

FIRST IMPRESSIONS

Newsletter of the BNAPS

First Day Cover Study Group

Issue No. 11 April-June, 2012

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Editor's Notes

The feature article in this issue highlights the beautiful FDC cachets that were hand-painted by Calgary's Victor Brosz during the 1960s. Issue 12 will include a catalogue of his cachets, but please note that we'd appreciate receiving additional scans as noted so that we can make the catalogue as complete as possible with high-quality images.

Other articles in this issue deal with a ubiquitous 1937 Coronation issue cachet and Canadian silk covers by Colorano. Bob Vogel presents his annual report for the FDCSG for 2011, and the issue concludes

with four covers in search of a maker's identification. Can you help?

Looking further ahead, Issue 13 will include an article about FDCs produced by the Scotia Stamp Studio under their logo S.C.S. (Scotia Cover Service) between 1974 and 1982. David Hanes recently raised this as an issue worth further exploration, and Bruce Perkins published a short article about the S.C.S. covers in *First Days* in March, 1991. I currently have scans for 18 different cachets but would appreciate further contributions by any of you who have these FDCs.

Submitting Articles to First Impressions

Articles may be submitted in writing or MS Word, and scans should be in JPEG format at 300 dpi. E-mail submissions should be sent to Gary Dickinson at gandbdickinson@shaw.ca or mailed to Gary at 648 San Michelle Road, Kelowna, B.C., Canada, V1W 2J1.

THE FIRST DAY COVERS OF VICTOR BROSZ: PART I--COMMENTARY

by John Van der Ven, Gary Dickinson, David Hanes, and Bob Vogel

A decade ago, the editor of the Centennial Definitive Study Group newsletter asked the questions, "Who is Victor Brosz" and "What do these FDCs look like." He had come across a lot in a Vance Auctions sale which listed a "Rare and seldom offered group of all different Prof. Victor Brosz hand illustrated cachets, addr FDC's from 1965 to 1968." The estimated price was \$300, and the editor suggested that "Maybe some FDC members out there with some spare cash can let us know." No response was ever recorded in the Centennial group's newsletter.

Several FDC Study Group members, however, have taken an interest in Victor Brosz's cachets and we'll report our findings to date in First Impressions in this and a subsequent article. The current article provides a description and commentary on Brosz's FDCs while the next issue will present a catalogue of his known cachets.

Victor Raymond Brosz was born in Portland, Oregon in 1925 but moved to Canada in 1929 where he lived for the rest of his life. He received a B.Ed. degree from the University of Alberta in 1960 as a mature student and then completed a M.Ed. degree at the University of B.C. in 1966. He also studied at the Banff School of Fine Arts and the University of Washington on a part-time basis.

Brosz spent some 22 years working in the Alberta school system, first as a classroom teacher beginning in the early 1940s and then as a school administrator and art supervisor. He joined the Department of Art at the University of Calgary in 1966 and rose through the professorial ranks over the next decade. He became Head of the Department of Art in 1974 and served in that capacity until 1979. He retired from the University in 1986.

He was an active participant in professional associations, gave many presentations at conferences and workshops, and exhibited his work frequently. His main area of interest was pottery and ceramics, and his works are represented in official collections in Canada and several other countries. A photograph of Brosz is shown in Figure 1.

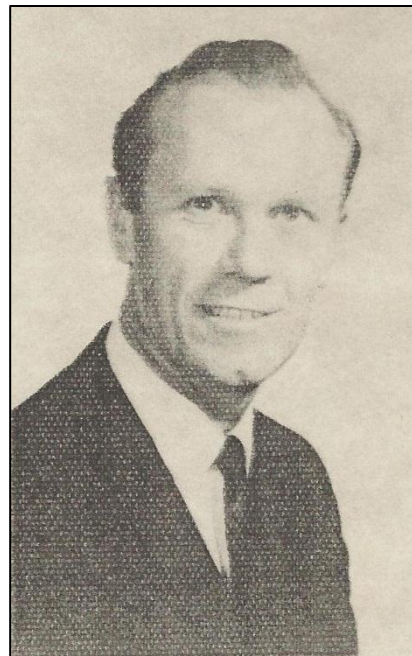


Figure 1. Victor Brosz.

Although his main interest in the field of art was ceramics, Brosz did work in other media at times. During the decade of the 1960s he turned his attention to producing cachets for FDCs. His first was for the Northern Development issue of 1961 (Scott 391) while his last cachet was for the Narwhal issue (Scott 480) of 1968.

