

FIRST IMPRESSIONS

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First Day Cover Study Group

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Contents

J.W. Snowball's Canadian First Day Covers	Jan Pieter (John) van der Ven	2
Newfoundland Royal Visit First Day Covers from Donald Leblanc		11
Why McGuffin Left the First Day Cover Business: In His Own Words		13
The Evolution of H&E Cachets	Gary Dickinson	16

Editor's Notes

John van der Ven shares another of his cachet-maker discoveries in this issue with an article on J.W. Snowball of Toronto and Donald Leblanc continues his examination of Royal Visit covers, this time with several unearthed gems from Newfoundland. A first-person story about S.K. McGuffin's difficulties in maintaining a FDC business once the Canada Post Office entered the fray is shared by its finder, Ken Thibault, and Gary Dickinson rounds out the issue with his study of some changes that occurred with H&E cachets over the firm's 17 year history.

Those of you who participated in or were aware of the recent R. Maresch & Son sale of FDCs from the estate of our late member Terry Mainprize might be interested to know that prices realized for the 215 lots totalled more than \$44,000. The highest price (\$1,900) was realized for lot 279, a collection of 194 FDCs for the King George VI War Issue. Second highest at \$1,265 was recorded for lot 265 which consisted of 118 FDCs for the King George V Silver Jubilee Issue of 1935. Both of these large lots averaged approximately \$10 per cover. There was an especially strong selection of more than 50 lots of hand-painted cachets by Ralph Dyer, with most covers selling between \$85 and \$130 each.

Notice: There will be a meeting of the FDC Study Group at BNAPEX-CALTAPEX 2017 at the Downtown Hyatt Hotel Calgary, Sunday September 3, 2017 at 2:00 pm. Please bring something for Show and Tell.

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.

J.W. SNOWBALL'S CANADIAN FIRST DAY COVERS

by Jan Pieter (John) van der Ven

John William Snowball was born on January 17, 1885 in Hartlepool, County Durham, England. He emigrated to Canada before 1915 and was married in York, ON in that year. He lived in the Toronto area and worked for both the CNR and the CPR. He passed away suddenly in January, 1969 in Toronto at age 84. He enjoyed gardening and was also an ardent philatelist. The two photographs below show him in front of the then-new Toronto City Hall (Figure 1) and in his back yard garden (Figure 2).



Figure 1



Figure 2

Snowball apparently put a lot of time and effort into his various philatelic collections. One such effort was an album consisting of his own made cacheted covers with governors' signatures from every state in the U.S., including the letters of request he wrote and the replies he received.

He collected FDCs for several topical areas including ships, flowers, and bridges, and had Canadian FDCs for stamp issues as early as the 1930s. He had collections of FDCs from the U.S., Greenland, Finland, Denmark, British Colonies, Great Britain, and India.

The focus of this article, however, is on his FDCs for Canadian stamp issues. Some were made by embellishing cacheted covers from makers such as Rosecraft and Jacobi while others were designs he created himself.

His own cachets and embellishments were created using draftpersons tools such as those illustrated in Figures 3 through 5.



Figure 3. Lettering devices



Figure 4. Templates for lettering



Figure 5. Capsules for inking

Snowball may have had a fine arts or graphic art background based on the range and selection of colours he used for his cachets. If not, it must have been a natural ability as his colour combinations are outstanding. He used good-quality inks, and it appears as though he used inks, crayons, and water colours from different makers. He used many different colours in some cases to enhance the cachets while others displayed only one or two colours.

His work won numerous awards from the East Toronto Stamp Club where he exhibited for many years. His silver award for an exhibit on Water Transportation from the Club's 1967 centennial exhibition is shown in Figure 6.



Figure 6. Stamp club award certificate

Some examples of his work in embellishing FDC cachets produced by others is illustrated in Figures 7 through 11. The first is simply added orange colouring to a cachet by an unknown maker for the Royal Visit set issued on May 15, 1939. This cover was addressed to Bob Snowball in Toronto.

A cachet by Herman Jacobi of Hamilton, ON served as the basis for a Snowball embellishment shown in Figure 8. This was originally a FDC for the Responsible Government issue of October 1, 1948 but was re-purposed as a gift for guests at the tenth anniversary celebration of the East Toronto Stamp Club. The date of the

anniversary was November 29, 1948 which was repeated in the cover's address and on a second untied cancellation from the provincial House of Assembly.



Figure 7. Scott #246-248 (cachet maker unknown)



Figure 8. Scott #277, Jacobi cachet

The next two covers were self-addressed by Snowball. They feature multi-coloured embellishments to a cachet by Jacobi (Figure 9) for the King George VI definitive set of November 15, 1949, and a UEL cachet for the Oil Resource issue of March 1, 1950.



Figure 9. Scott #284-288, Jacobi cachet



Figure 10. Scott #294, UEL cachet

The four covers shown above appear to be his only known products from 1939 to 1950, although there may have been others that remain unfound. He was usually meticulous with retaining and cataloguing his works, but there may have been others that just disappeared.

