

# Postal Stationery Notes

Volume 29 No. 6

December 2019

## Postal Stationery Study Group meeting at BNAPEX 2019 and the new edition of Webb's

With more than a dozen members in attendance, the BNAPS Postal Stationery Study Group held its annual meeting on Saturday, 31 August 2019 at 1:00 p.m. during BNAPEX 2019 in Ottawa, ON. Earle Covert and Bill Walton unveiled the Webb's Postal Stationery Catalogue, 8th Edition. The catalogue has been printed, and as of early December is (or will shortly) be available through its publisher Unitrade, Canada Post and other dealers in philatelic literature. The list price is CAN\$84.95. A review of the new catalogue will appear in the next issue of PSN.



At BNAPEX 2019

**Earle Covert (left) and Bill Walton (right) with the new Webb's Postal Stationery Catalogue, 8th Edition**  
(thanks to Adri Veenstra for the picture)

## Addenda to the Catalogue - Canada Premium Products

The addenda to the *Webb's Postal Stationery Catalogue of Canada & Newfoundland*, 8th Edition, 2019, are the work of Earle L. Covert. For those interested in these specialized categories of Canadian postal stationery, the entire text is published online by the British North America Philatelic Society. [The addenda can be downloaded and printed for non-commercial use.](#)

<[http://www.bnaps.org/ore/WaltonCovert-PSC/WaltonCovert-PSC\\_Index.htm](http://www.bnaps.org/ore/WaltonCovert-PSC/WaltonCovert-PSC_Index.htm)>

These addenda have been separated from the main catalogue to make the latter more manageable to print (and to carry). To have included the addenda with the printed catalogue would have made it unwieldy.

Use of addenda Webb numbers by dealers is permitted providing the source of the numbers is cited as WEBB ONLINE.

\*\*\*\*\* ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~

Postal Stationery Notes contact information: Chairman: Earle L. Covert, [ecovert6@gmail.com](mailto:ecovert6@gmail.com), Box 1190, Raymond, AB T0K 2S0, phone 403-752-4548; Secretary-Treasurer, Mike Sagar at [gailandmike@shaw.ca](mailto:gailandmike@shaw.ca), 3920 Royalmore Ave., Richmond, BC V7C 1P6. Articles for PSN should be sent to "interim" editor Robert Lemire, [rlemire000@sympatico.ca](mailto:rlemire000@sympatico.ca), PO Box 1870, Deep River, ON K0J 1P0, phone 613-584-1574 or to Earle Covert (see above). For mailing, changes of address, and printing issues, contact Mike at the e-mail address above. E-mailed copy of PSN: To receive PSN in pdf format by e-mail, send your e-mail address to Mike Sagar at [gailandmike@shaw.ca](mailto:gailandmike@shaw.ca). No extra charge. If you prefer this version to the mailed version and ONLY want the electronic version, let Mike know and we will remove you from the list of mailed copies, which helps keep our costs low and our dues at \$8.00. But you do not need to choose—you can continue to receive both.