In total he made cachets for at least 74 different stamps during his eight years as a cachet maker. For the most part he produced just one design for each stamp

issue, but he did create two designs for three different stamps (Scott 454, 471, and 472) and for the 1965 3 cent Christmas issue (Scott 443) he did four distinct designs.

It is not known with any precision just how many cachets of each type Brosz produced. The only information relevant to this issue comes from a letter that he sent to his correspondents on January 11, 1967 towards the end of the period in which he made and circulated his FDCs. He stated, in part:

“There will be a new set of coins issued this year and of course a completely new set of stamps from the 1 cent through the 2, 3, 4, 5, 8, 10, 15, 20, 25, 50, and \$1.00. All to be issued on Feb. 8, 1967. That adds up to almost \$2.50. I’m afraid I can’t supply each and every one of you with such a big order out of my own pocket! especially since I write to about 25 persons exchanging FDC!”

If Brosz had made 25 sets of cachets for each stamp throughout his eight years of productivity, he would have completed some 2,000 hand-made FDCs altogether.

His cachets were produced using a variety of media including pen and ink drawings, watercolours, and prints. The cachets were done prior to mailing rather than being added-on later as many other cachet makers did. This is demonstrated by Figure 2 showing the stamp overlapping the cachet design.

Only two of the 25 or so recipients of Brosz cachets are known at this time, and those have been identified from the addresses on FDCs that have reached the marketplace.

Rev. John Moules of Hanna, Alberta was a regular recipient from the outset. The majority of his FDCs were postmarked Medicine Hat or Calgary except for day of issue cancellations from Ottawa and Winnipeg.

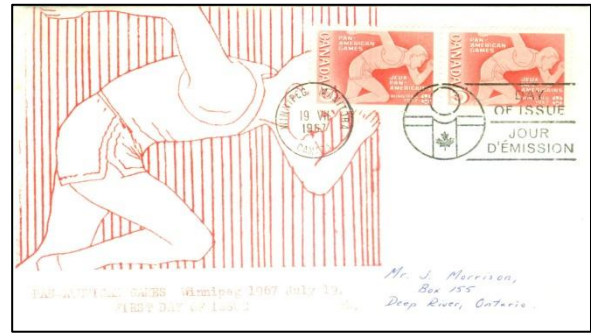


Figure 2. Cachet for #472, stamp overlaps cachet.

Mr. J. Morrison received most of his Brosz covers at Deep River, Ontario except for the Centennial series FDCs which were posted to him at the Banff School of Fine Arts. Covers addressed to him at the Banff School were postmarked Banff, suggesting that Morrison and Brosz may have been there at the same time. Most of the other covers addressed to Morrison were mailed to Deep River from Calgary, Brosz’ home city.

The following two pages (Figures 3 through 6) show four full-size scans illustrating the variety of Brosz cachets. Following those scans is a checklist of known Brosz cachets indicating where better scans are needed and in a few instances where no scan is available. Members who have Brosz FDCs are invited to send needed scans for inclusion in the catalogue which will appear in the next issue of *First Impressions*.

