

FIRST IMPRESSIONS

Newsletter of the BNAPS

First Day Cover Study Group

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Editor's Notes

Our Chairman and Treasurer Bob Vogel has indicated that the treasury is running low (balance of \$177 in the bank), so we'll need to collect the \$10 (Canadian) annual dues for 2016. They have been waived for several years now, so one round of dues should keep us in good shape for several years to come. You may pay by cheque or cash to Bob at 68 Victoria Street, Barrie, Ontario, L4N 2H9. Proceeds go mainly to publication and distribution expenses for *First Impressions*.

This issue contains two major articles. One is your editor's effort to document all of the FDCs produced by the Fulton Stamp Company in the late 1940s and the other is an update by John van der Ven on his earlier study of the cachets made by Gordon Bazeley. As the latter article is by its nature a personal memoir, John asked that it be published "as written," so that is what I've done. There is also a follow-up to the recent article about "RGS," who has now been identified by another Kelowna cachet maker, Peter Lepold.

I was surprised and delighted recently to receive in the mail the Philip H. Ward, Jr. Memorial Award for excellence in FDC literature awarded by the American First Day Cover Society. The citation reads, "for his AFDCS journal series on Canadian First Days and his numerous Canadian FDC monographs published by BNAPS which positively impact collector interest in Canadian covers."

Honorary member Bob Markovits is interested in hearing from any member who has a FDC for air mail special delivery stamp #CE4, which he believes to be the rarest FDC since 1930. Please let me know if you have this, and I'll forward the information to Bob.

I'm sad to report that our FDC Study Group colleague Gordon Payne passed away on September 7 in his 90th year. Gord's FDC passion was Colorano "Silks" which he shared with us in his album on our website.

THE FULTON FOLIO

by Gary Dickinson

The Robert Fulton Stamp Company was the creation of Pennsylvania lawyer Robert Ruppin and two of his collector friends who resided in Lancaster. It began about 1940 and was named after the inventor Robert Fulton who was a native of their community.

The Ruppins moved to Portland, Maine in 1942 and established their philatelic business in the Eastland Hotel. Robert Ruppin concentrated his efforts on developing a thriving mail order stamp business. Around 1945 they moved to Philadelphia as they thought that location would have “a greater future potential with respect to the stamp business.” (2)

Within a year or two of the move to Philadelphia, Ruppin began to publish FDCs for United States stamp issues as well as those of the Canal Zone, Philippines, and Canada. In 1950, however, he sold the stamp business and returned to practising law, so his FDC production was limited to only three years. As Earl Planty (1) noted, “the owner found that covers and law were too much so he discontinued the Fulton line.”

Ruppin’s FDCs for Canadian stamp issues are reviewed in their entirety in this article, and the known commentaries on them are listed in chronological order at the end for further reference.

Melvin Baron, in his landmark surveys of FDCs for Canadian stamps issued until 1950, included all but two of the Fulton cachets. The exceptions were #E11 which was part of the 1946 Peace Issue, and #315 which wasn’t issued until 1951. Although he described and sometimes illustrated the cachets for the five commemoratives issued during the late 1940s, he identified only the Peace Issue and the 1949-1950 definitive

issues as products of the Fulton Stamp Co. (5)

The very first cachets that Ruppin produced were for Canada’s Peace Issue of September 16, 1946. He used two basic designs for the nine stamps but varied the colours in which they were printed to closely match the colours of the stamps. The more common design was framed by a “V” (for victory), with five lines in a semi-circle arching across the top and enclosing the word “Peace.” Two Canadian icons, a beaver and a maple leaf, were within the V and the words “First Day of Issue” were at the bottom of the design. These cachets are shown in Figures 1 through 7.

A different design was used for the two airmail stamps in the Peace set which were both printed in blue to match the colour of the stamps. (Figures 8 and 9) In a 1997 article, Thompson (6) noted only the Peace Issue among the Fulton Canadian FDCs and commented:

“One interesting fact about the first Canadian issues is the design of the airplane. In the cachet design, the airplane appears to be flying upside down with the tail of the plane pointing downward. Was this intentional or was it an error?”