**Canada Premium Products include the following:**

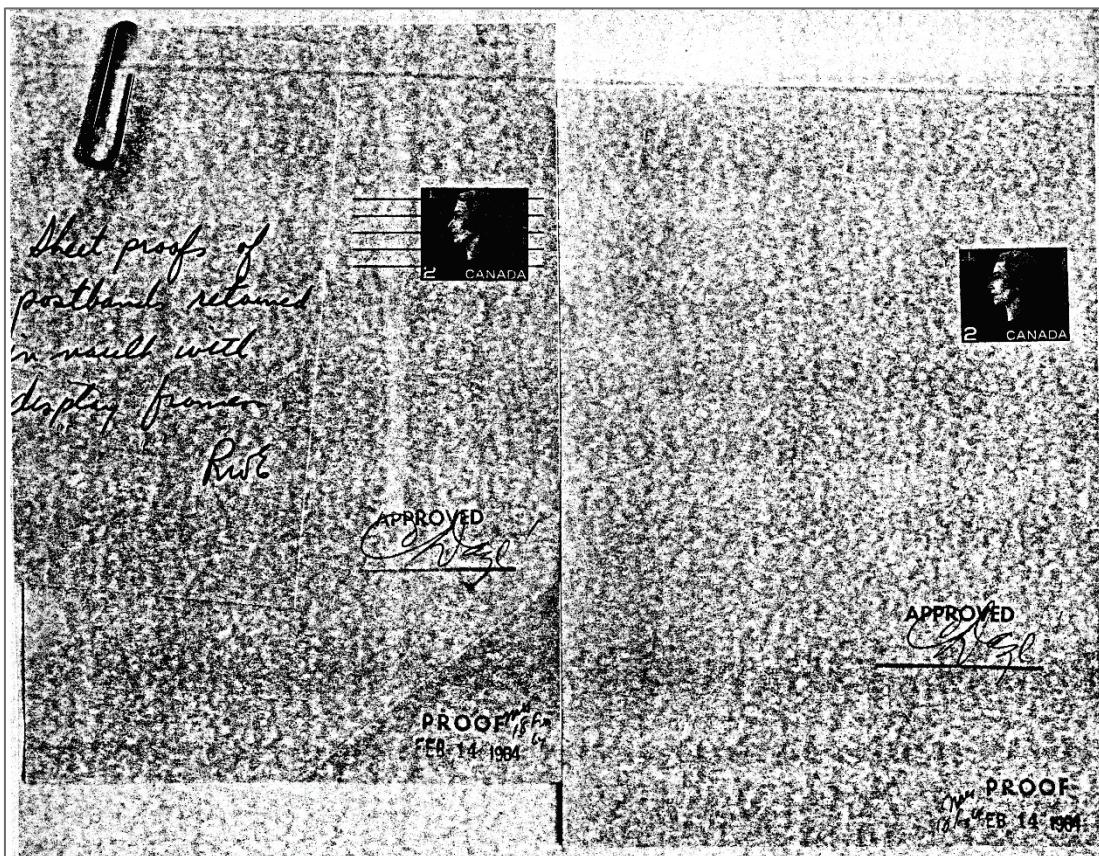
- Registered Prepaid Envelopes
- Priority Post and Priority Courier Envelopes
- Private Order Priority Post Certified Mail
- Regular Special Letter Envelopes
- Private Order Special Letters and Official Special Letter Envelopes
- Lettermail Selfmailers
- Request For Additional Delivery
- Prepaid Flat Rate Boxes
- Xpresspost of all types
- Prepaid Parcel Labels

Prices on previously listed items have been changed in many cases. All prices are in Canadian dollars. To the best of the editors' abilities, these reflect the marketplace.

**The 2¢ Cameo Issue wrappers—Period of use**

Approved proof copies of the 2¢ Cameo Issue wrappers (shown below, as photocopied by Earle Covert at the Canadian Postal Museum approximately 40 years ago) are dated "FEB 14 1964".

The 2¢ rate for "Transient Newspapers" was abolished as of April 1, 1964, and the rate for printed matter was raised to 3¢ as of that date. It follows that few, if any, copies of the Cameo Issue wrappers were printed, distributed and then passed through the mails at the 2¢ rate during the 1½ months between the time the items were proofed and the time the rate was changed. No 3¢ wrappers were issued, though copies of the 2¢ wrappers with a 1¢ adhesive added to conform to the new 3¢ printed matter rate are not uncommon.