From 1950 to 1955 onwards there are almost no known Snowball embellished or original covers, although he did collect many of them from different cachet makers during that period.

From about 1955 until January, 1969 Snowball made or embellished cachets for almost every stamp issued by Canada. One example of the former type is shown in Figure 11, a Rosecraft single-coloured cachet to which Snowball added multiple colours. This FDC is also self-addressed. A receipt for this cover shown in Figure 12 indicates that he was a regular customer of the Rosecraft firm.



Figure 11. Scott #446, Rosecraft cachet



Figure 12. Receipt from J.C. Rosenbaum

The end result of his work is that what started as plain, black and white cachets were brought to a new life and made much more attractive. His approach was similar to that of Miss W.R. Smith of Toronto and Overseas Mailers of New York around that time, and one wonders if he was aware of their FDCs.

One of Snowball's own creations was a cover that he painted and posted (Figure 13) to R.A. Douglas, the mayor of Indian Head, SK, in February, 1968. This was accompanied by a letter (Figure 14) requesting the mayor to autograph and return the cover to him. The cachet features an Indian head, and the postmark is from the town. The stamp is a 1955 issue (Scott #355) commemorating the 50th anniversary of the creation of the provinces of Alberta and Saskatchewan. The letter features an exchange of pleasantries between the mayor and Snowball.



Figure 13. Scott #355 (not a FDC), Snowball cachet

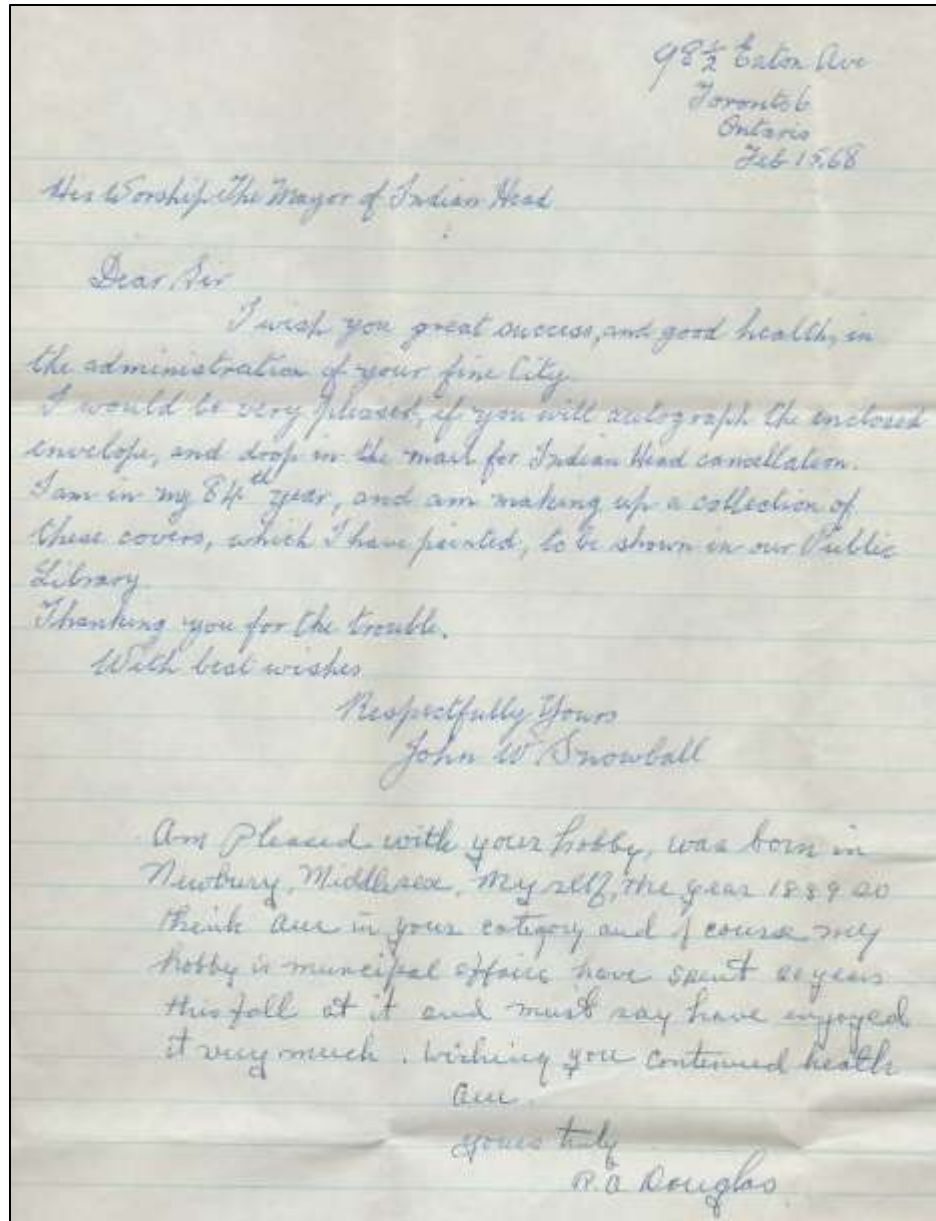


Figure 14 Correspondence with mayor of Indian Head

A second example of Snowball at work is his November, 1964 exchange with Group of Seven artist A.Y. Jackson (1882-1974). Snowball probably asked for an illustration of a proposed Jackson design for a new Canadian flag. Jackson responded with a cover showing his flag proposal (Figure 15), which was similar to the design that had been featured on the first stamp in the provincial flowers and coats of arms

which was issued on May 4, 1964.