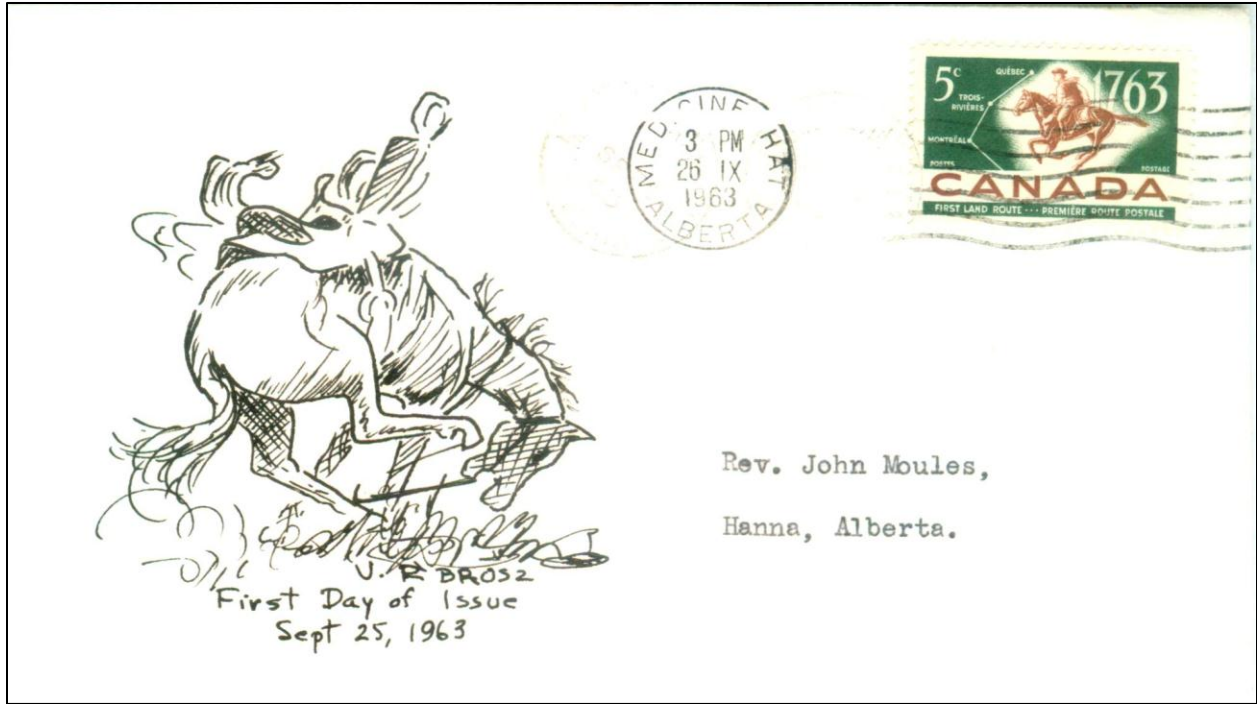


Figure 3. Inked drawing for #413.

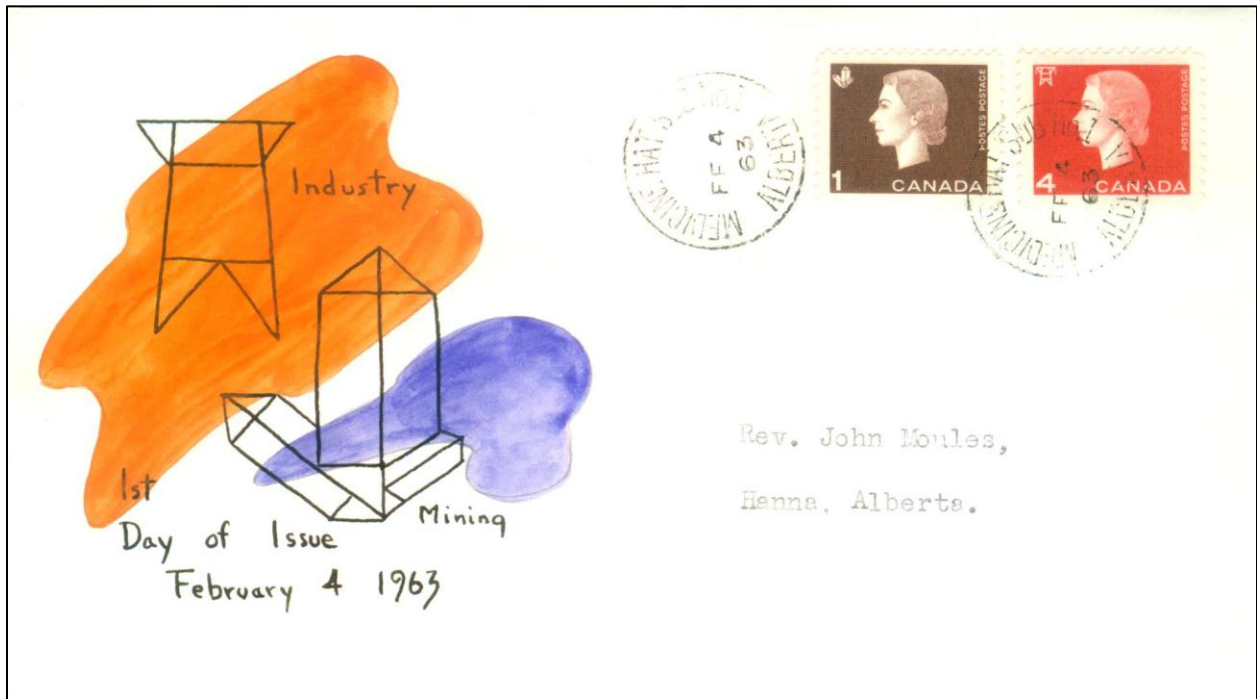


Figure 4. Ink and water colour for #401 & 404.

