

FIRST IMPRESSIONS

Newsletter of the BNAPS

First Day Cover Study Group

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Editor's Notes

This issue includes a greater than usual number of articles and short notes, and provides additional information about two articles from previous issues (Regina cachet maker, Cole Christmas Covers) and introductions to two previously unreported cachet makers (L.J.B. and Albert Luiszer). There are also brief descriptions and scans sent to us by Ken Thibault, Peter McCarthy, and Rob McGuinness. It's a pleasure to receive such wide-ranging material for the newsletter—an editor's delight! New member Donald Leblanc has also indicated an intention of submitting articles about Royal Visit and War Issue FDCs, beginning with the current issue.

Admirers of our former member (he passed away two years ago) Terry Mainprize's album of FDCs on the website are likely to find items of interest in the Maresch sale this spring which is advertised on the last page of this issue. Sale dates are April 26 and 27.

The American Philatelist is planning a special issue for this July featuring Canadian topics as a nod to our sesquicentennial year. They invited me to submit an article based on my BNAPS publication about the 1950s wildlife series FDCs, and I gladly complied.

Our website developer, Doug Holmes, has added an update feature to the Gallery so that we can now see the items that have been added in the past week, with semi-annual updates as well. To get there, go to www.canadafdc.org, then click on Gallery then on Gallery Updates. This will make it easier for regular users to identify quickly any new additions to their areas of interest.

THE REGINA CACHET MAKER REVISITED

by Gary Dickinson

In Issue 30 of First Impressions we included an article about three FDC cachet brands which apparently originated in Regina. Litho Art, Philatelic Supply Company, and Phila Coin cachets followed each other on the philatelic market, with the starting point thought to be around 1948 and ending in 1960. The maker was unknown, and none of the cachets was signed. The article concluded by asking readers if they had any more information about these cachets.

Unlike most inquiries of this type, several people responded and as a result there is much more to tell!

Most significantly, member Paul Varty wrote that he has a friend named Don Zoell, whose father Hans Zoell (see Figure 1) developed all three cachet brands.



Figure 1. Hans Zoell

I subsequently had two telephone conversations as well as several e-mail exchanges with Don, whose knowledge of his father's business was detailed as he had

worked in his father's printing business from 1948 until the mid-1950s during which time he printed many of the FDC cachets. Don became a journeyman lithographer and subsequently established his own printing business.

Hans Zoell was born in Rheinland, Germany in 1906. He emigrated to Canada in 1928 and settled in Regina. He worked as a printer until 1932, but during the depression he did odd jobs and made the rounds of local businesses picking up stamps from offices and building caretakers.

In this way he accumulated a large stock of stamps which he sold to wholesale dealers in the United States. He established a stamp and supply business, including spring-back stamp album covers, in 1935. His business was titled Sterling Stamp Shop for its location in Regina's Sterling Building, but he moved several times after that. A Sterling Stamp calendar from 1939 is shown in Figure 2.

Don indicated that Hans did all the cachet designs himself in the early days, with some assistance from his younger son Bob who became a professional artist. Bob did both the designs and the artwork from approximately 1954 to 1960.

Some cachets were printed flat then folded into envelopes and some were printed on envelopes. Hans's early printing press was a Model 50 Multilith from 1948 which was replaced with a R3090 Rotoprint in 1953 which improved the colour reproduction.

Hans Zoell kept changing brand names for his cachets in the hope of increasing sales of the FDCs, but this was difficult to do because of the small customer base in Regina.