## **Illustrated Cards #18: “Krug Brothers & Co., Furniture Manufacturers, Chesley, Ontario”**

*by Chris Ellis*

In this article in this series I focus on the Krug Bros. Furniture Co. of Chesley, Ontario and provide a list of different front advertisements on official postal stationery cards that I have been able to examine. The history of this company is actually well known and documented, thanks mainly to the 2001 publication of a book on the firm [1] and I rely largely on that source for information unless otherwise indicated in the following. I note that this company is not to be confused with the totally separate H. Krug Furniture Co. of Berlin/Kitchener, Ontario, which also produced advertising stationery cards with front ad printing.

The Krug brothers were the sons of German immigrants. Their father Peter was born in 1836 in Hesse, Afelt, Germany and immigrated to Tavistock, Ontario in 1852, apparently to escape military service and an arranged marriage. He learned the cabinet-making trade from Hibner Furniture in Berlin (now Kitchener), Ontario, and there he met his wife Anna Lypert around 1888. Living in Balaclava, just north of Tavistock, they had six children, five boys and a girl. Peter was somewhat unsuccessful as a businessman but eventually, through a Mr. Hess whom he had met while living in Berlin in 1878, he obtained a position in Hess' successful furniture business in Listowel. Peter Krug's three eldest sons, John, Christian and Conrad, also found employment with Hess and learned the trade. John also moved for a period to work with a cabinet maker in Cleveland and a fourth son William for a time did as well, although working with an upholsterer.

Christian and Conrad, who were twins, had unsteady work with Hess Furniture so decided they would like to set up their own furniture-making business. They scouted several locations for their firm and decided on Chesley in Bruce County, which in 1885 was a community of 1400 people serviced by the Grand Trunk Railroad and with existing local sawmills and close sources of timber ideal for the furniture trade. In addition, an unsuccessful felt business manufacturer had a water power operating system fuelled by a dam on the Saugeen River at Chesley that he was anxious to sell. In 1886, joined by brothers John and William, and Henry Ankenmann who had married their sister, the family moved to Chesley and set up business. They were successful and eventually built houses nearby that they could link to the factory for power and other services. One reason for their success was their ability to produce easily from a basic set of plans a wide variety of styles to match everyone's taste via the simple adding of standard sets of different design elements or choices of different woods and finishes [2]. In addition to their business success, they became leaders in the community with Conrad becoming its first mayor and eventually their children joined the firm, filling important positions in the business and following the lead of Conrad in public service. For example, John's eldest son William served as Chelsey mayor in uncontested elections for several consecutive terms.

The original 1886 factory was in a 36 by 52 foot building but within four years the premises had more than doubled in size and a sawmill was added across the river from the plant so they could produce their own lumber. Initially, and up until 1896, they also had a local retail outlet where they sold not only furniture **buy** undertaking supplies such as coffins. While they had relied on others for wood and even imported certain desired ones from the United States, by 1900 they also began purchasing, woodlots or cleared properties that could be reforested. They began with a purchase of 600 acres just east of Chesley and set up a second sawmill in the same area. It soon became evident that wood was a finite resource and instead of clear-cutting as initially planned, they began using “sustained yield” practices including consistent planting/reforestation efforts. The company continued to purchase woodlots and related properties into the 1960s and eventually controlled several 1000 acres. The last owners of the firm donated over 600 acres of prime old growth forested lands to the Federation of Ontario Naturalists.

The Krug business continued to expand in the 1900s. By that time they had also reached agreements with other companies producing iron and other metal furnishings that they could also offer through their catalogues. In 1909 the company was incorporated as a public company as The Krug Bros. Co. Ltd. and by that time the youngest Krug brother, George, had joined the firm and was a major shareholder along with his brothers. In 1911 a new main plant was built downtown. With the outbreak of WWI some production was devoted to producing munition boxes. In 1917 they began using a holding of 400 acres of maple forest just east of Chesley to produce maple syrup commercially, a side-line that continued until the 1950s. The Great Depression created several hardships for the firm, as it did for many other businesses, and for a time they continued to produce furniture until every possible storage space was filled. Rather than lay off workers completely, they cut back on operating hours to as little as 3½ hours per day but with this strategy and other measures the company survived. In 1931 the company,

for a fee, was granted permission to sell its products across Canada via a “Dominion Charter” and the name was changed to Krug Bros. Co'y Limited. Production had returned to normal pre-depression levels by 1935. They continued to expand and by 1950 had 150 employees.