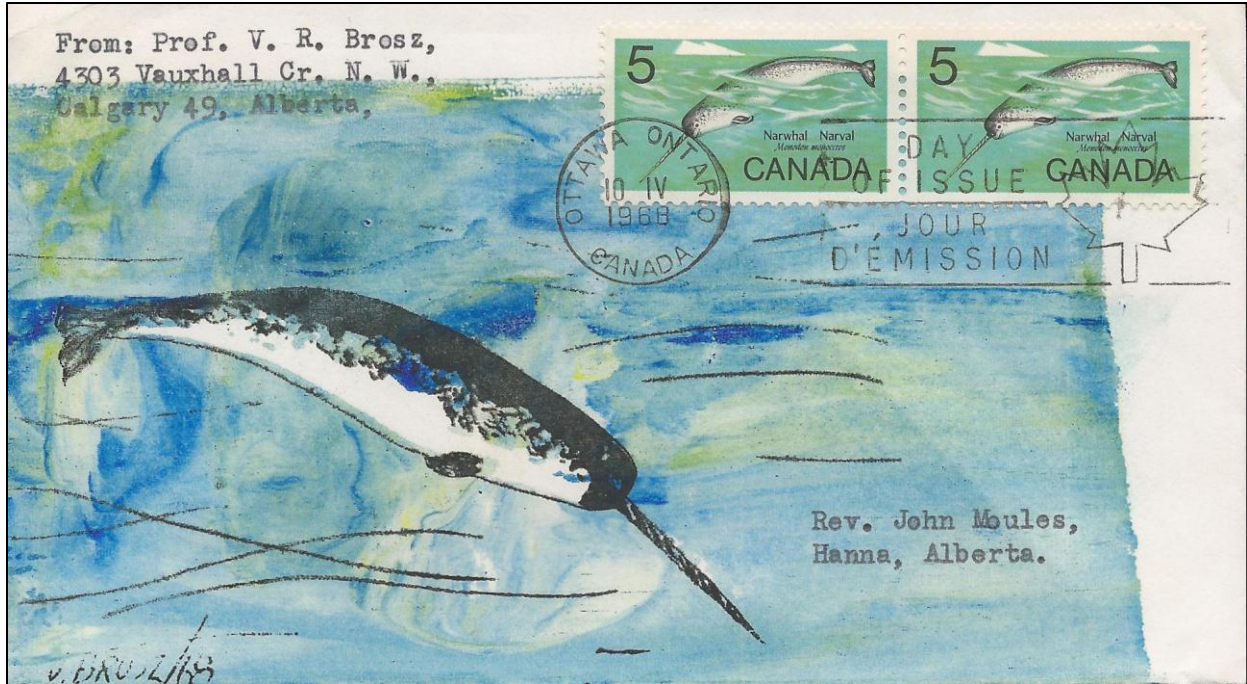


Figure 5. Water colour for #480.