Borges and Finger (3), in an article focusing primarily on the Fulton U.S. cachets, noted that they were illustrating both designs for the Peace Issue in revisiting the Fulton cachets “due to the very unusual and rare status of the very first Canadian Fulton designs.”

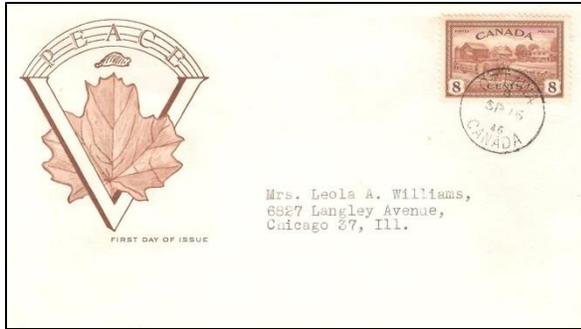


Figure 1. #268

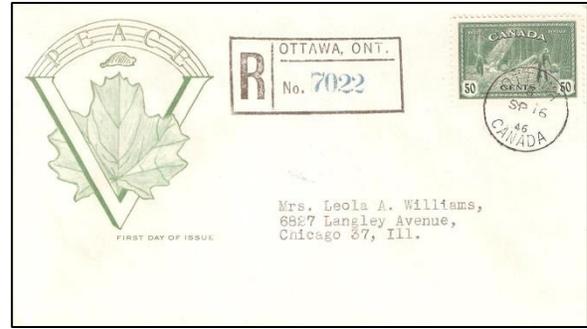


Figure 5. #272

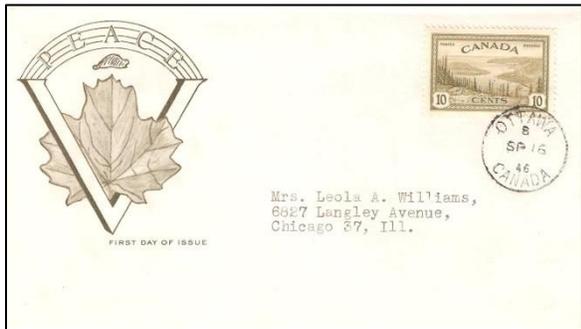


Figure 2. #269



Figure 6. #273

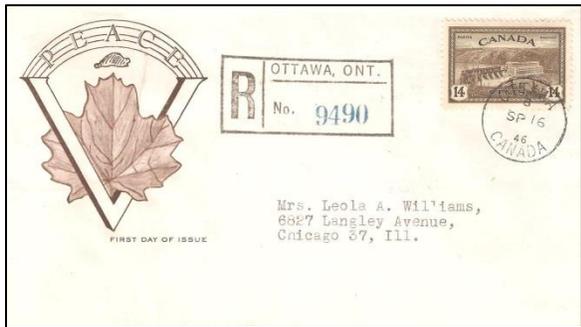


Figure 3. #270

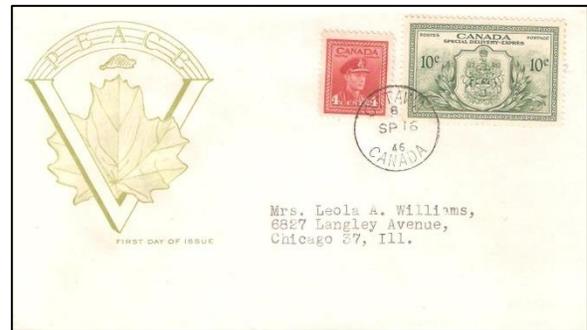


Figure 7. #E11

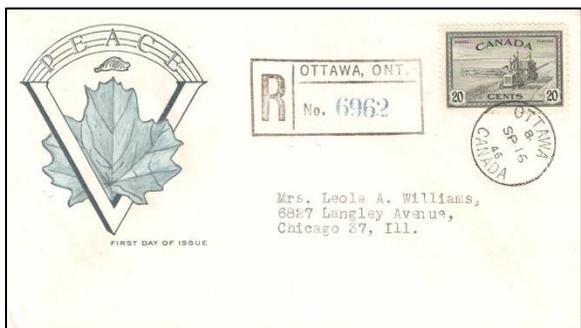


Figure 4. #271



Figure 8. #C9



Figure 9. #CE3

The late 1940s saw the issuance of six Canadian commemorative stamps, five of which were accompanied by Fulton cachets. The sole exception was the first in the group, the Bell commemorative (Scott #274) issued on March 3, 1947.

