

FIRST IMPRESSIONS

Newsletter of the BNAPS

First Day Cover Study Group

Issue No. 29 October-December, 2016

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Editor's Notes

Our autumn issue of *First Impressions* features the work of six cachet makers, all but one of whom produced only a small number of FDCs. Nova Scotian Cyrus Miller produced small numbers of hand-painted cachets in the 1960s, while W.C. Thorne's hand-drawn covers appeared in an earlier decade. Vancouver Island resident Angus McMillan produced a raft of patriotic cachets related to WW II but his only FDC cachet came after peace had been achieved. RCMP officer Ainslie Bond and stamp dealer John Lundberg produced only five different FDCs between them. An early Christmas greeting concludes this issue with thanks and appreciation to Robert Cole for his series of holiday cachets.

I'm delighted to see contributions from five different members in this issue, and would encourage all of you to share some highlights of your FDC collections with your fellow members. I would be happy to assist anyone in getting your favourite covers into *First Impressions*.

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.

FIRST DAY COVERS OF CYRUS MILLER

by David Hanes

Cyrus Miller was born in Halifax, NS in 1936 and lived on Bilby Street for several years before moving to Rockingham, a suburb of Halifax on the west shore of Bedford Basin. He was a member of the Halifax City Police from 1956 until 1963. He then furthered his education at the University of New Brunswick for a year before joining the office of the Nova Scotia Registry of Motor Vehicles where he was employed for 34 years.



Cyrus Miller

Miller's older sister was a member of the RCAF during WW II and was stationed in Iceland. She obtained samples of their various postage stamps and placed them all on one envelope which she sent home to Cyrus. This was the start of his interest in stamp collecting at eight years of age.

It was in the late 1950s or early 1960s that he took an interest in making his own cachets for FDCs. Initially he made copies for himself, his sister, and a friend named Ada Spidel of Brookfield, NS. He obtained the scheduled release date of new stamps from a stamp magazine, drew up his

cachets, and then made arrangements to have the covers cancelled on their day of issue. In addition to Canadian stamps, he also made some FDCs for new issues from Australia, United Nations, United States, and Ireland.

During his first couple of years of cachet making he placed his initials "CM" on the design of most of his cachets, but he discontinued the practice in later years of his work. When his sister and his friend gave up stamp collecting, he reduced his cachet-making to his own interests. His hobby has dwindled in the last few years because of failing eyesight.

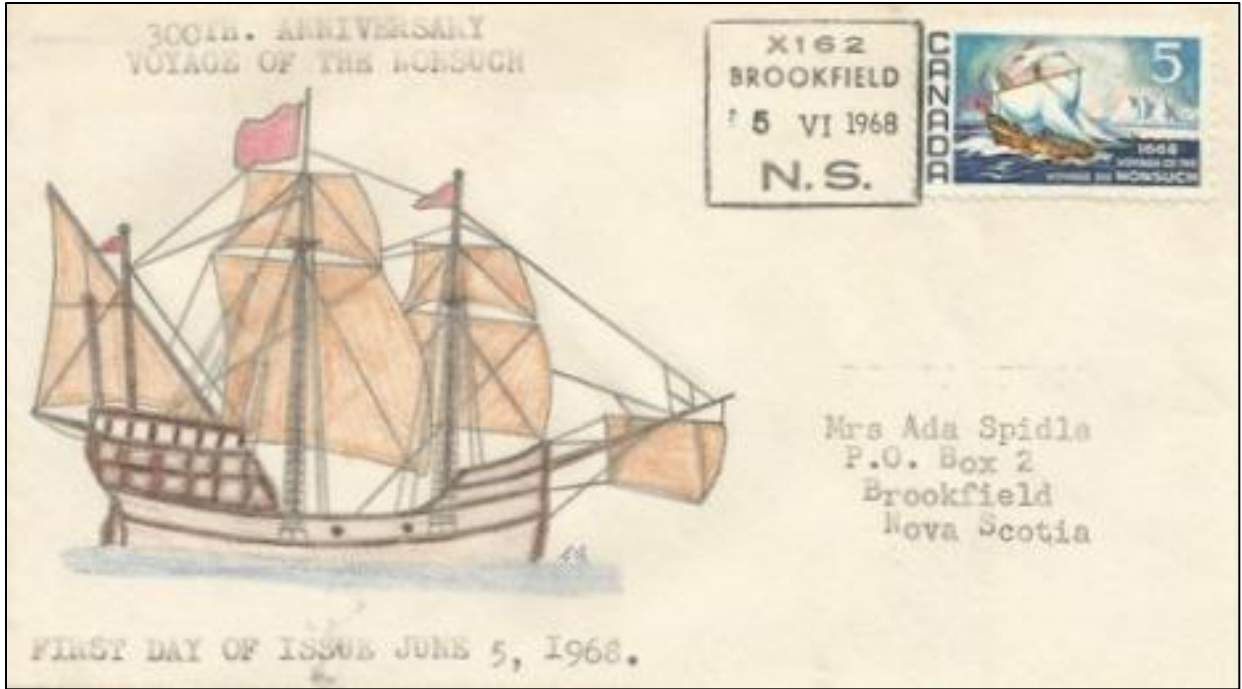
Cyrus had been living in Brookfield, NS until recently but planned to move to the Annapolis Valley in August. He plans to celebrate his 80th birthday this fall, and we wish him many more years of enjoyment.