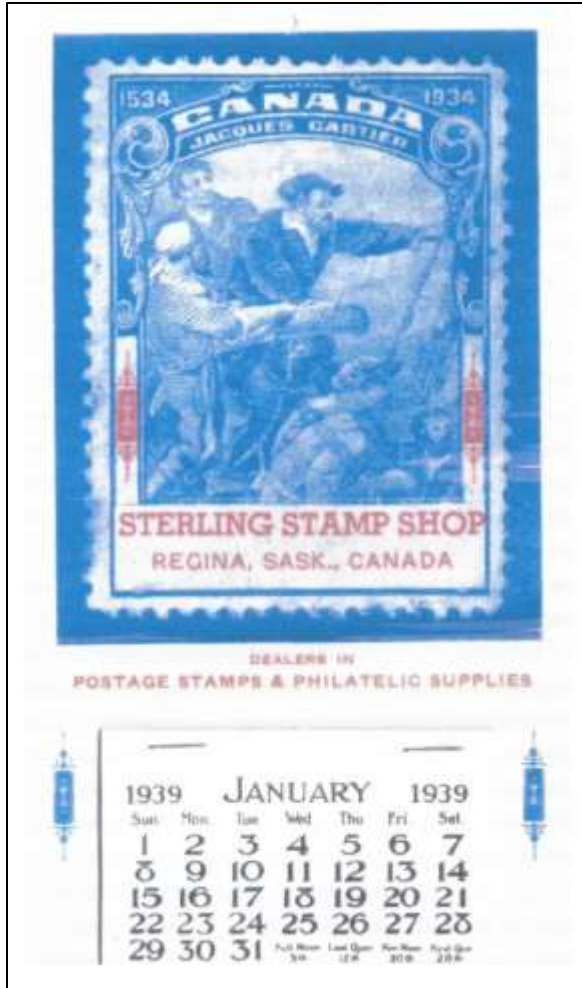


Figure 2. Sterling calendar from 1939

The print runs for the three brands were usually less than 1,000 except for one 1953 cachet with a queen and maple leaf design (see Figure 3) which required 3,000 to 4,000 copies and was Hans Zoell's most popular FDC.

The FDCs were not normally printed in one run but rather as needed. Shade variations sometimes resulted from this process as the ink might be mixed differently for the various print runs.

The Second World War put an end to Hans Zoell's original stamp and coin business as trade with Europe and Great Britain was not possible. He purchased a small printing company and kept the stamp

business as a sideline. A business card from that period is shown in Figure 4.



Figure 3. The most popular Zoell cachet



Figure 4. Litho-Art Printers business card

The Litho Art brand name was used from 1949 until 1953 when it was replaced by Philatelic Supply Company. An advertising card for the FDC service is shown in Figure 5 while Figure 6 gives examples of two colours of the brand logo that were not included in the Issue 30 article.

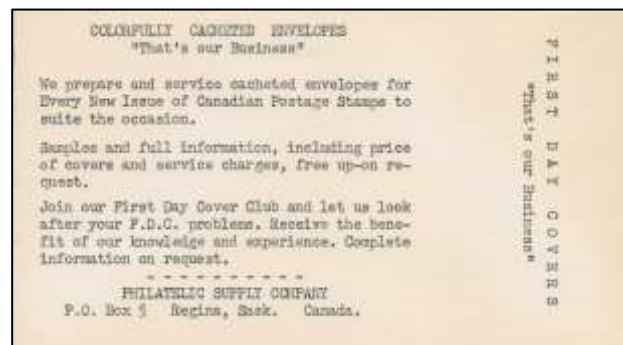


Figure 5. Philatelic Supply advertising card

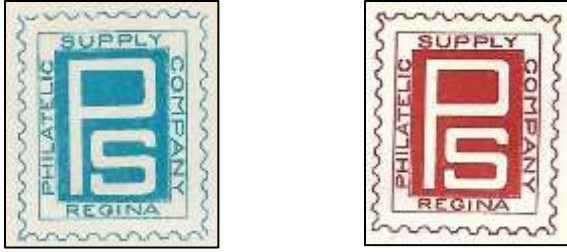


Figure 6. The Philatelic Supply logo

Hans Zoell entered a new incarnation in 1958 with a combination coin and stamp business titled Phila Coin. He became a widely acknowledged expert in coin varieties and errors, and published five different catalogue series with a total of fifteen editions during the 1960s. He has been referred to by some numismatists as “the dean of Canadian errors” and “the father of Canadian error collecting.”

His increasing attention to coins eventually overtook his FDC business to the point that Phila Coin cachets were discontinued in 1960.

Ill health led him to sell the coin business in 1963 but he continued to be an avid collector. He moved to Toronto in 1969 and opened a print shop, but moved back to Regina in 1972. He died there in 1982 after an extended illness.

Don Zoell has a small collection of his father’s FDCs which began with a general purpose cachet used from 1949 to 1951 (see Figure 7).



Figure 7. Litho Art cachet for #289-293

On occasion, some collectors have expressed the view that there may have been some earlier cachets, most likely for the six commemorative stamps that were issued between 1947 and 1949. Don Zoell asserts, however, that none that have been proposed appear to have been produced by his father: some were not his style and some would have been impossible to print on the equipment that was available to him at the time.

Don Zoell also inserted a note of caution regarding the cachets produced by his father. His father had told him that another person in Regina made some fake cachets in the early 1950s. They can usually be identified by their lesser-quality printing although in some cases it is difficult to separate the fakes from the genuine articles without close inspection by an expert. The fakes were made by photographing Hans’s cachet then printing them.