The Fulton Stamp Co. cachet for the Citizen issue (Scott #275) celebrating the 80th anniversary of Confederation is shown in Figure 10. It was printed in black, with artwork showing a grandfather with his two grandchildren inspecting a globe which also appeared on the stamp design.

Princess Elizabeth and Prince Philip had married on November 20, 1947. Canada had planned to issue a commemorative stamp on January 15, 1948 but production difficulties delayed the launch until February 16. This posed a problem for those publishers of FDCs who included a date in their cachet designs although Fulton was not directly affected since their cachet did not include an issue date.

The core Fulton design is shown in Figure 11, while Figure 12 shows an amendment to that cachet which includes a rubber-stamped return address along with the text “First Day of Issue/ Jan. 15, 1948.” That date was crossed out in pen and the February 16 date was added. It appears that these changes were made by J. Warner Edminster whose return address had been added.

FDC collector A.W. Whatley of Gelert, ON took the basic Fulton cachet and

added a rubber-stamped date near the top for February 16, 1948 as shown in Figure 13.

The Fulton series of late 1940s cachets continued with a commemoration of 100 years of responsible government in Canada (Figure 14). This blue and black cachet illustrated five “fathers” of responsible government encompassed by a maple leaf, with the Canadian coat of arms in the upper left corner. There were no known varieties for this cachet or for the two that followed.

Fulton’s cachet for the April 1, 1949 issue marking Newfoundland’s entry to the Canadian confederation was a green medallion enclosing several symbols of national unity (Figure 15).

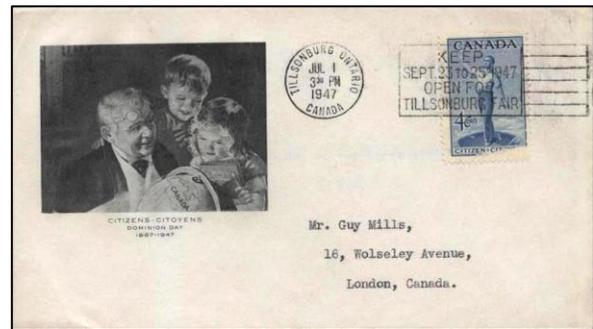


Figure 10. #275



Figure 11. #276.1

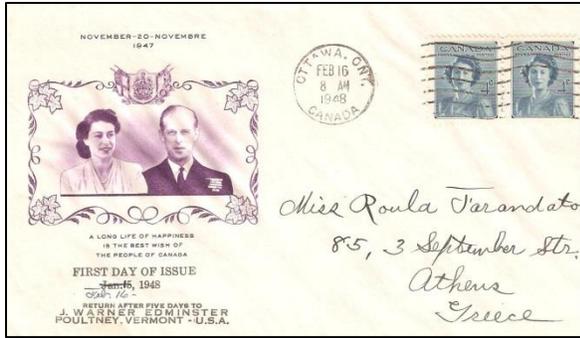


Figure 12. #276.2



Figure 15. #282



Figure 13. #276.3



Figure 16. #283



Figure 14. #277

The final cachet in the series of five commemoratives honoured the bicentennial of the founding of Halifax, NS by Edward Cornwallis. The cachet included substantial text and art pertaining to the establishment of that city and is shown in Figure 16.

The final set of definitive stamps in the King George VI era resulted in a complex situation for FDC cachet makers. The five low-denomination stamps were originally scheduled for release on June 6, 1949 to coincide with the official birthday celebrations for the King.