Jackson's proposed design was featured on a cacheted cover addressed to Snowball which apparently wasn't sent through the mails as the stamp (Scott #417) is not cancelled. As Jackson's letter (Figure 16) intimated, Snowball may have become aware of the proposed design through published reports, and "had the support of many newspapers."



Figure 15. Jackson's proposed flag

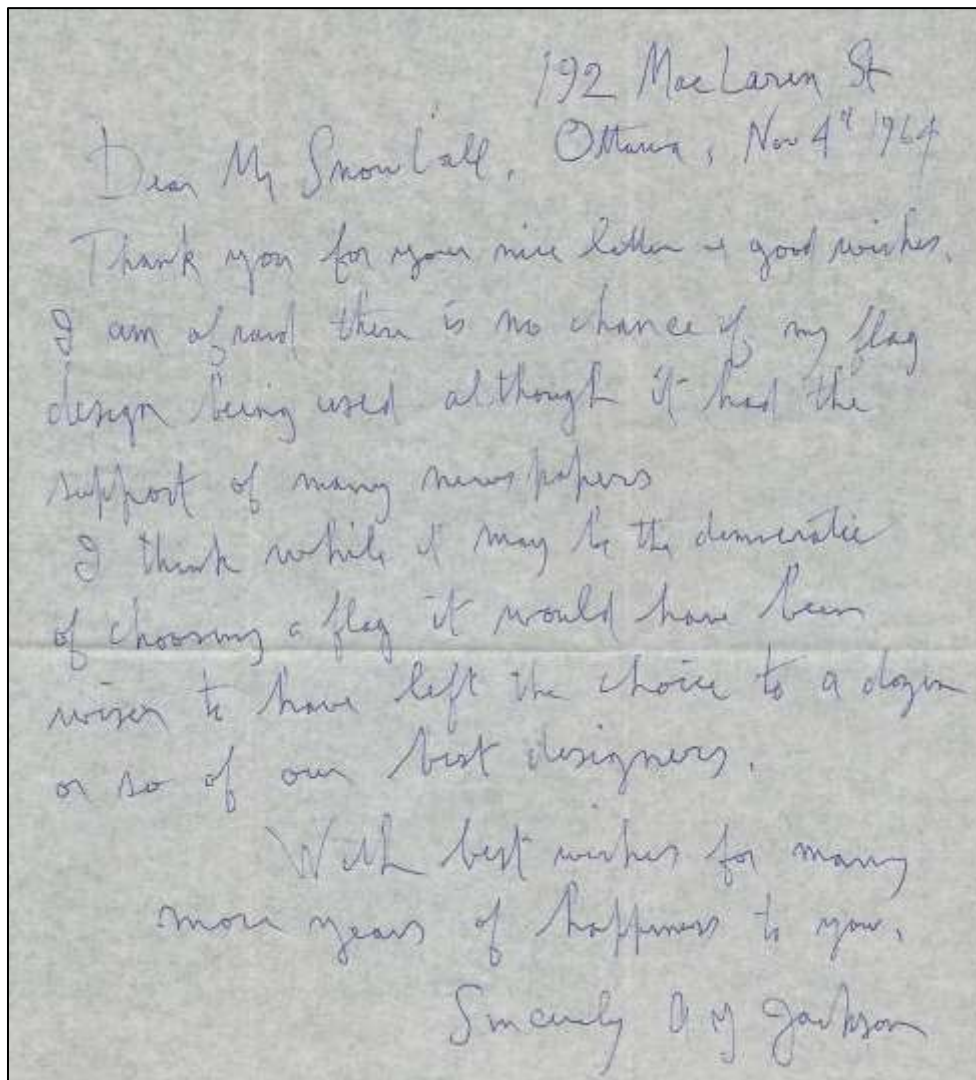


Figure 16. Letter from A.Y. Jackson

Another interaction with Jackson occurred when Snowball undertook a major project to make cachets for the 1967 Centennial issue. The first stamp in the pictorial set (Scott #461) was based on Jackson's painting titled "Alaska Highway."

Snowball managed to get Jackson's signature on the stamp, which was on the National Library of Canada postcard replicating the original painting (see Figure 17), possibly because Jackson, one of the last surviving members of the Group of Seven, was living in Ottawa at the time. The signature is shown enlarged in Figure 18.