In the 1930s to 1940s two of Christian Krug's sons, Howard (1904-1997) and Bruce (1919-2013; [3]) became central fixtures of the firm. Howard obtained a degree in forestry from the University of Toronto. He worked his way up through the firm and eventually took over forest management (wood buying and managing company owned woodlots) when his uncle John Krug died in 1937. On the death of his father Christian in 1941, Howard became the company's chief executive officer and would remain in charge until the firm shut down operations. Bruce graduated from the University of Toronto with a degree in biology and after working investigating west coast salmon fisheries, returned in 1946 to work at the firm. The brothers also are of interest as well-known philatelists who amassed a very impressive collection of covers and post cards ([3], John Sheffield, personal communication, April 2017) and they actively sought out early business mail of their own firm (Hank Narbonne, personal communication, June 2019).

The post-war years were hard on the firm as they faced stiff competition from furniture manufacturers in the United States. Indeed, in the 1940s southwestern Ontario had been a hotbed of wooden furniture production with 12 companies including the Krugs in Bruce County alone. However, by 1981 only three were left, and of the 10 that existed in Perth and Huron Counties in 1942, none were in existence. The 1980s witnessed increasing competition from Asian based furniture manufacturers and by 1987 the Krug Brothers company had been reduced to 60 employees and were forced to close after 101 years of operation.

Seven different major Krug Brothers advertising card types are known to me, excluding some typesetting varieties. All the cards are notable for their drawings of various furniture forms and styles the company offered. In my experience all cards are quite rare. All occur on the One Cent Red Victoria (Webb's P18 [4]) stationery card and the illustrations and texts are all in black ink. Generally they have only printed text on the reverse but there are exceptions with reverse illustrations, notably those that served as salesmen's calling cards (*e.g.*, Figure 8).

#1) On Webb's P18 (Figure 1): Shows drawings of two sets of furniture in space to left of stamp impression labelled respectively: “No. 409. Ash & Oak, Mirror 22 × 28. B.B.” and “No. 404. Elm. Mirror 18 × 36.”

#2) On Webb's P18 (Figure 2): Shows drawings of two sets of furniture in space to left of stamp impression labelled respectively: “No. 19. Desk—Ash.” and “No. 20. Desk--Ash and Oak.”

#3) On Webb's P18 (Figure 3): Shows drawings of two sets of furniture in space to left of stamp impression and left of address space labelled respectively: “No. 115. Wardrobe/ Ash & Cherry/ Height 7 feet 5 in./ Width 45 in.” (back slashes indicate line breaks) and “No. 20. Desk. Ash and Oak. Size 48 × 30.”

#4) On Webb's P18 (Figures 4 and 5): Shows drawings of two sets of furniture in space to left of stamp impression labelled respectively (back slashes indicate line breaks): “No. 17. WRITING TABLE. Ash./Top 60 × 30. Color, Golden” and “No. 20. DESK Ash and Oak. Top 48 × 30. /Top Covered with Imitation Leather.” Note that the “writing table” is pictured vertically with vertical text and at least two typesetting varieties of that text exist. These varieties differ most notably in that the line of text beginning “No. 17. WRITING TABLE...” extends to the edge of table top and has a comma between “Color” and “Golden” as described above, whereas in the second variety (Figure 5) the text only extends to in-line with the outside of the left the table leg and also, the comma between “Color” and “Golden” has been deleted.

#5) On Webb's P18 (Figure 6): Shows drawings of two sets of furniture in space to left of stamp impression labelled respectively (back slashes indicate line breaks): “No. 19. Desk—Ash. Top 44 × 30. /Top Covered with Imitation Leather.” and “No. 20. Desk—Ash and Oak. Top 48 × 30. /Top Covered with Imitation Leather.”