Politics interfered, however, and the Liberal government of the day decided to cancel the set only two days prior to the scheduled issue date because the wording on the stamps did not include the bilingual “Postes-Postage” so it was felt that the Quebec population might feel slighted.

New designs including those words were hastily prepared, and the set was finally released on November 15, 1949. It is referred to as the revised issue.

It was originally announced that the offending stamps would be destroyed, but that decision was overturned because of a concern that some would escape and become instant rarities, and because more than 300

million stamps with a face value of more than \$8 million had been printed. The set was then released starting in mid-January, 1950 with no official date of issue. It is referred to as the unrevised issue.

Fulton's original cachet design for the set included the June 6 (incorrect) issue date but it was used extensively anyway. The FDCs with the incorrect dates are shown in Figures 17 through 21.



Figure 20. #287 (with text)



Figure 17. #284 (with text)



Figure 21. #288 (with text)



Figure 18. #285 (with text)



Figure 22. #284 (without text)



Figure 19. #286 (with text)



Figure 23. #285 (without text)

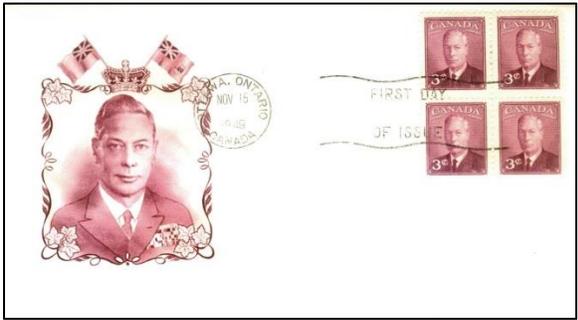


Figure 24. #286 (without text)



Figure 25. #287 (without text)



Figure 26. #288 (without text)

Rarer still are Fulton covers for the January 1950 unrevised issue. Borges and Finger (2) indicated that they were not aware of the existence of any such covers. Member Bruce Perkins, however, forwarded a scan of one postmarked at London, ON on January 19, 1950 (Figure 27)



Figure 27. London postmark on January 19, 1950

Because there was no official first day of issue, the stamps trickled out at various locations across the country on different dates beginning in mid-January. Shown below are two such locations, with Figure 30 postmarked on January 21 at Windsor, ON and the other four on the Toronto & Niagara Falls RPO on the same date (Figures 28, 29, 31, and 32).



Figure 28. #289 EKU (without text)

The final Fulton cachet for a Canadian stamp issue is shown in Figure 33, although it was not prepared by the company but by an unknown person after Ruppin had left his stamp company. (2) The foundation for this “new” cachet was used earlier for the Royal Wedding issue of February 16, 1948 (See Figures 11-13) which was printed in black and violet.



Figure 29. #290 EKU (without text)

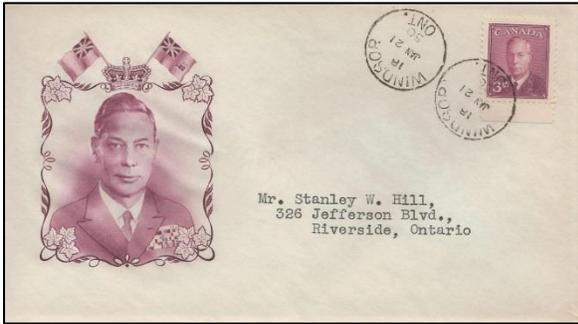


Figure 30. #291 EKU (without text)



Figure 31. #292 EKU (without text)



Figure 32. #293 EKU (without text)

The Royal Visit commemorative of October 26, 1951 was printed in black only and had additional lines of text. The original cachet read as follows:

A long life of happiness
is the best wish of
the people of Canada

The additional lines continued that thought:

to
their Royal Highnesses
the Princess Elizabeth,
Duchess of Edinburgh,
and the Duke of Edinburgh
October 26, 1951