Six samples of his work from the late 1960s are shown here and more are included in my album on the FDC Study Group website. These include covers from my own collection plus some from Bob Vogel's. You can see them at:

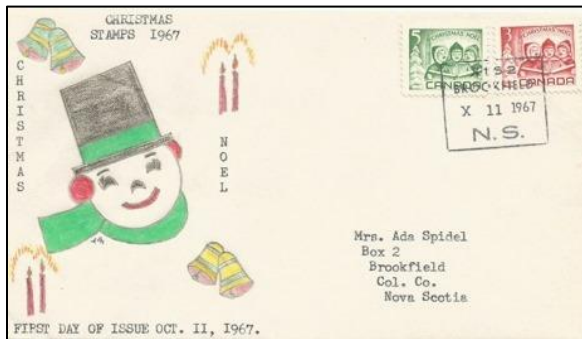
http://canadafdc.org/Gallery/v/MemberAlbums/David+Hanes/David+Hanes_010/



#475



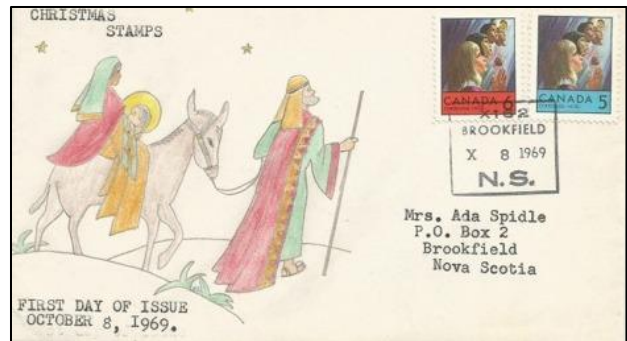
#482



#476-477



#499



#496-497

#502-503

A FORT GARRY CACHET

Member Don Fraser forwarded this Fort Garry (Scott #243) FDC postmarked at the Fort on June 15, 1938. It has a W.C. Thorne cachet similar to those illustrated in Issues 8 and 10.



ANGUS MCMILLAN'S LONE FIRST DAY CACHET

by Bill Verbruggen

Angus McMillan of Ladysmith, BC was a maker of WW II patriotic covers. His first cachet was produced on April 24, 1944 and his last on September 16, 1946. In less than 30 months he made a total of 213 different patriotic covers.

McMillan's patriotic cachets included a series of 173 that he called his Fifth Anniversary series. Each cachet commemorated the anniversary of

significant events ranging from the 1939 beginning of the conflict until the Pearl Harbour attack. Beyond December 7, 1941 he felt that American cachet makers had provided sufficient coverage of events and he did not want to compete with them. He used three different colours of envelopes for the Fifth Anniversary series, with an example of each colour shown in Figures 1 through 3.

The only FDC cachet that McMillan produced was for the Peace Issue stamps which appeared on September 16, 1946 (Scott #268-273 and C9, CE3, and E11). A single design (Figure 4) was used for all nine stamps in the Peace set. This design therefore marked the conclusion of McMillan's cachet production while at the same time representing his lone venture into FDC production.



Figure 2

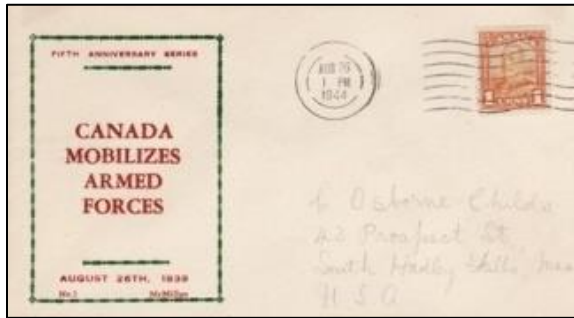


Figure 1



Figure 3



Figure 4

POST-WAR FIRST DAY COVERS

BY AINSLIE BOND AND JOHN LUNDBERG

by Jan Pieter (John) van der Ven

Two cachet makers named Ainslie Bond and John Lundberg shared a few features in common that warranted their being considered in the same article. Both were from Western Canada and both produced cacheted FDCs for the same stamps in the latter 1940s. Unfortunately they both produced very few cachets to make their lasting mark on the FDC collector's world.

Corporal A.K.Bond

Ainslie Kenneth Bond was born in Rutland, BC on February 15, 1911 and died on February 3, 1998 in Kamloops, BC. He joined the RCMP on July 4, 1935 at Vancouver, BC and started his training with the No. 1 Provost Company. He was stationed as a Constable in Dawson Creek, BC in 1940. By the time he was stationed in Osoyoos, BC presumably in the mid 1940s he had the rank of Corporal and when he retired he had the rank of Sergeant. (1, 2)

As far as is known, he produced only three cachets in the latter 1940s while he was stationed in Osoyoos. Each cover has his printed address on the back in the same coloured ink used for the cachet. Based on the quality of the covers, it appears that he had access to a hand press. It is not known how many cachets he produced for each issue as they rarely surface in the stock of stamp dealers and I have yet to see one offered on e-Bay. Of note is that all his covers had a typed address. From what I can gather from the very few covers that have surfaced so far, his subscribers were mainly in the USA and Australia.