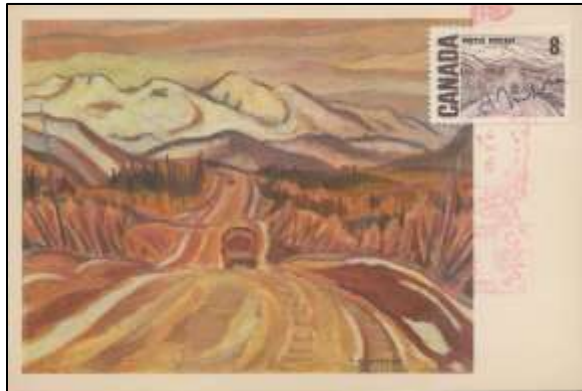


Figure 17. Alaska Highway by A.Y. Jackson

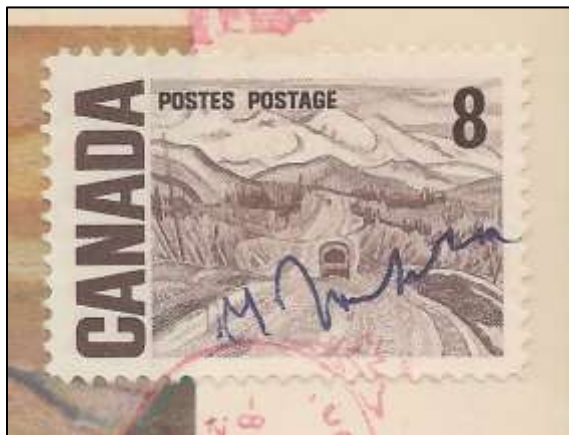


Figure 18. Jackson signature enlarged

Snowball offered his interpretation of "Alaska Highway" on the cover shown in Figure 19.



Figure 19. Alaska Highway by Snowball

Snowball continued to produce his own renderings of the paintings that were featured in the Centennial series. These are shown below, with a reproduction from the National Library postcards shown first and followed by the Snowball interpretations, all of which are self-addressed and added on to FDCs that were uncached originally.



Figure 20. #462, The Jackpine by Tom Thomson



Figure 21. The Jackpine by Snowball



Figure 22. Bylot Island by Lawren Harris



Figure 23. Bylot Island 1 by Snowball



Figure 24. Bylot Island 2 by Snowball



Figure 25. The Ferry, Quebec by J.W. Morrice



Figure 26. The Ferry, Quebec by Snowball



Figure 27. Solemn Land by J.E.H. MacDonald



Figure 28. Solemn Land by Snowball

Snowball did not have sufficient time before his passing to complete the Centennial pictorial cachets, but the National Library postcards are shown below for the 50 cent (Scott #465A) and \$1.00 (465B) stamps. His preparatory pencil sketches are shown in Figures 30 and 32.



Figure 29. Summer's Stores by John Ensor



Figure 30. Summer's Stores by Snowball (incomplete)



Figure 31. Edmonton Oil Field by H.G. Glyde



Figure 32. Edmonton Oil Field by Snowball (incomplete)

John William Snowball did not produce any of his Canadian FDCs in large quantities, rather they were restricted to no more than a small handful, and sometimes each was unique. His material was kept intact for more than 40 years after his death, probably in the possession of one of his grandchildren.

In late 2016 it was offered to Larry Friend through a lead from the Fenelon Falls Stamp Club, a member club of the Greater Toronto Philatelic Alliance, and I managed to acquire the Canadian material. The work done by John William Snowball shows what enjoyment and delight the hobby of Canadian FDC collecting can bring when you get involved and have a vision of what you want to accomplish. Hopefully, through this and subsequent articles, his work will become known to other philatelists.

Acknowledgements

I would like to express my appreciation and thanks to the following people who have contributed in various ways to this article: Glenn Davis, Larry Friend, Kathy Hartley, David Snowball, and Grant Snowball.

NEWFOUNDLAND ROYAL VISIT FIRST DAY COVERS

FROM DONALD LEBLANC

In 2013 the BNAPS handbook series published my study titled *First Day Covers of Newfoundland*. It included a 24 page catalogue of known FDC cachets, assigning each one a unique identification number. Member Donald LeBlanc, who recently acquired a large holding of Royal Visit covers, forwarded a number of new scans of Newfoundland Royal Visit FDCs. These are shown here, and they have been assigned catalogue numbers consistent with those assigned in 2013 to the 71 cacheted covers known at the time. Anyone who has a copy of the handbook might want to consider adding the ones shown here as a supplement to the catalogue.