Anyone with further information about the three Regina cachet brands discussed here is invited to contact me so that the story can continue.

A Note About Sources of Information

The introduction to the Zoell connection was initiated by member Paul Varty and followed up with telephone and e-mail exchanges with Don Zoell.

Member Jan Pieter (John) van der Ven sent scans of several cachets with the two new logo colours and a Philatelic Supply advertising card (Figures 5 and 6).

When I heard about the Zoell name, it tweaked a recollection that former member Pierre Ethier had sent a draft manuscript which had been residing in the depths of my computer’s memory for about three years but hadn’t been completed. It was the source of the Sterling calendar and Litho Art business card. (Figures 2 and 4)

An internet search turned up a two-page biography of Hans Zoell by Henry Neinhuis which he had written for the Canadian Numismatic Society in 2006. Google “Bob Zoell” for examples of his art.

Don Zoell was a significant and willing source of information about his father’s work and his assistance is much appreciated.

WHO WAS L.J.B.?

by Bob Vogel

The first two covers shown here have been in my collection for some time, and both are signed “L.J.B.” They are done in pen and ink format and the artist apparently had talent. I have often wondered who L.J.B. was and if he or she made other cachets.

The two signed covers in Figures 1 and 2 are addressed to Windsor environs, with Riverside being a posh residential suburb. The Windsor-Walkerville postmark in Figure 1 is from a post office often used by G.L. Kilpatrick of Grover Stamp Exchange, but the A.G. Bell stamps (Scott #274) were all posted at Brantford.

I recently acquired the covers shown in Figures 3 through 6. Although they are unsigned, they appear to have been made by the same artist. I would be interested in hearing from anyone who has other FDCs by L.J.B. or who might know the identity of that person.

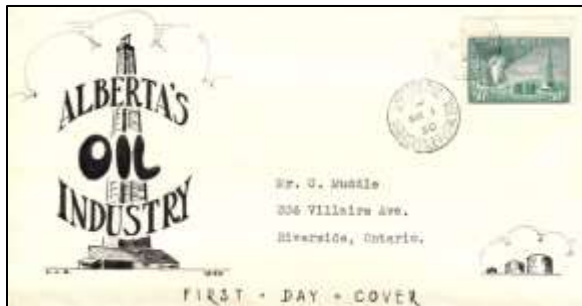


Figure 1. Signed below and left of the oil well



Figure 2. Signed in lower right corner, woman in bath



Figure 3. Scowling woman in bath



Figure 4. Telephone line beside railway



Figure 5. Bell homestead



Figure 6. Sailor talking to girlfriend

MORE COLE COVERS CHRISTMAS CACHETS FROM BARRY DOUCH

FDC Study Group member Barry Douch followed up on an article in First Impressions #29 by forwarding scans of a dozen Christmas cachets produced by Robert Cole under his Cole Covers brand. These images extend considerably the range of Christmas FDCs produced by Cole.

The earlier article noted that he made cacheted FDCs from 1965 and 1971, but after that the only known cachets were for the Christmas stamps of 1977 and 1978. There was no image available for #743, the 25 cent denomination of 1977, but Barry provided that and it is shown here in Figure 1.



Figure 1. Cole cachet for #743

Barry also forwarded scans of colour variations of the Cole cachets for the 1970 Christmas stamps as shown in Figures 2 and 3.



Figure 2. Cachet colour variety for #519-528



Figure 3. Cachet colour variety for #529

Of greatest interest, however, is that the period of production for Cole Christmas cachets is extended from 1978 with the addition of three years, from 1979 until 1981.

Cole made three different designs for the three Christmas stamps that were issued in each of those years. (Figures 4 to 12) Each trio followed a common format but differed in detail and the colours used in the printing process.



