95.00, downloadable locked PDF $30.00 Canadian funds, plus shipping and handling. [PDF included with purchase of printed book.] Available from author, PO Box 2243, Beausejour, MB R0E 0C0. www.adminware.ca

The second edition of Robin Harris' volume dealing with the 1977-1987 environment definitive issues, numbering some 482 pages, is a massive update of the initial publication (the first edition was just 116 pages).

Readers learn that this second edition had been postponed several times over the years as the author had hoped that any updated work would include the most up-to-date information and data available. However, after delaying the new update for more than two decades (the first edition was published in 1997) Harris decided to forego any further new information that might become available and proceed to print. As such, this new publication remains a work in progress and the author solicits information from readers which may have eluded him thus far. Presumably any such information is to be included in a future edition.

Much new data is included in this second edition that will be of interest to collectors. Examples of new information include digitally reproduced press sheets, illustrations of rate-covers, first day cover illustrations, information gleaned from various philatelic publications, newly reported errors and similar new items. This all-new work includes a myriad of illustrations, tables, sidebars, checklists, historical notes, and brochure and poster reproductions.

The book is divided into 11 main sections as outlined in the Table of Contents as follows: 1) Background, 2) Low-value Wildflowers, 3) Low-value Trees, 4) Medium-value Street Scenes, 5) High-value National Parks, 6) Queen Elizabeth II, 7) Houses of Parliament, 8) Maple Leaf, 9) Booklets, 10) Appendices, and 11) Album (sample page).

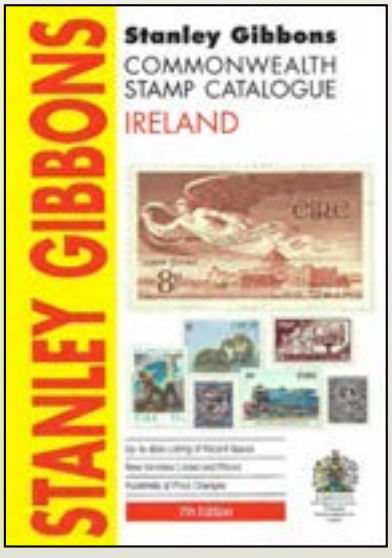
Each main section of the book is expanded as needed to cover the available data in depth. For instance, we learn that only a couple of the stamps in the entire series are printed on hi-brite paper as opposed to some of the earlier definitive issues. On the other hand, the series comes with a variety of perforations, various printing styles and different paper manufacturers. Nearly 200 major varieties have been identified in addition to hundreds of print errors and plate varieties. Interestingly, the stamp series is produced on papers manufactured by foreign companies.

There are philatelic aspects in this extensive study for every collector: beginner and expert alike.

The book is a visually pleasing volume that collectors of the Environment Definitive stamp series will be proud to own and will want to refer to for many years to come.

COMMONWEALTH STAMP CATALOGUE IRELAND

published by Stanley Gibbons Ltd. 2019. ISBN-13:978-1-911304-27-2; (7 Parkside, Christchurch Road, Ringwood, Hampshire, Great Britain, BH24 3SH). Laminated soft cover, 144 pages, 240 x 170 mm. Retail price: 17.95 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



Listed in this 7th edition catalogue are the stamps of Ireland, from the 1922 Provisional Government overprints to the new issues released up to May 2019. Also listed are stamp booklets up to and including the January 2019 Love and Marriage issue and the Premium Booklets, including the September 2018 Irish Scientific Discoveries release. All new issues have been updated to reflect current market conditions.

Included in this latest edition are watermark varieties, plate flaws, major print errors and postage due stamps. Multiplier factors are provided for stamp listings to 1945 to give collectors a price guide for stamps on covers. Stamp listings for issues up to 1970 were taken from the 2020 *Commonwealth and British Empire Stamps 1870-1970 Catalogue;* subsequent issues were specifically priced for this new catalogue.

New varieties that have been added to the catalogue since the previous edition are the re-entry on the 3-pence and the "Extra feather" on the 1-shilling, 3-pence "Angel" airmail stamp. Collectors of the stamps of Ireland will be interested in learning that recently issued definitive and booklet listings have been updated and revised. For ease of reference, the ever-popular "Stamps on a Roll" have all been placed in a separate section in the catalogue.

Also new for this latest edition are the new overprint and watermark varieties on the early provisional issues and the listed varieties on the overprinted British stamps which are now printed in colour. A new illustration of the "Circumflex accent" variety on the Seahorse high values has been included.

Retained from previous editions are the "General Philatelic Information and Guidelines to the Scope of Stanley Gibbons Commonwealth Catalogues" as well as the usual four-page "International Philatelic Glossary" of commonly used philatelic terms giving the English equivalents in French, German, Spanish and Italian.

This Stanley Gibbons one-country catalogue provides an alternative to the higher priced catalogues for collectors whose philatelic interests are limited to the specific countries listed in these publications. Collectors of the stamps of Ireland and collectors toying with the idea of expanding their philatelic interests to include the stamps of Ireland will not regret adding this reference work to their philatelic bookshelf.

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Je collectionne les timbres du Canada et des États-Unis d'Amérique en particulier, et j'ai une grosse collection de timbres du monde.

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classifieds / annonces classées

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BRITISH NORTH AMERICA PHILATELIC SOCIETY (BNAPS)
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