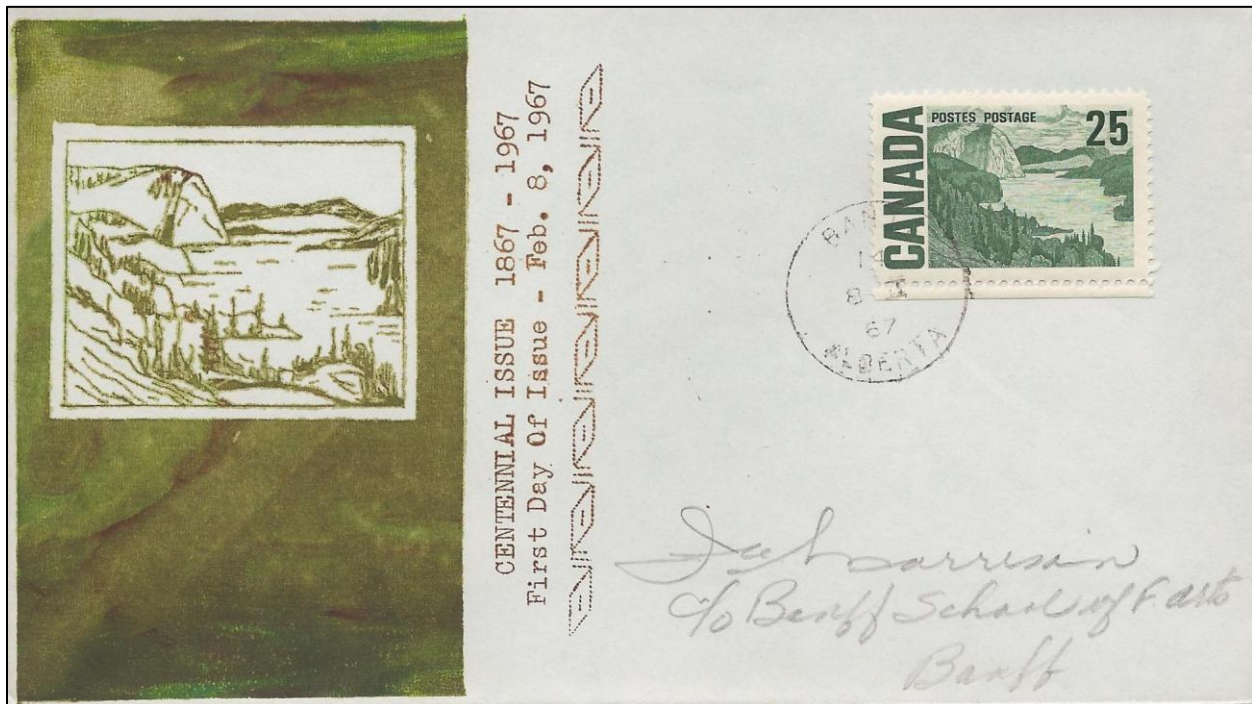


Figure 6. Linoleum cut block and silk screening for #465.

CHECKLIST OF FDC CACHETS BY VICTOR BROSZ

1961		444	need better scan
391	need better scan	1966	
392		425	
393		426	
394		427	
395	need better scan	428	
1962		429	
396	need better scan	429A	
397	no scan available	445	
398	no scan available	447	
399		448	
400	need better scan	449	
1963		451	
401/404		452	
402/403		1967	
410		453	
411		454	2 types
412		455	
413		456	
415		457	
1964		458	
414	no scan available	459	
416	need better scan	460	
417	“	461	
431	“	462	
432	“	463	
433	“	464	
434	“	465	
435	“	465A	
436	“	465B	
1965		469	
420	“	470	
421	“	471	2 types
422	“	472	2 types
423	“	473	need better scan
424	“	474	“
437	“	475	“
439	no scan available	1968	
441	need better scan	478	“
442	no scan available	479	“
443	4 types, need better scans	480	

VARIATIONS ON A CORONATION DAY CACHET

by Gary Dickinson

More than 200 different cachets are known for Canada's 1937 Coronation issue (Scott No. 237), none more ubiquitous than a black and white cachet showing a portrait of King George VI in an oval frame flanked by six flags. The basic version of this cachet had no printed text, and its maker is unknown. Following is a brief review of the types of variations found for this cachet.

Figure 1 shows the basic cachet with design elements including the King's portrait in an oval frame with a crown at the top and six flags behind. The oval sits on a banner which is curled towards the back at each side. The example shown has a Toronto Coronation flag cancellation. Similar markings were used at 22 post offices across Canada for up to six days beginning May 10.

The banner at the bottom of the cachet was an open invitation for letter writers to fill with some text, and many of them did. Figure 2 has a typed "1st Day Cover" on a FDC addressed to Jersey in the Channel Islands while Figure 3 has a rubber-stamped "First Day/ Cover."

The correspondent who created the FDC shown in Figure 4 took some pains to create a red-inked cover with "God Save Our King" in the banner, "George VI Coronation Day" at upper left, and "First Day Cover" at upper centre.

The colouring of the cachet begins with the cover shown in Figure 5 which has hand-coloured flags done in red and blue, along with typed text at the top and bottom.

Two red and blue printed cachets produced for the T. Eaton Company are shown in Figures 6 and 7. Both have the text "Coronation Day/ May 12th, 1937" in the banner and "First Day Cover" at lower right.

The second FDC in this pair also has the Eaton's Stamp Corner return address.

Figure 8 has gold-printed text accompanying the basic cachet. The example shown here is addressed to Christchurch, England.

The final cover shown in Figure 9 has Newfoundland's "Short Coronation" issue of three stamps (Scott No. 230-232), part of the omnibus series issued by most countries of the British Empire, with Canada being a notable exception.