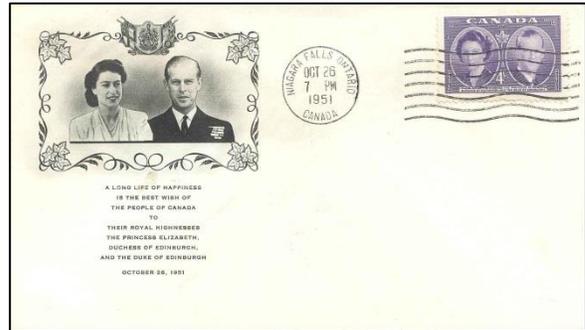


Figure 33. #315

Thus, the original cachets produced by the Fulton Stamp Co. for Canadian stamps ended with the King George VI definitive issue of November 15, 1949 while the production of U.S. covers continued until September 9, 1950 (U.S. Scott #997).

In reviewing the overall production of Fulton cachets which emphasized heavily the U.S. covers, Borges and Fingers (2) noted two distinguishing characteristics. First, they were often mistaken for Art Craft cachets without the logo, and second, they were not identified by name or logo.

Similarity to the Art Craft cachets was not an issue for the Canadian products because only two of them (Figures 10 and 32) were printed in black whereas most of

the Art Craft cachets for Canadian stamps were printed only in black. There also appeared to be little in the way of stylistic characteristics that identified their cachets as Fultons whereas the Art Craft cachets tended to be similar to each other stylistically.

Although none of their Canadian FDCs was signed or identified by a logo, some of them did have the company name rubber stamped on the back of the envelope as shown in Figure 33.

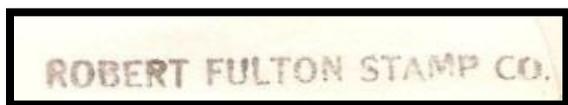


Figure 33. Company name identification

The majority of Fulton FDCs were mailed from Ottawa while most of the remainder were postmarked at communities in southern Ontario that were close to the U.S. border such as Niagara Falls, Port Burwell, Tilsonburg, and Windsor. Member Bruce Perkins, however, reported a full set of FDCs with Vancouver postmarks.

Several factors combined to persuade Ruppin to give up his philatelic business and return to the practice of law. It was a complex and difficult task to do the background research and preparation for each new stamp issue. He fought constantly with his engraver, “who was a genius and wonderful—when he was sober.” (2) There was a continual problem with the printer to get the FDCs ready in time for mailing. Moreover, the covers were of such high quality that they depleted his finances. It only took some urging from a friend in Lancaster to convince him to leave the philatelic business and return to the practice of law in 1950. This was a significant gain for law and a substantial loss for the FDC collectors who valued his products.

The Fulton Stamp Company name was continued later by Ron Traino who re-established it in 1977 in order to market his RJT covers. Ruppin’s original engraving

plates were purchased by John Borges in 1978 while the company’s shares and remaining philatelic materials were later purchased from Traino by stamp dealer Robert Patkin. (7)

References (in chronological order)

1. Planty, Earl. “Inside Coverage.” *First Days*, Vol. 6, No. 1 (September-October, 1960), pp. 10, 32.
2. Borges, John E. and Marge Finger. “Short Lived and Rarely Recognized—The Fulton Caachet.” *First Days*, Vol. 19, No. 5 (September-October, 1974), pp. 63.
3. Borges, John E. and Marge Finger. “Revisiting the Fulton Cachet.” *First Days*, Vol. 19, No. 6 (November-December, 1974), pp. 77-78.
4. Borges, John E. and Marge Finger. *Photo Cachet Catalog of Fulton Covers*. FDC Publishing Co., 1975.
5. Baron, Melvin L. “FDCs of the Canadian Postal Issues of 1940-1950.” *First Days*.

Nov. 1980	#275
Jan. 1981	276
Mar. 1981	284-293
May 1981	283
Jul. 1981	282
Feb. 1982	277
Apr. 1982	268-273,C9,CE3, E11
6. Thompson, Don. “Fulton Covers.” *First Days*, Vol. 42, No. 5 (July, 1997), pp. 332-336.
7. Zubatsky, David S. “Whatever Happened to?—A Provenance Bibliography of Major FDC Collections, Cachetmakers’ Inventories, & Dealer Stocks.” *First Days*, Vol. 52, No. 4 (June, 2007), pp. 18-39.