The first cachet attributed to him (Figure 1) is for Scott #274 issued on March 3, 1947 to commemorate the 100th

anniversary of the birth of Alexander Graham Bell. The verbiage on the left side of the cachet was done in two colours, black and red, and at the bottom it has an old style telephone in black. His address on the back flap (Figure 2) was printed in black.

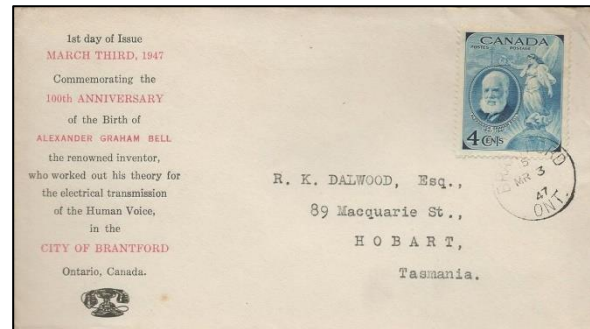


Figure 1. Bond cachet for #274

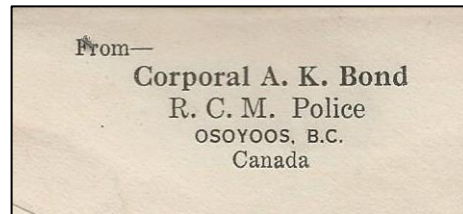


Figure 2. Bond address on back flap

Bond's second cachet was for Scott #275, the July 1, 1947 Citizenship Issue commemorating the 80th anniversary of the Canadian federation and the recent advent of Canadian citizenship. His cachets all featured a short write-up about the stamp issued on the left side of the envelope and in this case (Figure 3) the font colour used was green. The return address on the back was also printed in green.

The third cachet produced by Bond was for Scott #276 February 16, which was the stamp issued to commemorate the marriage of Her Royal Highness Princess

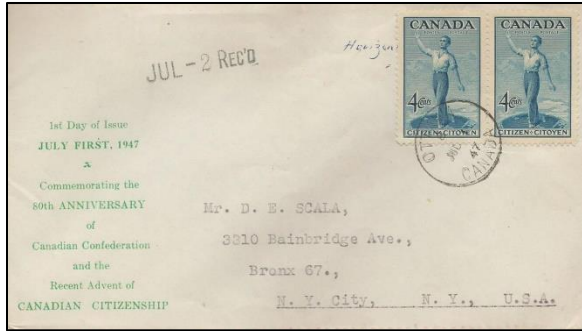


Figure 3. Bond cachet for #275

Elizabeth to Lieutenant Philip Mountbatten, R.N. This time the text was printed in a brownish font and enclosed in a box. (See Figure 4) It also shows the January 15 date of issue that was announced originally but it was crossed out, with the new date of February 16 added. Bond's address on the back was also printed in brown.

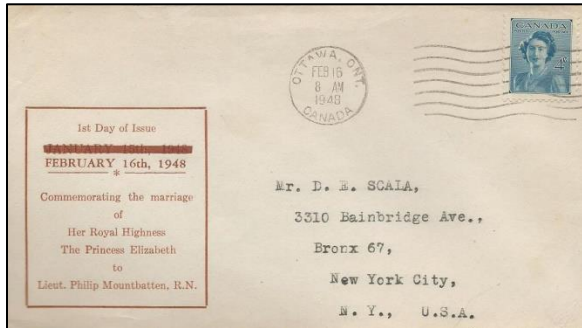


Figure 4. Bond cachet for #276

The Bell FDC cancellation was serviced from Brantford whereas the Citizenship and the Princess Elizabeth cachets were serviced at Ottawa, so I imagine that his cachets were sent directly from Ottawa to the designated addresses through the regular mail service.

I have not seen any other cachets that were produced by Corporal A.K. Bond while stationed in Osoyoos or elsewhere. It is a pity that for whatever reason he produced no other cachets.

John P. Lundberg

John Lundberg was born on November 7, 1915 in Edmonton and passed away on August 7, 1995. (3) It certainly was not widely known that he had produced Canadian cachets in the latter 1940s. He could probably be characterized as an accidental stamp dealer. John started as a teacher in rural Alberta, married Sylvia who was a farm girl, had five children, drifted into the oilfield equipment rental business, and subsequently became one of those “character” Canadian stamp dealers.

John Peter Lundberg lived at 7403 - 105A Street in Edmonton Alberta and was, during the 1940s until the 1980s, member number 1149 of the British North American Philatelic Society. When time permitted, he would take covers to Blatchford Field (subsequently Edmonton Municipal Airport) to be put on the bush planes of the day for their inaugural airmail flights to destinations usually in Northern Alberta. He also dabbled in approvals at this time, offering New Zealand and Australia stamps for sale. To help promote these offerings he had at least a couple of first day covers privately done in the mid 1940s which were mailed to his customers, suppliers, and prospective customers.