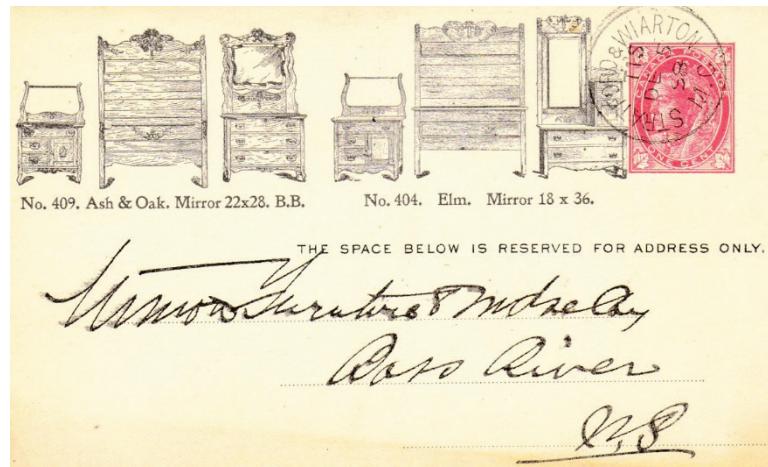
#6) On Webb's P18 (Figures 7, 8 and 9): Shows drawings of two sets of furniture in space to left of stamp impression and address space with labelling text beneath each. Two settings are known of the text on these cards. The first (Figure 7) reads “No. 248. Secretary./ ¼ Cut Oak./ Height 7 feet 74 in. Width 42 in. Depth 15 in.” (back slashes indicate line breaks) and “No. 17. Desk. Ash./ Top 60 × 30./ Top Covered with Imitation Leather.” In the second setting (Figure 9) there is variation in the exact placement of the text lines under the Secretary desk illustration. For example, on the first setting the “¼ Cut Oak” line begins just to the left of the “2” in the overlying “No. 248. Secretary” line whereas in the second setting “¼ Cut Oak” begins between the overlying “2” and “4”

of the “248”. Also in the statement “No. 17. Desk. Ash.” on the second setting there is a small horizontal line between “Desk” and “Ash” and no period after “Desk” as seen on the first setting (e.g., it reads “No. 17. Desk-Ash.”).

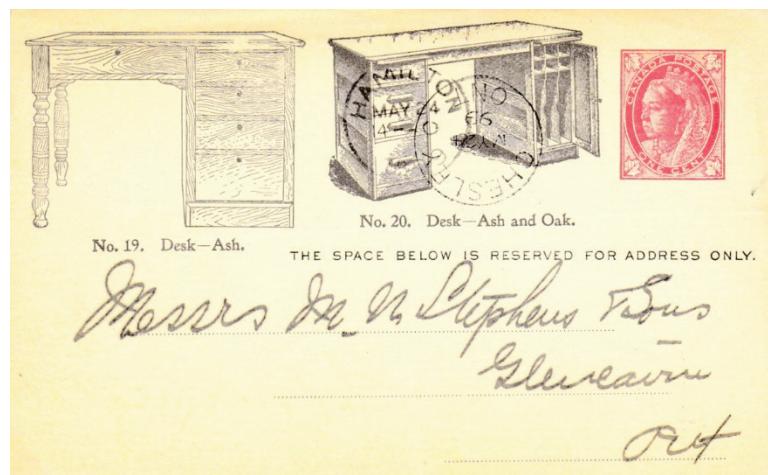
#7) On Webb’s P18 (Figure 10): Shows drawings of two sets of furniture in space to left of stamp impression labelled respectively (back slashes indicate line breaks): “No. 20. Desk—Ash and Oak. Top 48 × 30. /Top Covered with Imitation Leather.” and “No. 17. Writing Table—Ash. Top 60 × 30. /Top Covered with Imitation Leather.”