Gary Dickinson



249.186. L. Staehle



249.195. Harris & Hiscock



249.126. W. Crosby cachet, with photo replaced by Coronation Cinderella stamp.



249.196. Newfoundland Hotel



249.158. H. Ioor



249.197 Martin-Royal



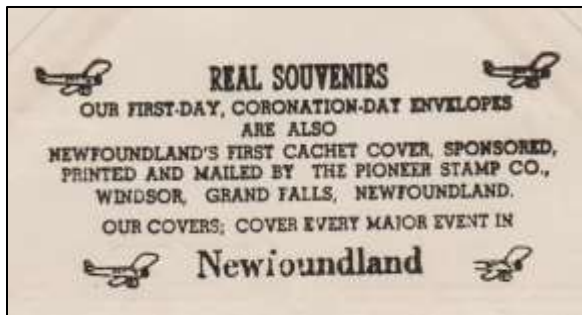
249.198 J.A. Basha



249.215. Michael Sanders



249.235. Pioneer Stamp Company



249.235. Pioneer Stamp Co., back of envelope enlarged



249.278. Unknown



249.285. Unknown



249.288. Unknown



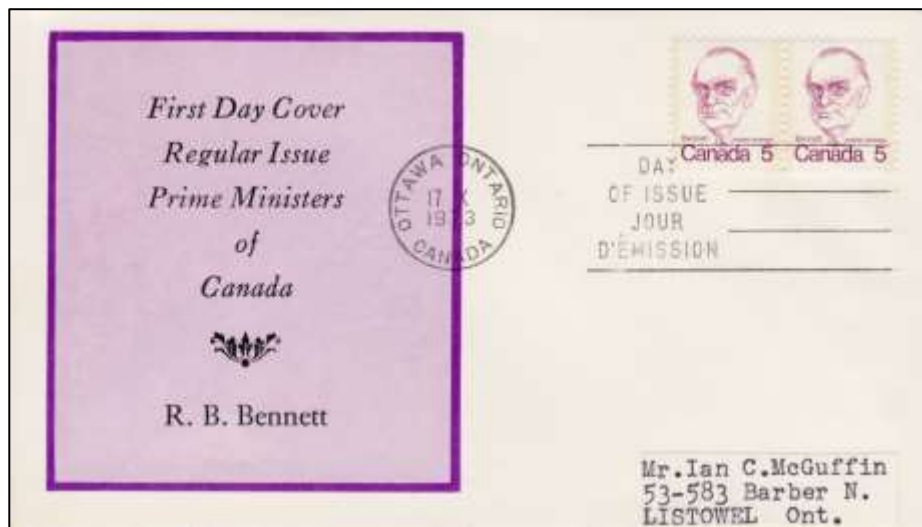
249.294. R.T. Stick

Note: 249.272 (KenMore Stamp Company Inc.) in the handbook is known in both blue and black ink, and in black ink with the addressee as KenMore Stamp Co.

WHY MCGUFFIN LEFT THE FIRST DAY COVER BUSINESS: IN HIS OWN WORDS

S.K. McGuffin of London, ON was a stamp dealer who also produced and sold FDCs, and was one of the last Canadian private cachet makers. An example of his work for the stamps in the Caricature definitives is shown below.

On May 9, 1974 he wrote a lengthy letter to his customers explaining why he was departing from the FDC market. His letter wound up with our FDC Study Group member Ken Thibault and is reproduced here as it represents a personal viewpoint of one who was impacted by Canada Post's entry into the business a couple of years earlier.



VERY IMPORTANT NOTICE

These are changing times..... more changing than many of us would like. I wish I did not have to relay this information to you, but it is a fact and a reality.

About two years ago the Canada Post Office began to issue regular "official" FDCs. We in private enterprise objected that this would do our hobby harm rather than good and we suspected that the state could not do as good a job as private enterprise had been doing in serving the collector. We were told that there was still room for private business and that the department's new venture would even stimulate more business for us. As time passed I witnessed one

cachet producer after another drop by the way-side. The government failed to co-operate with us. News information was held back until the last possible minute, schedules were changed on short notice and, as general costs of operation increased, with increased cost of envelopes, printing and labour, the P.O. Dept. kept the standard mark-up over face in effect for their FDCs. These were not by any means the best cachets, but they were killing competition. It became much more difficult when the Dept. instituted the 15¢ service charge early in 1974. By this time many collectors were throwing up their hands, due to this and the profusion of issues. By now, too, the camel had a full load and then recently another straw was added

Rosecraft Covers has been squeezed out of business and this company was my principal supplier of cachet envelopes. The postal strike, of course, did not help the situation and this news did not reach me until May 2nd., only a day before the Winnipeg stamp was issued. I was caught flat-footed and I could do little about it. It is little consolation to you when I tell you there will be no Winnipeg FDCs or any for issues from now on. I have lost financially during the past few months and feel that continuing now may only pose new problems.

For those of you in large cities in Canada, you will probably be able to locate a philatelic counter at one of your main post offices, where you may obtain a P.O. cover. This does not compare in quality with Rosecraft, but it is a FDC. For those of you in smaller Canadian towns or rural areas; for U.S. and for overseas customers, you may write to the P.O. Dept., Ottawa for information on FDCs, or, in the case of foreign customers only, I will be able to obtain P.O. FDCs for you for the balance of 1974. For those who service their own covers, I have Rosecraft all-purpose cachets in stock for the time being, or, I will supply the address of Grover Stamp Ex. who issues Grover cachets, to anyone who would like it. Order your needs now. If you feel strongly about this state of affairs, perhaps you would like to write to Hon. André Ouellet, Post-Master General.

- 2 -

My list of serviced past issues of FDCs(1974) is still valid and I will be mailing special stamp and cover offers to you from time to time. If the mailing of the April FDCs puts you in the red, I would appreciate payment of your account by return mail, if possible. If you have a credit balance I will be mailing refund cheques the first week in June. Meantime, you may wish to leave this on deposit for the special offers referred to. In any case, all accounts of collectors outside Canada will be held for your instructions.