His great passion was buying large auction lots in New York, Boston or Chicago. His oilfield business allowed him to travel constantly and he became a well-known regular at many of these sales. He normally had these lots shipped to his house in South Edmonton. As this went on, he had to find outlets for the accumulations he had bought. For a while he re-consigned what he did not want back to the auction houses and kept what appealed to him. John was never a collector per se, but he liked the process of breaking down large lots. He did the same thing with his book collections as well as accumulations of prints and maps.

Nowadays he would probably be classified as a hoarder.

It seemed natural for Lundberg to dispose of these lots through stamp shows and bourses. He regularly attended shows from Ontario to British Columbia and to the west coast of the United States. (See Figure 5) He spoke many times about the great stamp shows in the 1950s and 1960s held at the Genosha Hotel in Oshawa, Ontario which at that time was one of the best hotels in Oshawa and outside of Toronto and Montreal.



Figure 5. Lundberg's booth at a Boston stamp show, circa 1979 (Image courtesy of Kim Frandsen)

Lundberg's other great passion was designing systems to market his stamps and covers. If most dealers of the day were using Unitrade approval cards or glassines or whatever, John did not want to do that. He would come up with some display system of his own design and sell his material that way. After the current system became a bit stale for him he would re-invent his inventory in a new display set up that was pretty much unlike anyone else's. He would also have plastic sleeves made to his own specifications, card stock of various colours cut to his sizes, and cases and display trays made of lightweight materials that he could transport easily.

He could also be a bit of a contrarian. He would simply ignore the trends and sell what he felt like selling. He became a good source of material for not only other individual bourse dealers, but the well-known dealers and philatelists of the day always looked through his ever-changing stock since he bought such large lots and accumulations.

Around 1973 he sold his Edmonton house and he and his wife Sylvia moved to their cottage at Alberta Beach, about an hour northwest of Edmonton. He converted the double garage into his "stamp room" where many of the boxes and accumulations were stored and never again saw the light of day. In the living room he had a floor to ceiling reclaimed walk-in bank vault installed. According to Kim Frandsen there were sheets in there of the Australian one and two pound Kangaroos.

In his later years John relocated to Anaheim, California. He was now close to the auction houses that he frequented and he could participate in a stamp show every couple of weeks if he wanted to. In the mid-1990s his failing health brought him and Sylvia back to Edmonton where he passed away in 1995. Sylvia is now 98 and living with one of their sons. Until recently she has been in good health.

Along with selling stamps and covers, John Lundberg produced at least two Canadian FDC cachets. The first cachet he produced was for the Alexander Graham Bell 100th anniversary issue (Scott #274) on March 3, 1947. (Figure 6) This cachet had a purple font for the letters and an image of the first phone ever used. The cover also had an insert (Figure 7) that seemed to have been produced on a stencil machine and represented a sales message to collectors of the Bell stamp. In the last 35 years I have only seen two examples of this cover indicating that they are rather scarce. Gary Dickinson pointed out in his book on the

Citizenship Issue that John Lundberg might have produced 100 to 150 of each cachet. (4) The cachets were very easy to recognize since his name and address were printed in the top left corner of the envelope.



Figure 6. Lundberg cachet for #274

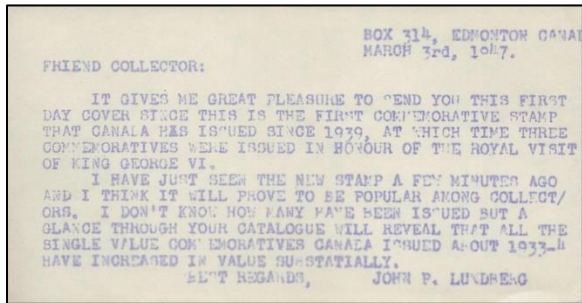


Figure 7. Lundberg insert for #274

The second cachet (Figure 8) that I came across was from a local dealer at one of the Edmonton Stamp Shows held at the West Edmonton Mall in the mid-eighties. This second cachet that John Lundberg produced was for the Citizenship Issue



Figure 8. Lundberg cachet for #275

(Scott #275) on July 1, 1947. It had a bright red colour so it really stood out from the other cachets at that time. Since that

Edmonton show I have seen less than half a dozen of these covers and noticed that all of them were addressed to customers and subscribers but they were all in Commonwealth countries, mostly in New Zealand and Australia. The addresses were all hand written and most covers really had a rough time going through the overseas mail so it is unusual to find a nice clean copy.

All of John Lundberg's covers were canceled in Edmonton on the day of issue and then mailed through the regular mail service to their designated addresses. I have not seen any cachets that were produced or can be attributed to John P Lundberg other than these two issues in 1947. It is very likely that at that time he was too busy with his other business activities to spend time on creating more FDC cachets.

References

1. *Canada's National RCMP Graves Inspection and Maintenance Information Website.*
2. *Policing & Law Enforcement in the North.* (<http://www.explorenorth.com/library/history/rcmpeard1>)
3. *The Edmonton Journal* Obituaries, Wednesday August 10th, 1995.
4. Gary Dickinson. *First Day Covers of the 1947 Canada Citizenship Commemorative Issue.* FDC Monograph Number 3, Edition 2, (July1, 2007), p.10.

