

THE 1988 – 2002 MASTERPIECES OF CANADIAN ART STAMPS

This postal history exhibit explores the 1988 – 2002 Masterpiece of Canadian Art Issue with emphasis on rates and uses within Canada and to over forty other countries of the world. Exhibit is arranged chronological with the 15 stamps being shown in order of release date. Each stamp has rates shown in order of 1) domestic, 2) to United States, 3) to Europe, and 4) rest of world. To highlight the constant rate changes, effective dates of the rate is listed next to rate.

OVERVIEW

	FRAME	1	PAGE	2
1988 - THE YOUNG READER BY OZIAS LEDUC		1		3
1989 - CEREMONIAL FRONTLET BY TSIMSHIAN ARTISTS		1		7
1990 - THE WEST WIND BY TOM THOMSON		1		8
1991 - FORREST, BRITISH COLUMBIA BY EMILY CARR		2		5
1992 - RED NASTURTIUMS BY DAVID MILNE		3		2
1993 - THE OWL BY KENOJUAK ASHENVAK		3		7
1994 - VERA BY FREDERICK VARLEY		4		1
1995 - BLOSSOMING BY ALFRED PELLAN		4		4
1996 - THE SPIRIT OF HAIDA GWALI BY BILL REID		4		7
1997 - THE YORK BOAT ON LAKE WINNIPEG BY WALTER PHILLIPS		5		3
1998 - THE FARMER'S FAMILY BY BRUNO BOBAK		5		6
1999 - COQ LICORNE BY JEAN DALLAIRE		6		1
2000 - THE ARTIST AT NIAGARA BY CORNELIUS KREIGHOFF		6		5
2001 - THE SPACE BETWEEN COLUMNS #21 BY JACK SHADBOLT		6		8
2002 - CHURCH AND HORSE BY ALEX COLVILLE		7		4

Please note all pages are 11 X 17 inches (8 per frame)



Cover at right uses a full pane of stamps to help pay the \$9.90 registered rate for a letter (250 – 500 gr) to Quito, Ecuador.
Reduced scan of front at left.

Masterpieces of Canadian Art 1991



Emily Carr (1871-1945)
Forest, British Columbia, huile sur toile, 1931-1932
Vancouver Art Gallery

Ashton-Potter Limited
Design: Pierre-Yves Pelletier

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Emily Carr (1871-1945)
Forest, British Columbia, Oil on canvas, 1931-1932
Vancouver Art Gallery

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Ashton-Potter Limited
Design: Pierre-Yves Pelletier
Forest, British Columbia, one of Emily Carr's finest paintings, resonates with her love of the coastal landscape of her native province. For Carr, the forest is a place of mystery and profound spirituality.

Forest, British Columbia, l'une des plus belles huiles sur toile d'Emily Carr, évoque la prédilection de l'artiste pour les paysages côtiers de sa province natale. Pour Carr, la forêt est un lieu mystérieux, le foyer d'une spiritualité profonde.