As was noted at the beginning of this article, the publisher of this cachet is unknown, but one might speculate that it was produced for Eaton's stamp department. Its covers were the most professionally done of those that have been documented, and it may have been sold in its basic state at its department counters to account for such widespread use.

Further observations on this Coronation issue cachet would be welcomed and will be reported in subsequent issue of *First Impressions*.



Figure 1



Figure 2



Figure 6



Figure 3



Figure 7



Figure 4

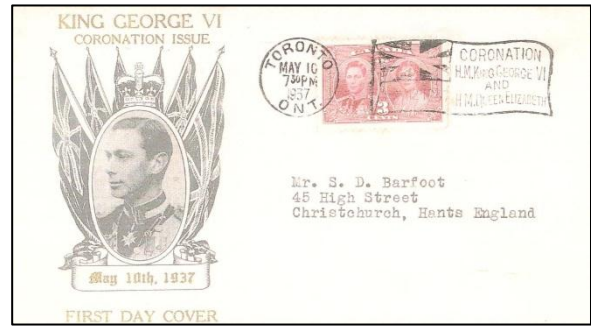


Figure 8



Figure 5



Figure 9

CANADIAN COVERS (SILKS) BY COLORANO

by Gord Payne



Figure 1. The Novaks at Work.

Ray and Jennie Novak originated, owned and operated the Colorano organization. Figure 1 shows a special cover prepared for the Fall Stampex '03 show in Toronto. The cachet contains a picture of the Novaks at work in the office in their home. The envelope and picture were supplied by Ray Novak with the stamp and postmark done by local persons. The cover was prepared in conjunction with a multi-frame non-competitive exhibit of Colorano Silks at this Stampex show.

Colorano Covers, familiarly known as Silks due to the silk-like appearance of their cachets, were the result of Colorano's secret process. This process included the miniaturization of original paintings by one of 7 Colorano artists and of pictures, etc. It gave the cachets an almost 3 dimensional effect. Unfortunately, regular copiers cannot duplicate this 3D effect. Hence, the actual

Silks illustrated in this presentation have a flat appearance.

The production of Canadian Silks began with the Bishop Laval issue (Unitrade Cat. #611) on January 31, 1953. Figure 2 is the Silk issued for the Bishop Laval stamp and is, of course the first Canadian Silk produced by Colorano.

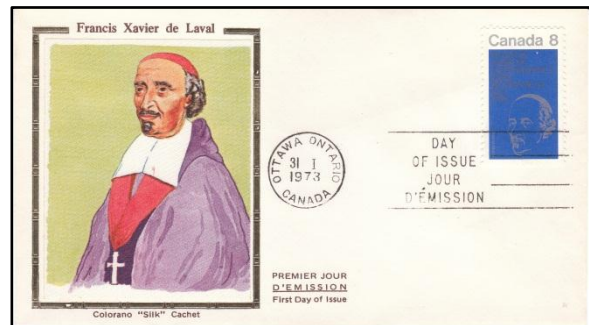


Figure 2. Cachet for #611 FDC.

Canadian Silks (First Day Covers) were produced from January, 1973 up to the

end of December, 1994, for all commemorative stamps (with a few minor exceptions) plus one definitive stamp. In addition, Silks were also produced for two types of events from time to time as opportunities arose.

Type 1 - The postmark date was the First Day of Issue in which case the subject of the cachet differed from the regularly issued FDC. Figure 3 shows a Regular Silk and Figure 4 an Event Silk for the same stamp.

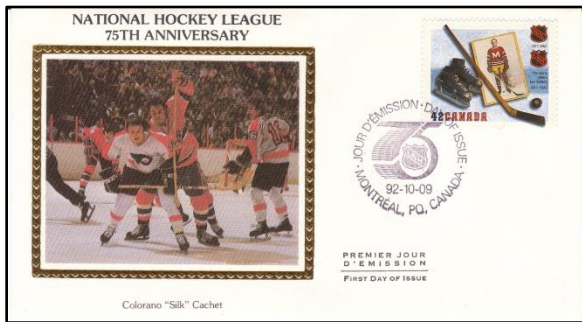


Figure 3. Regular Silk for #1443.

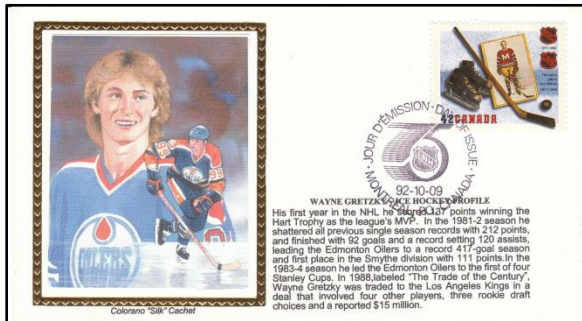


Figure 4. Event Silk for #1443.