Figure 4. #839, 15c for 1979



Figure 5. #840, 17c for 1979

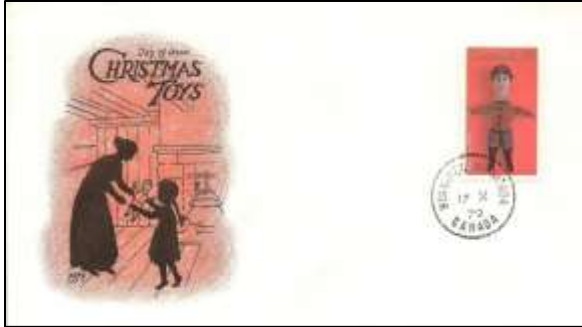


Figure 6. #841, 35c for 1979



Figure 10. #900, 15c for 1981



Figure 7. #870, 15c for 1980

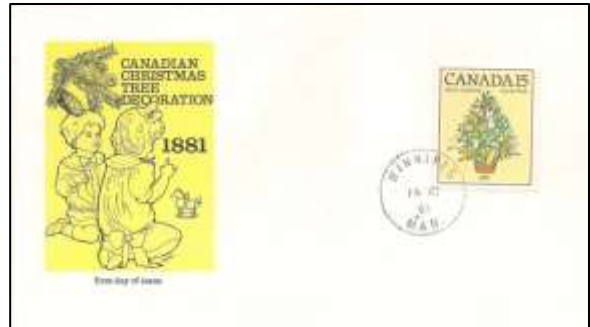


Figure 11. #901, 15c for 1981



Figure 8. #871, 17c for 1980

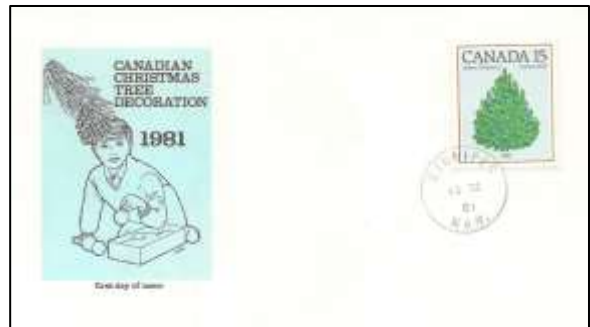


Figure 12. #902, 15c for 1981

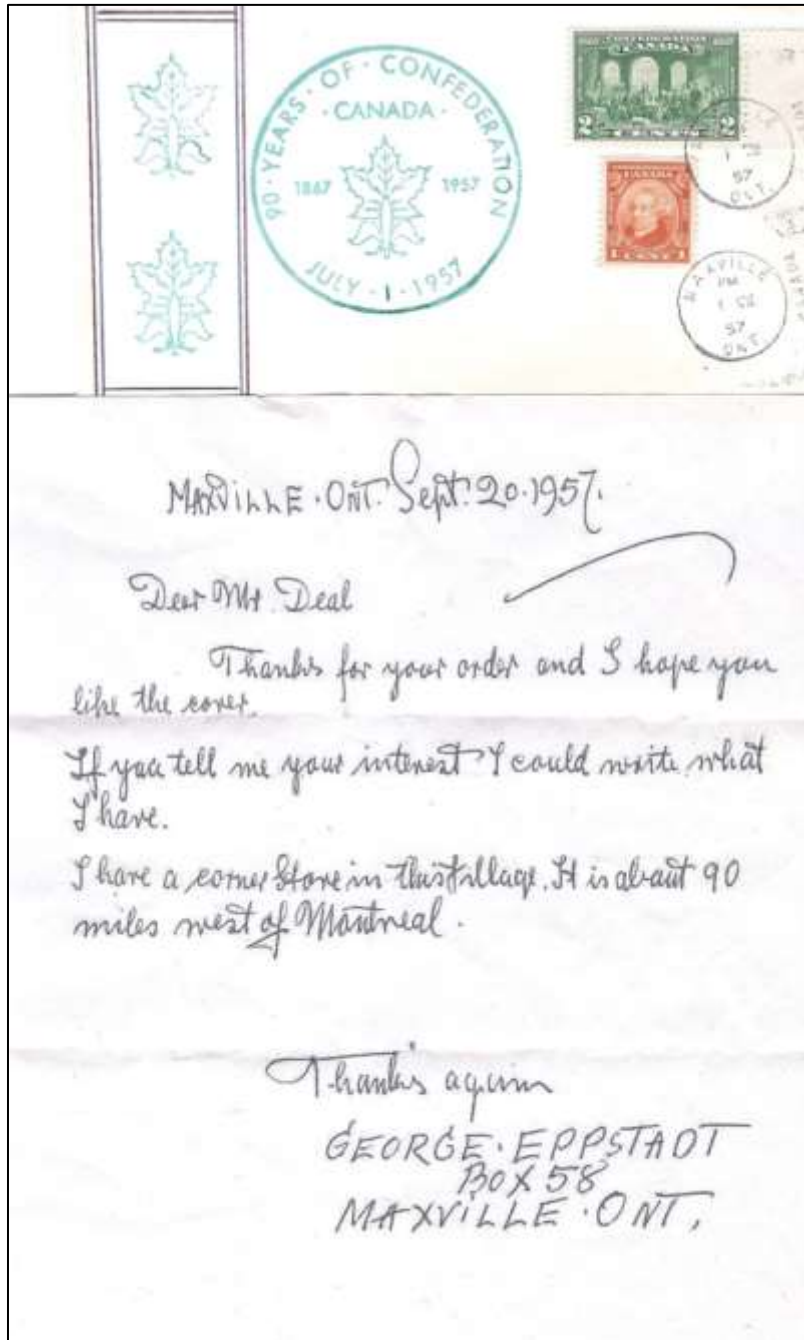


Figure 9. #872, 35c for 1980

Perhaps we now know the extent of Robert Cole's Christmas cachets, but maybe there are still more to be reported. Anyone?

AN EPPSTADT ANNIVERSARY COVER FROM KEN THIBAUT

George Eppstadt of Maxville, ON was the pioneer of Canadian first day cover cachet makers and his design for the 1927 Historical and 60th Anniversary of Confederation issues holds a treasured place in many collections. No further Eppstadt cacheted covers were documented until Harold Houston reported on a July 1, 1967 cover and letter in Issue 12 of *First Impressions*. Now member Ken Thibault has acquired a July 1, 1957 cover postmarked at Maxville with a letter enclosed, and these are shown below. Now all we need to find are anniversary covers for 1937 and 1947!



A R.P.O.FDC FOR #210 FROM PETER McCARTHY

The great thing about being study group reporter is that one gets to go through their own stuff and pull out what one thinks is interesting. Attached is a first day cover with a rather appropriate cancel. There is a good possibility the cover was prepared by the addressee and taken to the incoming train number 39 arriving in Windsor Station and had the R.P.O. clerk apply the cancel. Train 39 arrived in Montreal at 10:30AM.



AN UNUSUAL INUIT FDC FROM ROB McGUINNESS

This unusual FDC cachet for the 1977 Inuit Hunting issue is partly typewritten and partly stamped with a stonecut design. It was cancelled in Pelly Bay, a recognized Inuit Art community, but I've never seen anything like it and wondered if any other member had seen it or anything like it. The cachet design shows a left-handed man (based on parka design) preparing to butcher a seal. Pelly Bay is not really know for its graphic art and is more famous for its carvings.



A NEW CACHET MAKER FROM THE 1960s?

by Jan Pieter (John) van der Ven

Last year Harold Houston and I were lucky enough to go through a box of Canadian FDC's that had just arrived from the US. Harold was the first one to have spotted these new cachets and to go through the box, and he was kind enough to leave a few for my collection.