FOUND: RGS AND A PRIVATE CACHET MAKER

by Gary Dickinson

Regular readers of First Impressions may recall an article from two issues ago (#23—What’s the Story?) asking for information about a colourful cachet prepared by “RGS.” The answer to this question, together with a cachet maker previously unknown to me, turned out to live less than ten miles away from my place in Kelowna, B.C. “RGS” is Robert Gordon (Bob) Sharpe and the new private cachet maker is K. Peter Lepold, both of whom are members of the Kelowna and District Stamp Club, Chapter 90 of the Royal Philatelic Society of Canada. I had referred Peter to our study group website where he came across the article about Bob’s cachets and quickly identified the maker.

I talked on the phone with Bob Sharpe and his wife Maggie. He had the plates for the cachet designed while living in Ottawa and used them for the first time in 1965 for the last stamp (Scott #429A) in the provincial flowers and coats of arms series (Figure 1).

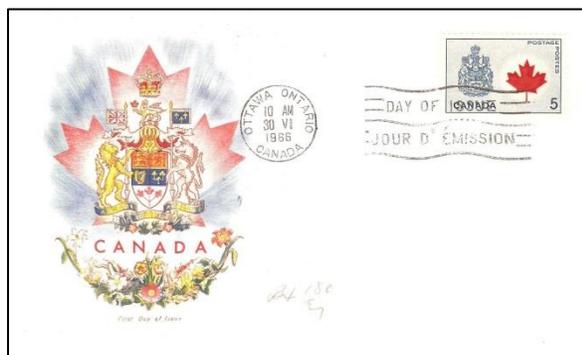


Figure 1. RGS general purpose cachet

The same cachet printed in eight colours has been used ever since then through a lengthy period of residence in Victoria and finally in Kelowna.

Recently Bob has used the cachet only for souvenir sheets for which Canada Post does not produce FDCs. The FDCs are usually printed in small numbers so they are relatively rare on the market. The Frank von Hausen auction sale in Vancouver will be offering more RGS covers in the near future. The web address is www.fvhstamps.com.

Peter Lepold started collecting stamps some 50 years ago and acquired FDCs from the United States, Germany, and Canada until about 2000. He started creating stamps when the Canada Post Picture Postage program was introduced, and soon added his own FDCs and postcards. He has created about 60 stamps and some 50 FDCs, postcards, and souvenir folders. Some of his designs originate from trading and selling with collectors in Europe, but about half have an Okanagan theme including several that were made in collaboration with the city, museum and the Kelowna and District Stamp Club. His products may be viewed on his website at:

<https://picasaweb.google.com/104212576119122457215>

Some of Peter’s FDCs have been for regular issues of Canadian stamps, including the three shown below.

The first of these (Figure 2) features a local reference to the Year of the Dragon souvenir sheet issued in 2012. Ogoopogo is Kelowna’s legendary (and occasionally sighted and fussed over in the media) sea monster which some believe dwells in the depths of Okanagan Lake.

Figure 3 features a FDC for the commemorative marking the 50th anniversary of Canada’s flag which was introduced in 1965. The first stamp to illustrate the new flag is reproduced at the left side of the cachet.



Figure 2. Year of the Dragon (Scott #2496a)

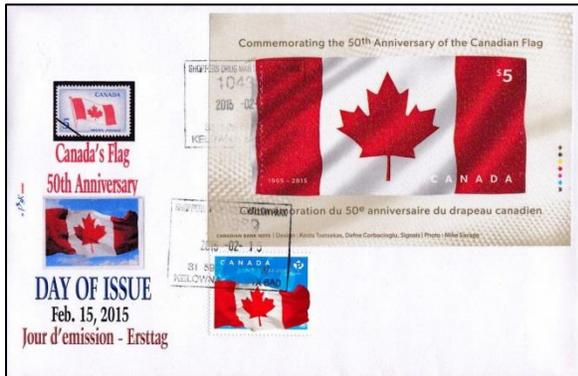


Figure 3. Fiftieth anniversary of Canada's flag

Peter “lucked out” in creating a FDC for the recent and ill-fated 2015 issue featuring UNESCO world heritage sites in Canada. This was one case in which a much-loved hobby turned a small profit.