Acknowledgements

I would like to express my appreciation to Kim Frandsen of Edmonton for providing information about John Lundberg and for the photograph shown in Figure 5. I would also like to thank Kathy Hartley, Librarian at the Harry Sutherland Library of the Vincent Graves Greene Philatelic Research Foundation for her assistance in gathering information about Lundberg and Corporal Bond.

THE COLE COLLECTION

PART II: CHRISTMAS CACHETS

by Gary Dickinson

Robert Cole's production of cacheted FDCs occurred mainly between 1965 and 1971. He published more than 100 different cachets during that period, and more than one-fifth of the total was for Christmas stamp issues.

The first cachet Cole produced was for the 1965 Christmas stamp pair at the beginning of his short run with Harford Covers. Apart from the 1898 2 cent map stamp, the 1965 issues were only the second in a long-running annual series of Christmas stamps which was started by Canada Post in 1964.

Cole produced at least one Christmas cachet and as many as six different designs for the length of his tenure as Cole Cachets between 1965 and 1971.

His Christmas series appeared to be a task of considerable personal importance for Cole as in 1977 and 1978 he returned to FDC production with cachets for the Christmas issues of those years, some six years after he had terminated his business operation. These Christmas cachets were the only ones he published after 1971.

Cole's first cachet for Harford Covers is shown in Figure 1. The 1965 Christmas stamps featured the traditional gifts of gold, myrrh, and frankincense, each in a vessel held by a single hand. Cole's cachet design expanded upon the stamp design by showing the three kings with each holding one of the gifts.

The cover enclosed a Christmas greeting signed by Fred Harford and Robert Cole on a card showing the firm's logo and mailing address. The card's design had the same artwork as the first day envelope. (Figure 2)

The single Cole cachet for the 1966 Christmas issue (Figure 3) illustrated praying hands as did the two stamps, but the cachet showed them in front of a backdrop of a stained glass window.

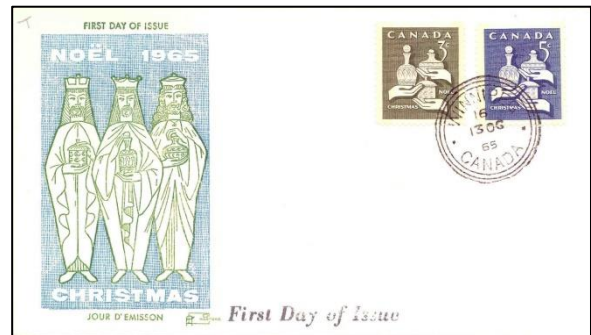


Figure 1. #443-444

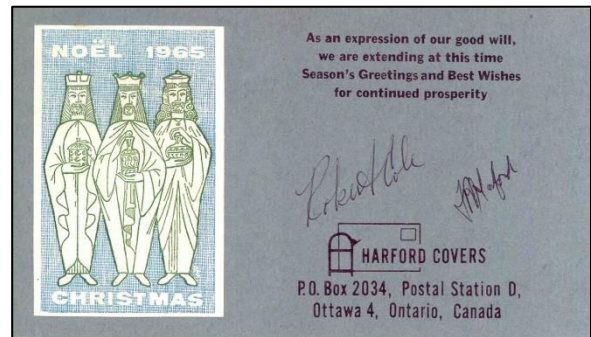


Figure 2. Insert in FDC for #443-444

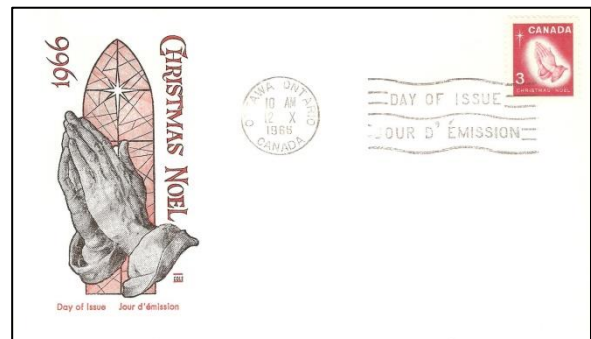


Figure 3. #451-452

The pair of Cole cachets for the 1967 Christmas stamps borrowed heavily from the elements of the two stamps issued that year. Shown in Figures 4 and 5, his FDCs had three young singers holding a carol songbook, with the Peace Tower in the background. The designs differed only in details from the stamp design, and the backgrounds of the cachets were printed in the same colours as the stamps.



Figure 4. FDC for #476



Figure 5. FDC for #477

The two Christmas stamps in 1968 illustrated Inuit soapstone carvings with the 5 cent denomination reminiscent of a nativity scene and the 6 cent showing a mother preparing food for her child. (Figures 6 and 7) The cachets were printed in similar colours as the stamps, with the soapstone figures in black and the backgrounds in blue and in black.