Type 2 - The postmark date could be the date an event took place. For example, Colorano issued a set of 19 Event Silks for the Calgary Winter Olympics held February 13-28, 1988. The Figure 5 cachet shows a curling scene, the stamp features a curling scene, and the postmark shows a stylized version of a curler. The postmark shows the date the curling tournament began.

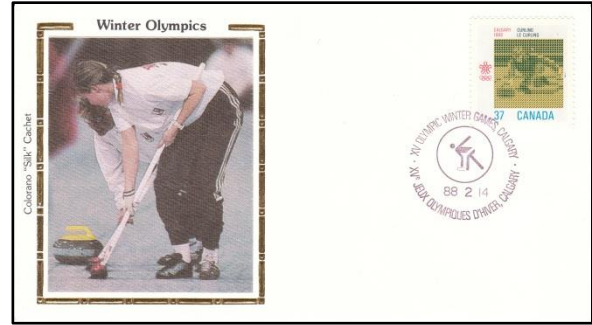


Figure 5. Curling Event Silk for #1196.

For the American Revolution Bicentennial Series, Colorano issued 197 Event Silks, two of which had a decided Canadian flavour. Figure 6 denotes the 200th anniversary of the American defeat at Quebec City, Quebec. Note that different Canadian stamps were used on three Silks. It may be that old stocks of unused stamps were being used up. Figure 7 denotes the 200th anniversary of the American defeat at Trois Rivieres on June 7, 1776.

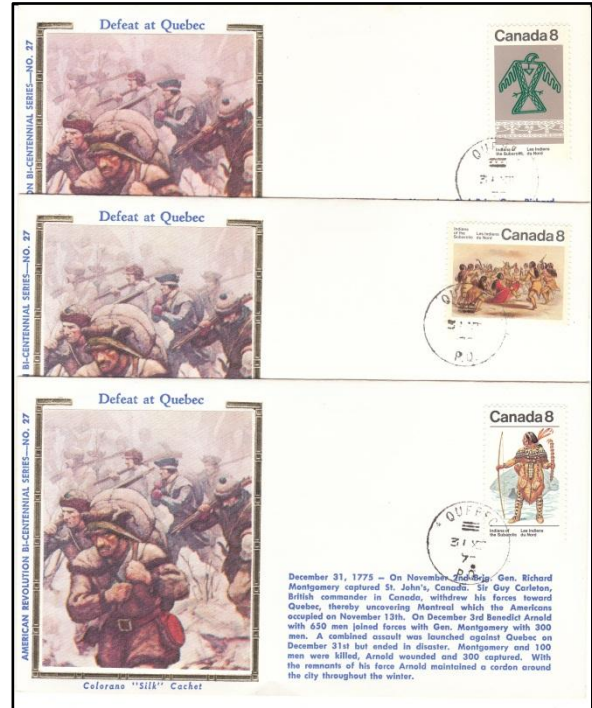


Figure 6. Event Silks for U.S. defeat at Quebec City.

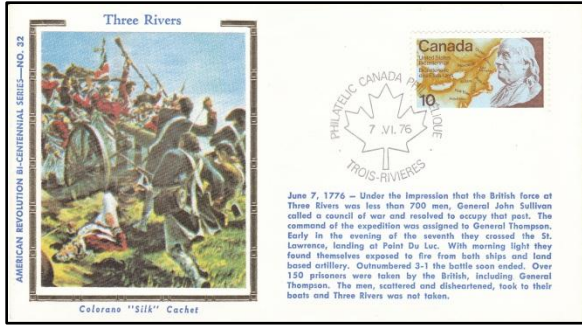


Figure 7. Event Silk for U.S. defeat at Trois Rivieres.

Colorano also produced Dual Silks when Canada Post joined with another country's post office to commemorate the same event on the same day. Two striking examples of these Silks appear in the next illustrations. Figure 8 denotes the 50th anniversary of the opening of the Peace Bridge linking Canada and the U.S.A. at Niagara Falls. Figure 9 recognizes the 450th Anniversary of Jacques Cartier's first arrival in Canada.