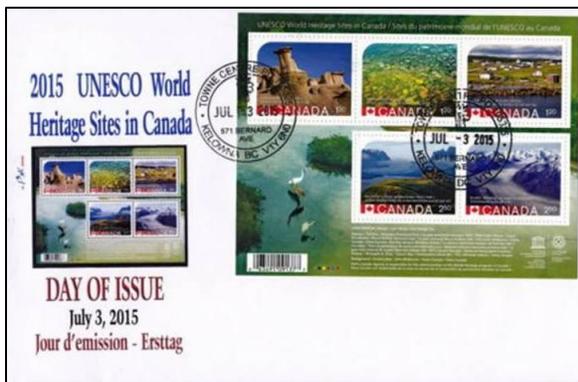


Figure 4. FDC for Heritage Site souvenir sheet

A pair of Lepold postcards is shown in Figure 5 and 6, with each including two or more of his own stamp designs. The first of these was produced for the 50th anniversary of the Kelowna and District

Stamp Club in 2009 while the second celebrated the first anniversary of the opening of the W.R. Bennett Bridge which crosses Okanagan Lake to Kelowna.



Figure 4. Stamps and postcard for stamp club

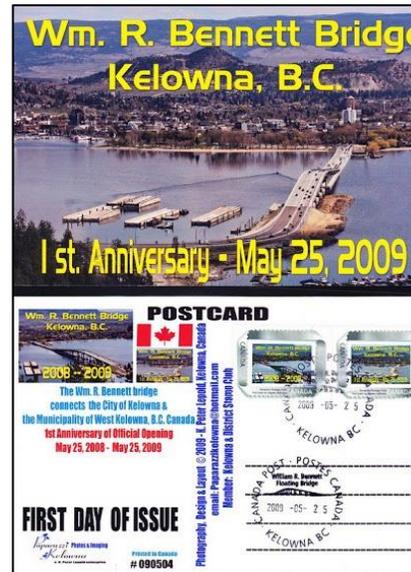


Figure 5. Private stamps and postcard for Bennett Bridge

Peter recently created several FDCs for Lori Koss's (another Kelowna resident) pair of pansy stamps and has had two recent write-ups in *Canadian Stamp News*. His products are identifiable by a small, scrolled logo “a PK cover” or “a PK Kelowna cover” and a Kelowna postmark.

Gordon Bazeley's General Purpose Cachets

by John van der Ven

When I wrote the first article on Gordon Bazeley's GPC's (General Purpose Cachets) for the 17th Issue of *First Impressions*, I concluded with "It would be appreciated hearing from anyone who has other Bazeley cachets so that we can continue to build our knowledge about these cachets."

Well the request certainly did work. On January 20th, 2014 I got an e-mail from Elizabeth Smith who is the daughter of Gordon Bazeley. Elizabeth's son Dr. Mark Smith who lives and works in Switzerland for I.U.C.N as the Director of the Global Water Programme of the International Union for the Conservation of Nature was doing at that time some searches on the Bazeley family name and that is when he came across the article on his grandfather Gordon Bazeley.

Elizabeth Bazeley Smith lives in the UK but spends her summers in the Bruce Peninsula in Ontario. On June 17th of this year I was invited to visit Elizabeth Bazeley. The following then is what she was able to tell me about her father complimented by photos, sketches and artwork she had brought along. Picture below is of her father in his office/study.



Gordon Bazeley at work

GORDON BAZELEY

Architect, Artist and Philatelist

My father Gordon Bazeley was born on July 16th, 1901 in Penzance, England. His stamp collecting began early when his grandmother Lizzie Bazeley (at right) started a collection for him.