Due to the lack of any other information, we will attribute all these covers to AL (the initials in the bottom left corner below the design of the cachet) or Albert Luiszer from Bristol, Pennsylvania. We are fortunate that several of these covers were sent to the same person at the same address, so he probably was also the maker of the covers.

One of the covers had an insert as a stiffener (see Figure 1) which appears to be related to a process in a steel mill. I am not clear what product it was they were making, but they must have been getting plates from the plate room and then sending them to the foundry and then the press room, so Luiszer probably worked at a steel mill.



Figure 1. Stiffener used by Luiszer

Based on the FDCs we have seen, it appears that Albert Luiszer produced them between 1962 and 1969. During that period he produced three different general purpose cachets. It appears that all were serviced through Ottawa and the Canada Post Office,

since all of them have the official day of issue cancellation. The possibility exists that they were serviced by Earl Graziadei, a post office employee assigned to FDC cancellations. Earl also ran a business where he serviced cachets for many other makers in Canada and the US.

The first general cachet Albert Luiszer produced was probably in 1962 and is shown in Figure 2. Of interest is that it was designed for use with a Queen Elizabeth II stamp but it was not used for that purpose. I think that Albert Luiszer used a hand press and that he was very familiar with it. The use of colours indicates that he knew something about printing. The use of certain colours or the wrong colours can change the design dramatically and not get the desired result. For this design he used the light green colour first then the gold and after that the black for the lettering so this was probably a two or three step process.

The second general purpose cachet appeared in 1963 and is shown in Figure 3. Again the Queen's name is spelled out, and four different colours that were used. Luiszer may have applied the gold and black on the first print run and then the brown and green on the second run through the hand press. The same maple leaf design is found in all three basic designs but not necessarily in the same colour.