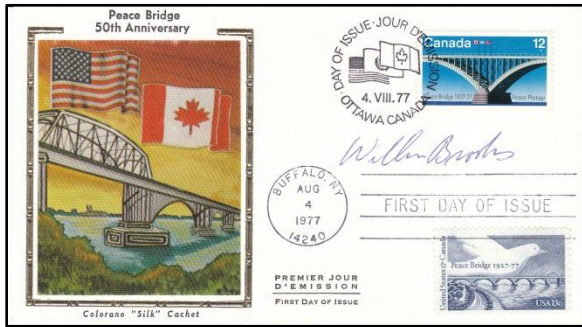


Figure 8. Dual Silk, Peace Bridge.

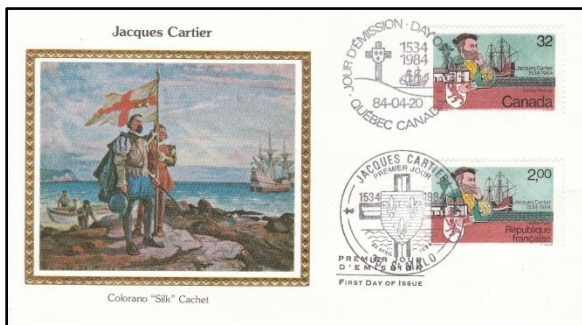


Figure 9. Dual Silk, Cartier arrival.

Regular production of Canadian Silks ceased at the end of 1994 and shortly thereafter, the Novaks sold the Colorano business to Mr. Paul Schmid. At the time of the sale, the Silks for the Commonwealth Games stamps (Cat. # 1517-22), the Billy Bishop stamp (Cat. #1525), and the Prehistoric Life stamps (Cat. #1529-32) were lacking cachets but complete in all other respects. As part of the sale, an agreement was reached that required the Novaks to supply cachets for these Silks not later than the end of 2003.

When this author became aware of the situation in 2003, he submitted a number of suggestions for completing the Silks for Ray Novak's consideration. Ray accepted one of these suggestions which resulted in the Silk illustrated in Figure 10 which is signed by Ray Novak. Novak completed all the outstanding Silks in 2003.

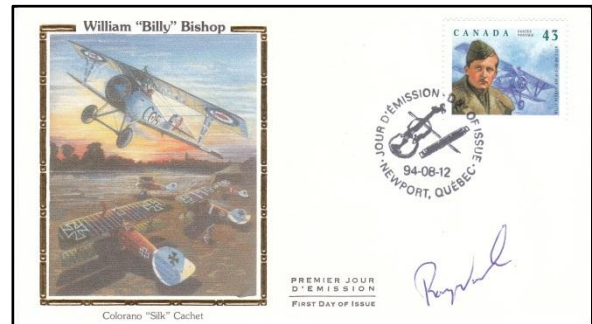


Figure 10. Silk for Billy Bishop issue.

For more extensive details regarding Canadian Silks, be sure to visit the BNAPS FDC Study Group website at www.canadafdc.org. An illustrated catalogue of Canadian Silks is available at www.knottywood-treasures.com, click on Colorano Foreign.

THE YEAR IN REVIEW

by Bob Vogel

2011 was very successful for our study group. Gary Dickinson has our newsletter back on track publishing four issues on various First Day subjects. I am sure Gary would appreciate more articles from every member. A stockpile of articles to draw on is always welcome. Our web-site maintained by Doug Holmes saw a significant number of scans added again this year. We have over 16,600 images in the data base from 14 of our members. If you haven't visited the web-site yet I would encourage you to do so at www.canadafdc.org. Additional participation by more members is always welcome.

Again this year our presence was at BNAPEX 2011. I was fortunate to be able to attend the show and host the FDC Study Group meeting where we had 16 members and guests present. Three of the guests joined our group after the meeting. I will not be able to attend BNAPEX 2012 in Calgary this year. If anyone is planning to attend and would be willing to chair a meeting please contact me at berlinb@csolve.net and I will arrange a room.

Our bank balance sits at \$548.91 down \$81.64 from last year due to editorial expenses. Still being solvent we have decided to again waive the annual dues this year.

WHODUNIT?

Following are four scans of cachets forwarded by two of our members, with an interest in obtaining any information that could be provided about their makers or origin. The top two are from Don Fraser (postmarked Winnipeg) and the bottom pair from Ken Thibault (postmarked Dawson Creek).

provide any information (or even speculation!) about these cachets.