## References

- [1] Krug, Howard (2001): A Century of Excellence. Krug Bros. and Co. Furniture Manufacturers, edited by Ruth Cathcart. Natural Heritage/Natural History Inc., Toronto, Ontario.
- [2] Trant, Jennifer (1989): The Krug Brothers' Furniture Factory, Chesley, Ontario: Industrialization and Furniture Design in the Late Nineteenth Century. Material Culture Review Fall Issue, Volume 30.
- [3] Golem, Mary (2013): An Era Ends in Chesley with Krug Death. Hanover Post Newspaper, May 24, 2013 edition.
- [4] Covert E. L., Walton, W. C., Webb’s Postal Stationery Catalogue of Canada and Newfoundland 2001, 7th Edition, Saskatoon Stamp Centre, Saskatoon, SK, 2000; (also Walton, W. C., Covert, E. L., Webb’s Postal Stationery Catalogue of Canada and Newfoundland 2019, 8th Edition, Unitrade Publications, Toronto, ON, 2019).



**Figure 1: Krug Brothers Card #1. Postmarked Stratford and Wiarton M.C., December 5, 1898.**



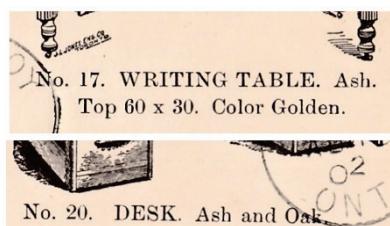
**Figure 2: Krug Brothers Card #2. Postmarked Chesley, Ontario, May 24, 1899. Hamilton, Ontario, May 24th Transit mark on card to Glencairn address.**



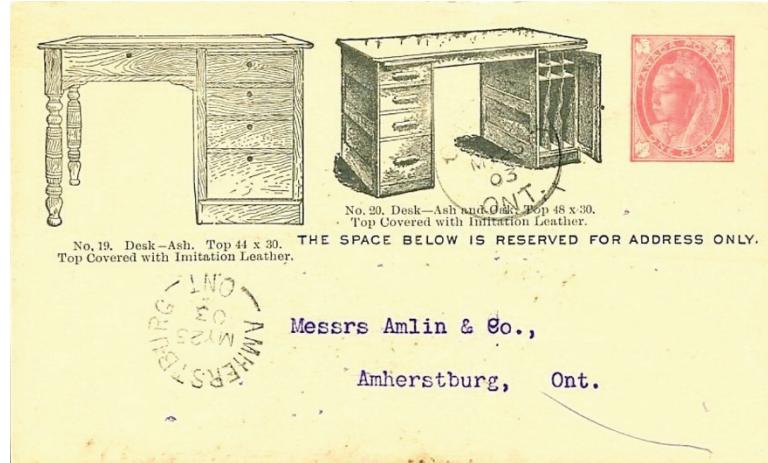
**Figure 3: Krug Brothers Card #3. Postmarked Chesley, Ontario, December 24, 1901. Hamilton, Ontario, December 24th Transit mark on card to Glencairn address.**



**Figure 4: Krug Brothers Card #4. Postmarked Windsor, Ontario, April 11, 1902. Amherstberg April 11, 1902 split ring receiver.**