Thank you for reading this lengthy treatise; I had to get some of these feelings off my mind. If I can be of immediate help pick up the phone and call me (519) 455-3632. I am usually home after 6 p.m., or a message can be left.

My stamps specialty is topicals and I am enclosing my latest list of complete colourful sets. Ontario residents add 7% sales tax. Any order from this list postmarked before June 30, if over \$10.00 to one address, deduct 10%. As usual, postpaid \$1.00 or over, or 10¢ post and handling under that amount.

One more thought. Some of you are interested in new issue FDCs. only and this may be the end of our association. To you and to all you wonderful customers, thanks for making our association a little more than just a business transaction. If you should order any philatelic or other items at any time, remember satisfaction is guaranteed 100%.

May 9/1974.

Philatelically:
S.K. McGuffin
Box 6122 Stn."D"
London, Ont.
N5V 2Y3

THE EVOLUTION OF H&E CACHETS

by Gary Dickinson

H&E was one of the leading Canadian cachet brands in the FDC marketplace from 1955 until 1972. During that period their designs were marked initially by experimentation but evolved into a more consistent and predictable pattern. Variations in their cachet designs over the lifetime of the brand are explored in this article.

The H&E Stamp Company was formed in 1954 by Earl Graziadei (the “E”) and Harold Crick (the “H”). Earl had an extensive background in working with FDCs through servicing covers for other makers and his position in the Post Office Department which started in 1933. He was assigned to work on the introduction of official first day of issue cancellations which began with the 1949 Newfoundland entering confederation stamp (Scott #282) on April 1, 1949. (1)

Although nothing is known about how the partnership was formed, it is likely that Harold was more likely to have been the “silent partner” of the pair and may have provided the start-up funding for the joint venture while Earl came equipped with the product knowledge.

Catalogue Numbers

The first cachets (Figure 1 and 2) were for the muskox and whooping crane stamps in the wildlife series (Scott #352 and 353) which were issued on April 4, 1955. The designs were characterized by representations of the wildlife featured on the stamps, with four sets of quadruple, horizontal lines, the date of issue, the name of the wildlife, and text at the top reading “Canada/ First Day of Issue.”

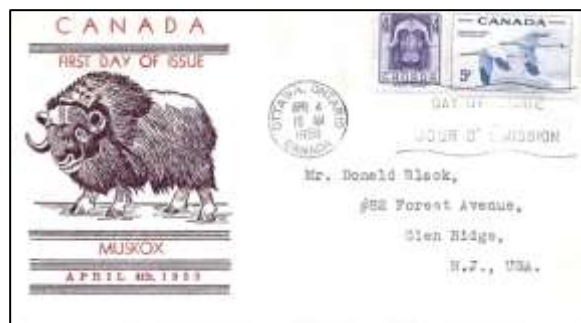


Figure 1. Cachet for #352

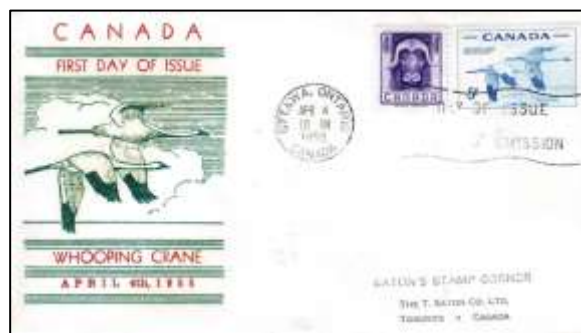


Figure 2. Cachet for #353

H&E went on to produce cachets for all of the Scott catalogue numbers between 352 and 559 with the following exceptions:

1. No catalogue entries were made by Scott for #545 through 548 or for #551.
2. No FDCs were produced by H&E for coil stamps including #406-409, 466-468, and 549-550.
3. Only one cachet design was used for all of the stamps in the 1967 Centennial Definitives except for #460 which appeared as a colour change on January 7, 1970.
4. There are no known H&E cachets for the five, 6 cent Christmas stamps (#524-528) issued on October 7, 1970 or for the Paul Kane commemorative (#553) of August 11, 1971.

Dating of Cachets

Almost all of the H&E cachets are dated, with the most common format being “1967 Canada 1967.” In a few cases just one year is stated, and in a few others where an anniversary was commemorated both the beginning and ending year are noted, for example, “1905 Canada 1955.” No dates are shown on the Cameo issue FDC cachets or on the three general purpose covers.

Use of Logo

Apart from some early experimentation, the H&E logo was used fairly consistently throughout. The logo always appears in small letters in either the lower left or lower right corner of the cachet and it ranges in size from 1.5 x 5 mm. to 2 x 9 mm.

The first two cachets produced by H&E on April 4, 1955 did not have a logo, as illustrated in Figure 3. Similarly, the general purpose cachet GP2 which was used for four issues (#369, 370, 373, and 374) is printed without a logo. (Figure 4) H&E also published special purpose cachets for those four stamps.