The 1968 Cole FDCs departed from past practice as the cachet designs, which differed from each other, also differed from the designs of the stamps. The Cole cachets

featured larger groupings of children and animals than did the stamps. (Figures 8 and 9)



Figure 6. #488



Figure 7. #489

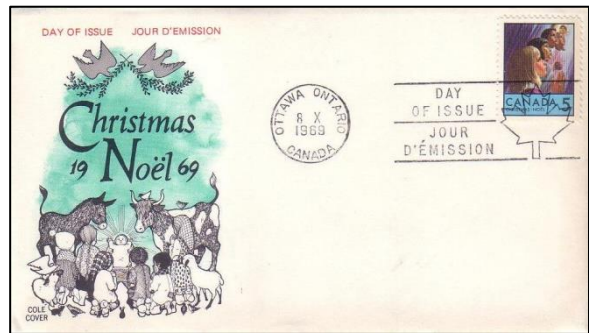


Figure 8. #502

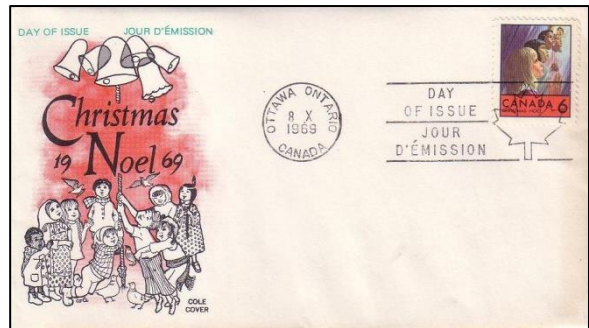


Figure 9. #503

The 1970 stamp issue was the most complex to date of the Christmas sets as it included twelve different stamps (#519-530), all of which were designed by Canadian school children. Cole's accompaniment of FDC cachets was also his most complex to date as it encompassed six different designs and colour combinations as shown here in Figures 10 through 15.

The designs for the 5 and 6 cent stamps featured borders on three sides of the envelopes while the 10 and 15 cent stamps showed clusters of children within rectangular frames. The theme "Christmas 1970 through the eyes of children" was prominent on all of the cachets as were drawings of children. The cachet in Figure 12 varied the theme phrase to "Canadian children."



Figure 12. #519-522 (multicoloured)

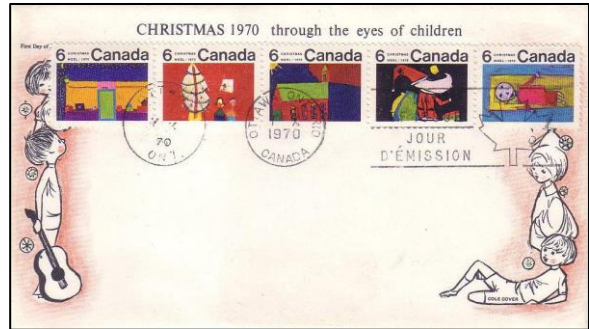


Figure 13. #524-528 (black and red)

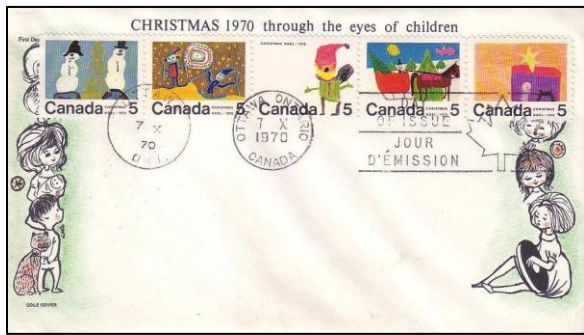


Figure 10. #519-523 (black and green)

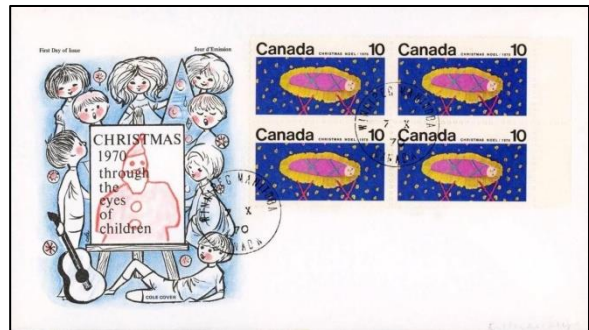


Figure 14. #529 (blue, black, and red)

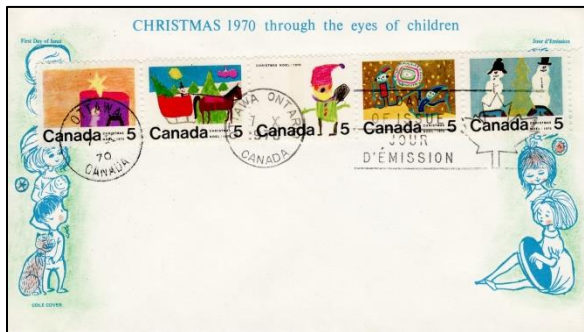


Figure 11. #519-523 (blue and green)