He studied to be an artist at Goldsmith College in London specializing in watercolours and etching. Around 1927 he set sail for Canada. He spent a short time here before moving to the Bahamas (see etching below) where he opened an art studio and eventually also met my mother. By the end of 1929 they moved to Toronto and got married on January 1st, 1930

Shortly after that he returned to England and family to study architecture. The climate in Canada was better for my dad since as a young man he was asthmatic and later on suffered from emphysema. So in 1933 he moved back to Toronto where he wrote his Canadian Architectural Exam at the University of Toronto. For the next four years he worked for a builder then for a company in Aurora where he invented a process for drying yeast. He had the patent but sold it for \$1 at that time. Before the war he exhibited his etchings at the Art Gallery. You can tell from his etchings that he was already an accomplished artist.



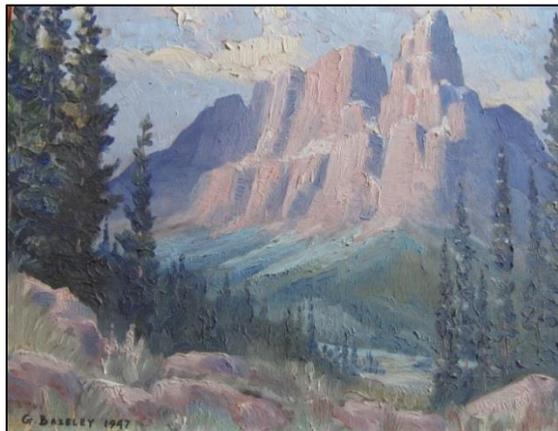
When the war broke out he joined the RCAF and was posted to the Works and Building sector in Calgary. He enjoyed his posting to Calgary because of the fresh air. It was while there

that he fell in love with the Rocky Mountains and the Foot Hills which he depicted in watercolour, pastel and later on in oil in his works of art. After his posting to Trenton (see military base photo below) as adjutant in 1944 he painted a mural of the Rocky Mountains for the officer's Mess in Trenton, designed the memorial gates there and two Toronto cemetery monuments. As both a member and an architect he was responsible for the post-war modernization of the Royal Canadian Military Institute on University Avenue in Toronto. He received his discharge in March 1946.



It was at this time that he started his own architectural business from his home on Forest Hill Road. From the 40's and 60's he designed houses for the Central Mortgage and Housing in Ottawa as well as many homes in the Don Mills area and other suburbs of a rapidly expanding Toronto.

During the 50's and 60's he continued his hobby of collecting stamps. His extensive collection of the One Penny Blacks was exhibited at the Royal Philatelic shows. It is at this time that he designed and developed his General Purpose Cachets of which we have now established six different versions. They were done for friends and family only, so there are not too many around. Some of them were addressed to England where his family lived. His father and great grandfather had once owned the Little Western Steamship Company, a coastal shipping firm in Cornwall, sold in 1920.





The texture of the paper and the drawings appear more like his white or blue printed architectural work. I recognize the “Three Sisters” peaks in the no water cachet (see above), his distinctive hand writing and his electric type writer letters in the Figure 3 label. One of my aunts in England gave her whole collection of his FDC’s to a nephew when she moved from her home. He has kindly agreed to share four of the covers with us.

After my father’s death in 1971 the home was sold and our family dispersed. In the upheaval nothing of his collection was kept. It was sold- Penny Blacks and all - to a Mr. Blakely, builder and friend of my father. No details exist either about the quantity of covers he produced and sent out or gave away to other collectors.

Elizabeth Bazeley started to write poetry when she was 10 years old and had three books published since 2009; Looking Down Through Water, Gifts from the Dead, and Shadows Surrounding A Fire.

I would like to thank Elizabeth Bazeley for her many follow ups with me via e-mails and for her invitation for lunch way up in the Bruce Peninsula. We are very grateful to her son to let his mother know about the First Impression Article and to Elizabeth Bazeley for having given us such an in-depth background of her father who was the designer of some unique Canadian General Purpose Cachets.