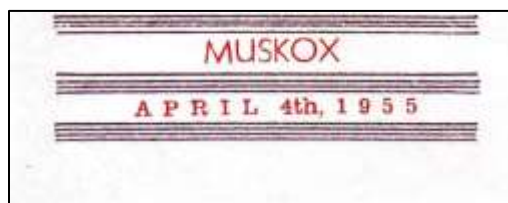


Figure 3. Portion of cachet for #352

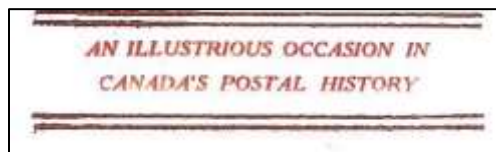


Figure 4. Portion of cachet for GP2

The H&E logo was introduced with two stamps issued on separate dates in June, 1955, but those FDCs were printed both with and without the logo.

The only other cachet to be produced without a logo occurred with the 25 cent Chemical issue of June 7, 1956. In this case there were two distinctly different cachet designs with one of them (#363A) printed without a logo while the other (#363B) did have a logo included.

The majority of H&E FDCs bore the logo in a plain font without serifs, sometimes placed in the lower right corner of the cachet, as illustrated in Figure 5, or in the lower left corner as shown in Figure 6.

A slanted font with serifs displayed in Figure 7 was also used extensively.

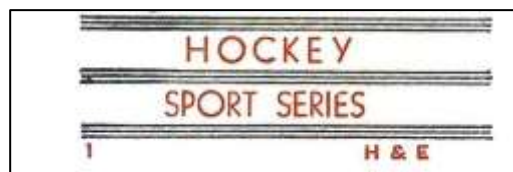


Figure 5. Plain font, lower right

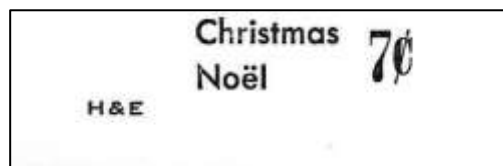


Figure 6. Plain font, lower left

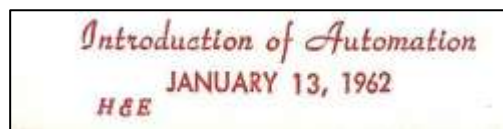


Figure 7. Slanted font with serifs

Two constant varieties in printing the logo appeared in the earlier years of H&E cachets. One had a dot after the H in the brand name (Figure 8) while the other had dots after each letter (Figure 9).



Figure 8. Dot after H



Figure 9. Dot after H and after E

The thermographic printing process used for all H&E cachets likely produced the non-constant varieties illustrated in the next two scans, one of which shows a superfluous dot following the ampersand (Figure 10) and the other at the end of the bottom horizontal line of the E (Figure 11).

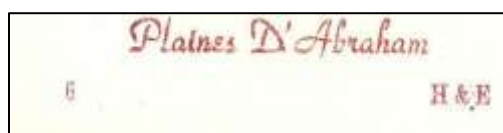


Figure 10. Dot after ampersand

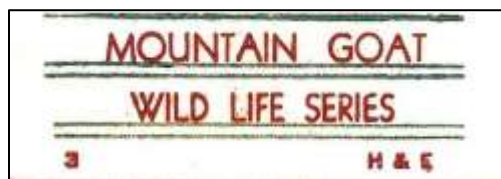


Figure 11. Dot at end of E

Use of Colour

A large majority of H&E cachets were printed in two colours although there were a few exceptions of cachets printed in one colour.

All of the FDCs for 1958 (Scott #375 to 382) were printed in a single colour, but between four and six different colour versions are known for each stamp's cachet.

The largest number of different colours was noted for the last issue of the year which commemorated the 200th anniversary of an elected assembly in Halifax. The brown variety is shown in Figure 12.



Figure 12. Brown cachet for #383

A second exception to the two-colour printings was for one of the two different designs (#363A) used for the 25 cent chemical industry stamp issued on June 7, 1956. This alternative cachet, shown in Figure 13, was printed in orange as was the stamp.



Figure 13. Orange cachet for #363A)

Finally, a significant departure from the two-colour approach was applied for the FDCs produced for the Cameo issue of 1962-63. Although the same design was used for all of the stamps in the set, at least thirteen different colours and shades are known including black, blue (three shades), brown (two shades), green (three shades), orange, purple (two shades), and red.

It is likely that some of the colour differences among the same H&E cachet came from a lack of exactness about mixing the ink used if there was more than one run made for a particular cachet. This type of printing to order would have been possible and readily attainable because there was a printing press in Earl's home basement.

Index Numbers

All of the stamps issued by CPO in 1956 through 1965 inclusive were assigned index numbers by H&E, and these numbers are included on all of the cachets they produced in this period. The index numbers represent the sequence of stamps issued during a particular year. For example, the B.C. Centennial commemorative of 1958 (Scott #377) was the third stamp issued that year and was assigned the index number 3, and the 5 cent Trans-Canada Highway issue of 1962 was the fifth stamp of the year and was indexed as number 5.