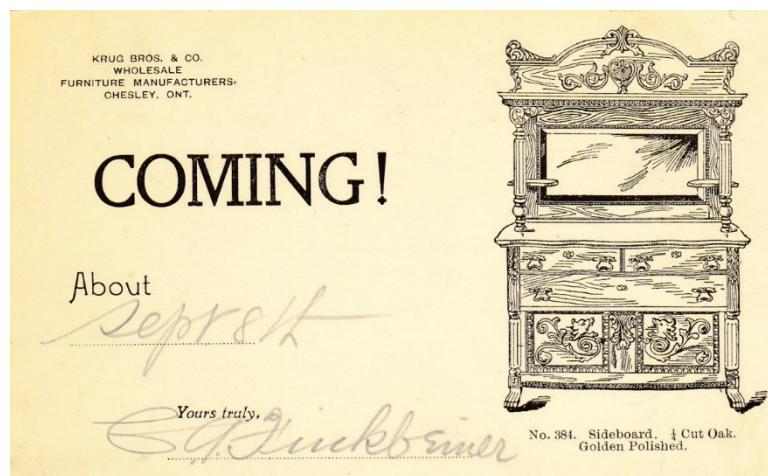
**Figure 5: Second text setting and placement versus base of furniture illustrations of Krug Brothers Card #4. From example used at Chesley, August 18, 1902.**



**Figure 6: Krug Brothers Card #5. Postmarked Chesley, Ontario, May 25, 1903. Amherstburg May 25, 1903 split ring receiver.**



**Figure 7: Krug Brothers Card #6. Postmarked Flesherton, Ontario, September 3, 1903.**



**Figure 8: Reverse of Krug Brothers Card #6 shown on Figure 7.**

No. 248. Secretary  
 $\frac{1}{4}$  Cut Off.  
 Height 74 in. Width 43 $\frac{1}{4}$  Depth 15 in.  
 No. 17. Desk—Ash  
 Top 60 x 30.  
 Top Covered with Imitation Leather.

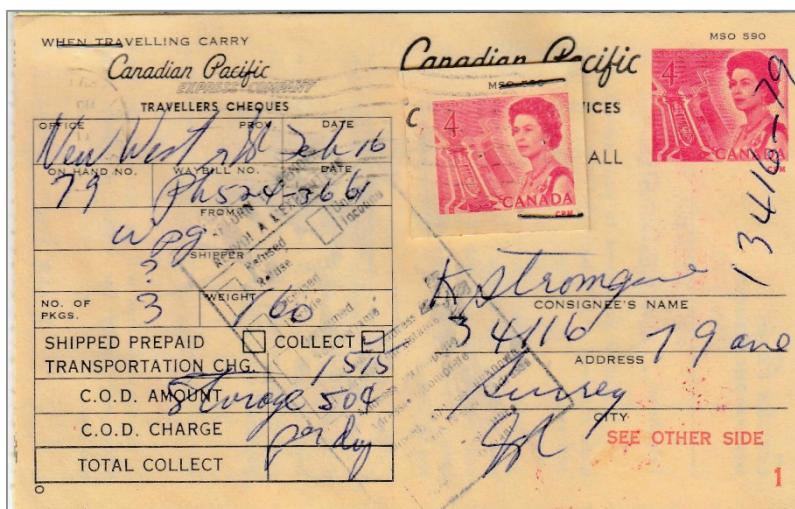
**Figure 9: Second text setting of Krug Brothers Card #6. From example used at Thamesville, Ontario, August 4, 1903.**



**Figure 10: Krug Brothers Card #7. Postmarked Chesley, Ontario, October 8, 1903. Amherstberg October 8, 1903 receiver.**

### A Canadian Pacific Merchandise Services oddity

Here is a Canadian Pacific Merchandise Services oddity sent in by Mike Sagar. The 4¢ flimsy form was mailed in 1971 when the rate was 6¢. Someone stapled a 4¢ cut square from a second copy to make up the rate! The cut square was tied, but the card ultimately was marked “return to sender”. The form was stapled (original part on the back, but the carbon paper is gone). Mike wonders if that was to keep the form from being destroyed in cancelling machinery.