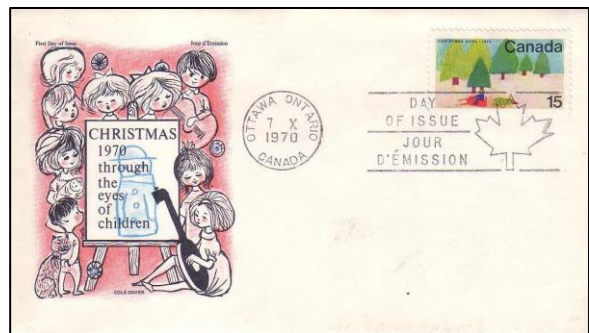


Figure 15. #530 (red, black, and blue)

The complexity that emerged with Cole's 1970 Christmas cachets was compounded in 1971 with the Snowflake set of four stamps (#554-557). The five different cachets that he created are depicted in Figures 16 through 20. All of them had the text "Christmas Snowflake Star" and the year, but the remainder of the designs varied significantly from each other with main elements including a nativity scene, the three kings, an angel with Mary, and a flight of angels. Behind each foreground scene was a background featuring an elaborate snowflake design approximating that which appeared on the stamps. An enlargement of one cachet design is shown in Figure 21 to illustrate its complexity.

Also worthy of note was that each different design had a number printed on it in very small type. Those numbers were 6 for Figure 16, 15 for Figures 17 and 20 which were the same design but different colouring, 7 for Figure 18, and 10 for Figure 19. The purpose of these numbers is unknown.



Figure 18. #555 (angels)

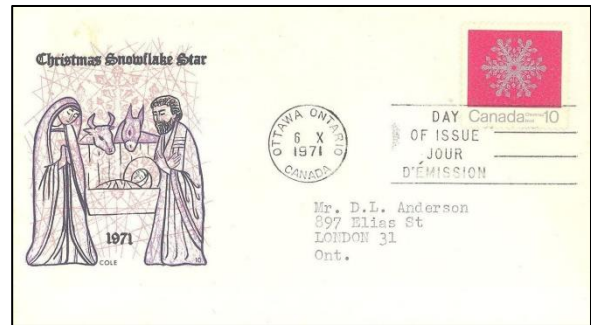


Figure 19. #556

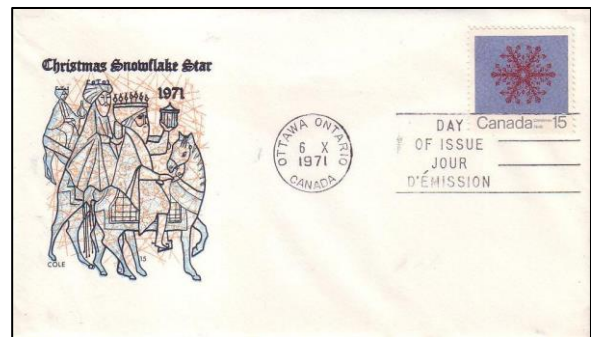


Figure 20. #557

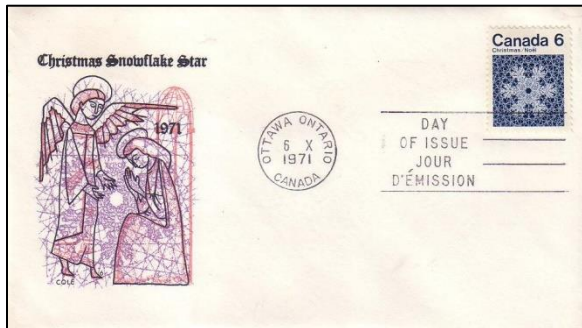


Figure 16. #554



Figure 17. #555 (three kings)

Following the Christmas cachets of 1971 there was a break of six years during which there were no Cole Covers FDCs of any type. He returned to cachet-making in 1977 with a pair of cachets for the two lower values (#741 and 742) of the three stamps in the Christmas issue, but no example of a FDC for the 25 cent stamp (#743) has been documented. A single cachet was used for all three stamps (#773-775) in the Christmas 1978 set.