The index numbers always appear at the bottom of each cachet, sometimes in the lower right corner but more often in the lower left. The first two examples in Figure 14 are from an early usage of the index numbers, and they are shown on some cachets as being inside the framework while in others the numbers are outside. In two later examples, the index numbers are in either the lower left or lower right corner of the design.

There are a few exceptions to the inclusion of index numbers during the decade they were in use. They were omitted from the FDC cachet for the set of five tagged stamps heralded as the introduction of automation (Scott #337p-341p) and from one of the two cachet designs for the 25 cent chemical industry issue of 1956 (#365A), although it was included on the other design (#365B). The 1958 International Geophysical Year cachet (#376) had at least

one example of a missing index number, while one colour variety of the 15 cent denomination of 1963 had an index number (#415) and the other colour variety did not.

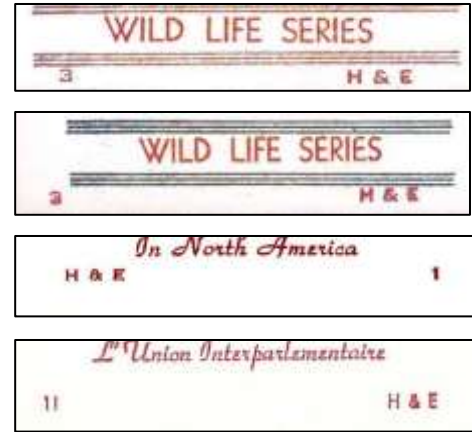


Figure 14. Index number examples

The H&E indexing system worked well when there were only a few stamps issued per year and all were on different dates. Thus, the six commemoratives of 1959 were easily numbered from 1 through 6 in chronological order as were the eight stamps issued in 1957 even though there were multiple colour varieties on the same design.

Complexities of the indexing system were revealed, however, when a set or series of stamps was issued on multiple dates rather than all at once. The Provincial Flowers and Coats of Arms series, for example, had H&E cachets with index numbers for stamps catalogued between #417 and 424 but no index numbers from #425 through 429A. Within the indexed group there were five different issue dates and three different index numbers (3, 4, 5) in 1965 and five different numbers (1, 2, 4, 5, 8) for 1965.

The Cameo definitives appeared on three different dates in 1962-1963. Although only one cachet design was used by H&E, there was a multiplicity of colours and shades. Applying the chronological order

approach to assigning index numbers, the H&E indexes would be 6 for Scott #405, the sixth stamp issued in 1962. The 1963 index numbers would be 1 and 2 for stamps #401 and 404 and numbers 4 and 5 for stamps #402 and 403. Although these stamps do appear on H&E FDCs with the appropriate index numbers, they also appear on cachets with different index numbers.

Complexities such as those noted above may have contributed to the abandonment of the indexing system by H&E.

“Queen in Shield” Cachet

One H&E cachet design was used for several different stamps over an eleven year period and was the only cachet to receive such extensive usage. The artwork of the cachet is constant but the text above and below the central figures varies.

The central portion of the cachet shows Queen Elizabeth II in the foreground with an interpretation of the shield from Canada’s coat of arms in the background and a crown at upper left.

This art was first used with the Royal Visit stamp (Scott #386) of June 18, 1958 and is shown in Figure 15. The cachet is printed in red with black text noting the visit.

The second usage of the “Queen in Shield” cachet occurred with the FDCs that H&E prepared for the introduction of tagged stamps on January 13, 1962. These stamps are catalogued as 337p to 341p and H&E printed three colour varieties of their cachet with text heralding the tagged stamps as the “Introduction of Automation.” (See Figure 16)

The same artwork was used for the Cameo issue FDCs (Scott #401-405) of 1962-1963 and is illustrated in Figure 17. The text denotes this as “Regular Postage and names the Queen bilingually near the

bottom of the cachet. Cameo stamps were all printed in a single colour matching the colour of the stamps.



Figure 15. Royal Visit, 1958



Figure 16. Introduction of automation, 1962



Figure 17. Cameo issue, 1962-63

The fourth usage of the same artwork occurred with the new 6 cent stamp in the Centennial series (Scott #460) which was issued on January 7, 1970. The text identifies the stamp as part of the regular issue and as a colour change. (Figure 18)



Figure 18. Colour change, 1970

The final special purpose cachet by H&E was for the figure skating issue of March 1, 1972. The purple of the artwork matched that of the stamp while the text was in red. (Figure 19)



Figure 19. Figure skating #559

It was followed some two weeks later by their third and final general purpose cachet featuring the Parliament Buildings and the Canadian flag. Although it was indeed a general purpose cachet and so labeled, it was only used for the \$1 and \$2 stamps in the landscape definitive set. It may be that the advent of the Canada Post Office's official FDCs was sufficiently intimidating that Harry and Earl decided to depart the business.



Figure 20. \$1 Vancouver #600.

Reference

1. Bruce Perkins. "The H&E First Day Cover Story." *First Days*, Vol. 39, No. 2 (March, 1994), pp.