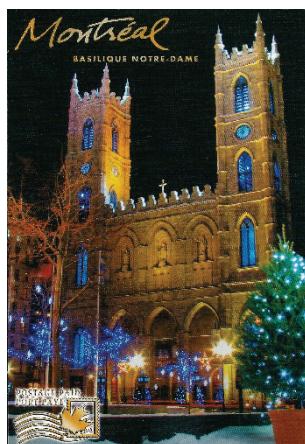


### New PCF Varieties

Recent reports (Michel Gingras, Robert Lemire, Erhard Nachtigall, and Pierre Gauthier) include two new Montreal views (shown below).

- die IIId: underlay U1, box style sIII, no PCF in the logo C180
- die IIId: underlay U1, box style sV, no PCF in the logo ATC 200V
- die IIId: underlay U1, box style sIII, PCF in the logo MTL148V, MTL 187
- die IIId: underlay U1, box style sV, PCF in the logo G038V, NS064V
- die IIId: underlay U1, box style sI, indicium at the top T172V
- die IIId: underlay U1, box style sIII, PCF in the logo MTL 2562, MTL 4957
- die IIId: underlay U1, box style sIII, 5th line of text begins “has” with “Site Web” tight spacing, centre and left bar code “4”s open TOR 2830 (previously reported (i) with only the centre bar code “4”s closed and (ii) with only the left centre bar code “4”s closed)

Pierre also reports that the revised CR 149 (with two bar codes) box style III is now known in two different forms. In one, the bar code at the bottom left is 64392 60064; in the other, the bar code at the bottom left is 64392 00409.



**MTL 2562**  
**Basilique Notre-Dame**



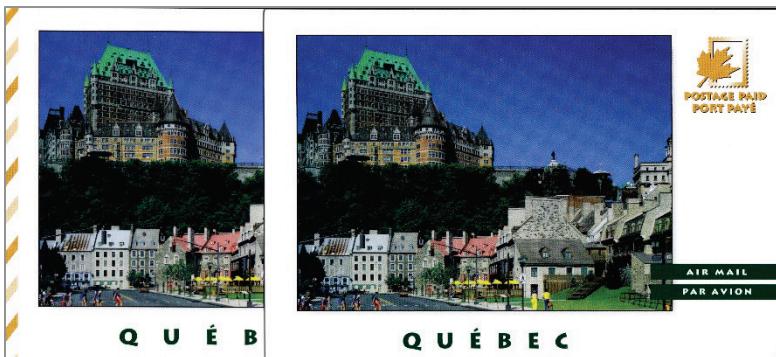
**MTL 4957**  
**Centre ville de Montréal**

Pierre notes that the MTL 2562 view is the same as one of the small views shown on MTL 3481.

As mentioned in the last newsletter, Michel Gingras has noticed that on some cards with PCF on a black background in the logo “SOUVENIRSTM” is used instead of “SOUVENIRS”. This is shown in the illustration at the right.

So far almost 100 different cards have been found with “SOUVENIRSTM” in the PCF logo, and approximately 10 cards are known both with “SOUVENIRS” and with “SOUVENIRSTM” in the logo. The first use of “SOUVENIRSTM” in the logo seems to have been no earlier than 2017. The question is whether the minor change to “SOUVENIRSTM” will be made to all cards with PCF in the logo, or whether (as with several other aspects of PCF printings) the change will be made randomly.





Another strange item also has been found. The image on card VQ027 has always (since first issued in 1999) had yellow-brown airmail lozenges at the left (as on the card at the left). Recently copies without the lozenges were reported (and distributed in many post offices). Is this just an error (on a single batch reprinting of VQ027), or deliberate, the beginning of a systematic Postcard Factory change?

### Multiple Stamp Impressions

Multiple stamp impressions on Canadian envelopes are not especially uncommon, especially for the Cameo period, but Philip Wolf has submitted a picture of an especially lovely double impression on a 6¢ orange #8 envelope. Do members have others from this period?



### 2019 Santa Letter

Earle Covert has sent in a scan of one of the new 2019 Santa Letter envelopes. This envelope is coded EB1, but EB2 and EB3 also have been reported, and undoubtedly there are other types as in previous years.