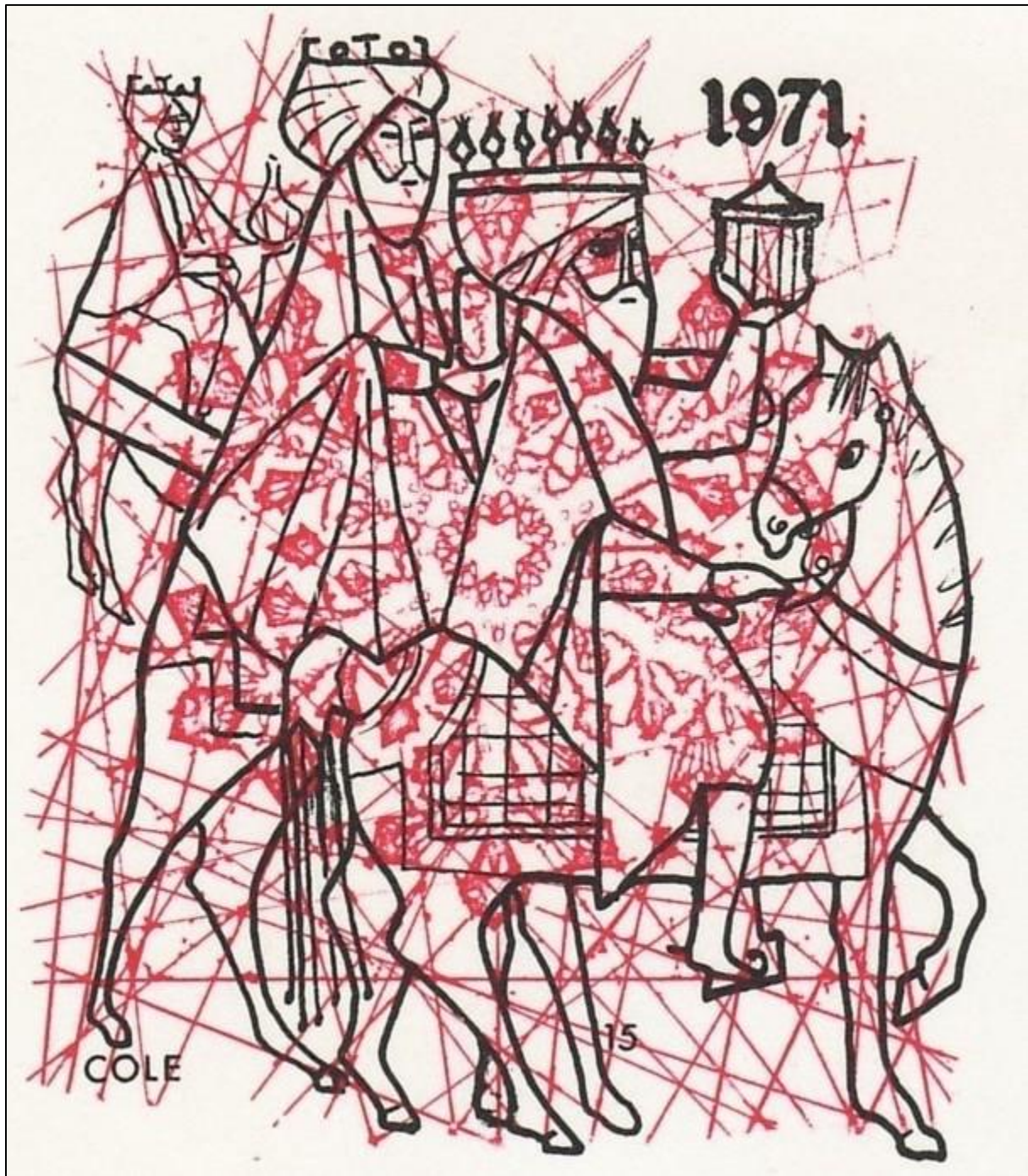


Figure 20. A Cole Christmas cachet from 1971

The 1977 cachets returned to the simpler designs of the earliest years of Cole's Christmas cachet making. The designs shown in Figures 21 and 22 echoed the themes of the stamps by depicting indigenous peoples in their landscapes.

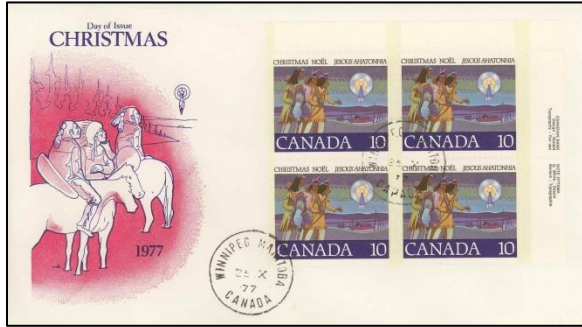


Figure 21. #741

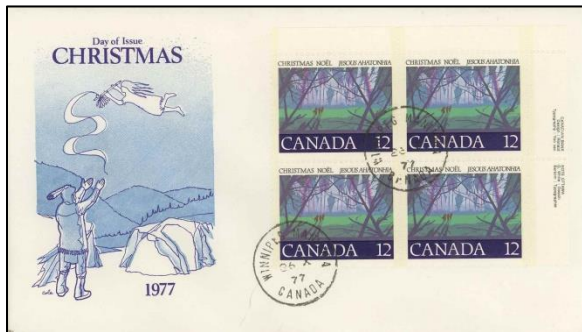


Figure 22. #742

The final cachet ever produced by Cole Covers was for the Christmas 1978 set. (Figure 23) It was a simple portrait of the Madonna and child and was used for all three stamps.

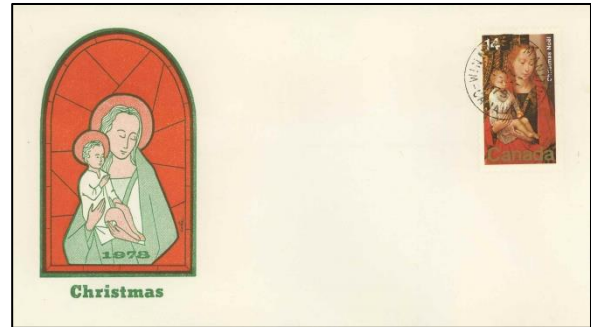


Figure 23. #773-775

Auction Announcement

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The Baron Collections

First Day Covers

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