The third general purpose cachet I think appeared in 1966, and is depicted in Figure 4. It has a more intricate design than the other two. This cachet is distinguished by the small red crown in the bottom left with the initials AL underneath it. It seems that again four different colours were used, this time black, gold, yellow and red. Looking at the colours and how they were applied, it seems that the black and gold

were applied first, then the yellow, and after that the red in what was probably a three step process.

I have not seen these cachets before and do not think that they would have been made in large quantities otherwise they would have surfaced a long time ago. If one looked around in Pennsylvania I would think there would be a better chance of finding more of them. Some additional examples of Luiszer FDCs on his general purpose cachets are shown in Figures 5 through 10.

New items continue to be found and this is the fun of collecting Canadian FDC's. If any of our members have any of these cachets other than the ones shown, please forward the scans to our editor.



Figure 2. AL type A with #400



Figure 3. AL type B with #402-403



Figure 4. AL type C with #478



Figure 5. Type B with #401 & 404



Figure 6. Type C with #426



Figure 7. Type C with #450



Figure 8. Type C with #474



Figure 10. Type C with #491



Figure 9. Type C with #488

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.

PROPOSED ROYAL VISIT FIRST DAY COVERS PROJECT

by Donald Leblanc

I am a new member to the FDC Study Group, but I have been a member of the King George VI Study Group for about 10 years. I have been writing articles for their newsletter *The King George VI Post and Mail* since Issue #19 about my two collecting passions, the War Issue and the Royal Visit Issue of 1939. I have been a plate block collector for the past 40 years and I have done extensive research on the stamps of those two issues for the last 25 years. When I would come across a FDC for sale from one of my two issues, I would purchase it as part of a side collection. I accumulated a large number of FDCs, but nothing very rare or “worth writing home about.”

This started to change when a major auction was announced by Eastern Auctions Ltd for October 28, 2016 in Halifax, NS. The Melvin Baron Collection of First Day Covers was to be auctioned off at the request of the estate of the late Mr. Baron. Of the 129 different large lots of FDCs, at least 40 lots concerned the George VI period. The Royal Visit Issue covers were grouped into three lots while the War Issue comprised thirteen large lots. I knew that I had to attend and make an effort to acquire some of these lots, even if it meant postponing my retirement for another year!

The bidding was very extensive from the floor, mostly from stamp dealers present and from agents representing collectors. I was successful with some of my bids. In summary, my retirement plans took a beating, but I became the holder of an impressive FDC collection of the Royal Visit, as well as a respectable collection of War Issue FDCs.

Melvin Baron’s article in *First Days* in 1978 described 54 different Royal Visit FDCs but illustrated only five of them, making identification difficult in some cases. I now have some 160 cachets, all of

which can be scanned and uploaded to the FDC Study Group website. I think that it should now be possible to catalogue about 300 cacheted Royal Visit FDCs, including both Canada and Newfoundland issues, and would welcome the participation of other members. If you are interested in such a project, please e-mail your comments to jeanmall@hotmail.com.



GEORGE WHO? THE MANY IDENTITIES OF C.W. GEORGE

by Ken Thibault

What do C.W. George, C. George, CG Junior III and Bobby G all have in common? They are all the same person, cachet maker Charles W. George. Over the course of his career he has been credited for 100 different Canadian cachets. His first was for the Royal Visit issue (Scott #315) in 1951 and the ILO commemorative (#493) in 1969 was his last.

George's first few cachets were signed with C.W. George, but by #317 he had dropped the middle initial and became C. George which he used until in 1955, for #354, he adopted C.G. Junior III in honor of the birth of his first son. His fourth trade name, Bobby G, was adopted in 1965 in honor of the birth of a son during his second marriage. The number of cachets was about equally divided between C. George and C.G. Junior III. There were only two Bobby G cachets. Examples of the first three names are shown below, first the whole cover then followed by an enlargement of the signature portion.



Figure 1

Cachet for #301, October 2, 1950 by C.W. George



Figure 2



Figure 3

Cachet for #383, February 23, 1959, by C. George, self-addressed to Nixon, N.J.



Figure 4



Figure 5

Cachet for #399, August 22, 1962 by C.G. Junior III, self-addressed to Franklin Park, N.J.



Figure 6

Just a few of the highlights of the specialized FDC collection of Terry Mainprize coming up for sale at unreserved public auction Spring 2017



SELLING?

Have material that you aren't collecting anymore? We're always seeking new consignments for our public auctions. With thousands of eager local and international collectors bidding in our sales, we'll maximize your results. Please call toll free at 1-800-363-0777 or email peter@maresch.com to discuss how we can help you sell your treasures in our fully illustrated colour catalogues.

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