

FIRST IMPRESSIONS

Newsletter of the BNAPS

First Day Cover Study Group

Issue No. 33 October-December, 2017

Contents

Steep Rock Lake FDCs	Paul Varty	Page 2
Herman Jacobi Cachet Samplers from Jan Pieter (John) van der Ven		3
A Leacock FDC with a Very Strong Printing Offset from Robert McGuinness		4
Reviews of Books about Artcraft and Knapp Cachets	Alan Warren	5
Two FDCs for the Halifax Bicentennial Stamp from Jan Pieter (John) van der Ven		7
A Very Different First Day Cover	George Basher	10
Does Anyone Know Anything About ARC?		11
Centennial Issue Kolor Kovers from David Hanes		14

Editor's Notes

I was delighted to have my call for submissions for this issue answered by four members within 24 hours of my e-mail message to all of you. As a result we have eight items in the content of this issue. Please keep them coming!

It is most interesting to see the continual "discovery" of cachet makers who have been active on the Canadian scene in previous decades, and several are featured in this issue. Through member responses we have gained considerable knowledge about a previously unknown cachet maker from Regina, Hans Zoell, and information is being sought here about another unknown maker who produced cachets under the ARC brand name.

Two Alan Warren book reviews that appeared originally in *First Days*, the periodical published bi-monthly by the American First Day Cover Society, are reprinted by permission in this issue. You may wish to consider joining the AFDCS if you haven't already done so as its publication deals with many aspects of FDC collecting. Check out their website at www.afdcs.org.

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.

STEEP ROCK LAKE FIRST DAY COVERS

by Paul Varty

On occasion I have come across FDCs prepared for the 1956 Wildlife issues (Scott #360 and 361) postmarked at Steep Rock Lake in the Rainy River District of Ontario. (Figures 1 and 2) I have also seen a 1956 Hockey (#359) FDC shown in Figure 3. Not much is known about the origin of these covers.

I also unearthed a 1953 QEII Coronation FDC (#330) illustrated in Figure 4 which has an insert (Figure 5) suggesting that these covers were produced by Sydney G. Hancock of Steep Rock Iron Mines.

According to the archives of the Association of Ontario Land Surveyors, Syd Hancock was born in Fort William, ON and lived for most of his life in Atikokan which is near Steep Rock Lake. He passed away in 1996. He was a land surveyor for Steep Rock Iron Mines and did the original company surveys in the 1930s. Hancock served in various positions with the company over the years.

The Coronation FDC and insert appear to be mimeographed. The insert suggests an ongoing correspondence which makes me think this was more than just a one-time production. In addition, all four covers shown here are addressed to the same person in Belfast, Northern Ireland.

Are there other Steep Rock Lake FDCs out there for stamps issued between 1953 and 1956? As Hancock lived in Atikokan, it is possible that FDCs were prepared and postmarked there as well as at Steep Rock Lake.



Figure 2



Figure 3



Figure 4



Figure 1

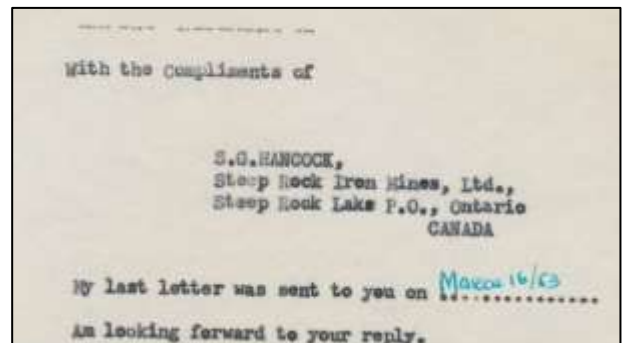


Figure 5

HERMAN JACOBI CACHET SAMPLERS

FROM JAN PIETER (JOHN) VAN DER VEN

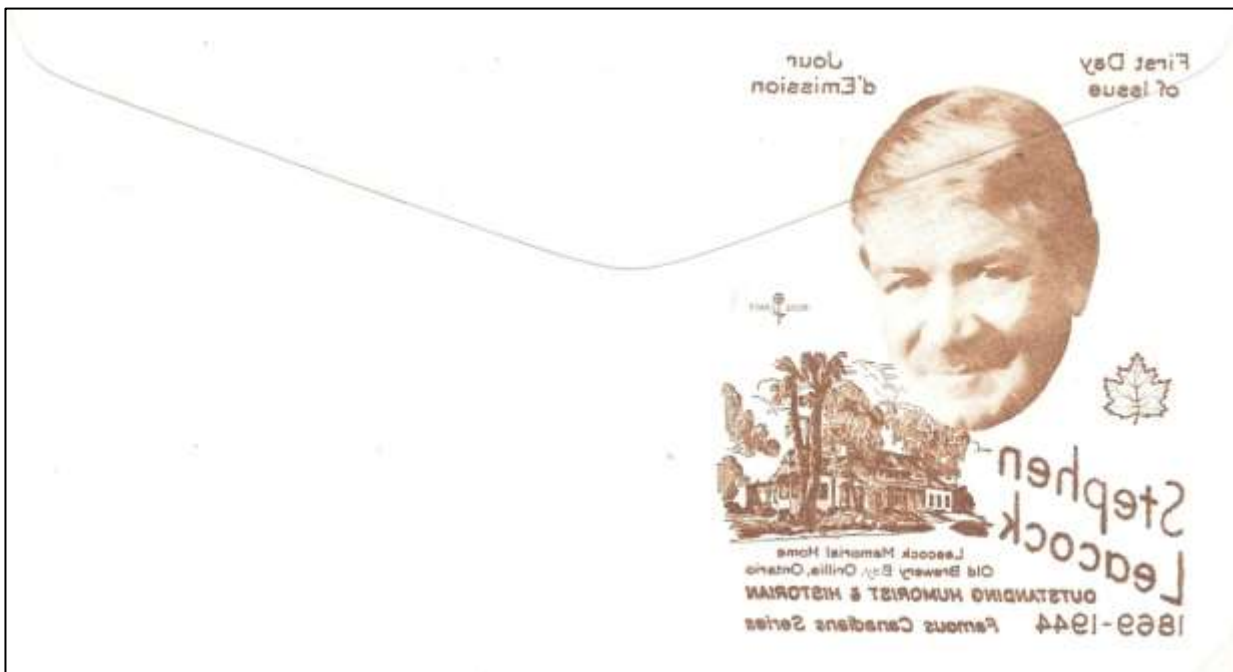
The two FDC cachets shown below were submitted by Jan Pieter (John) van der Ven. They were intended to serve as promotional items for Herman Jacobi's line of FDCs. The examples shown are for the Prairie Provinces issue of June 30, 1955 (Scott #355) and the Boy Scouts issue of August 20, 1955 (#356). Both covers are franked with a pair of #284 paying the 2 cent rate for printed matter, but they are not postmarked. The envelopes were sold unserviced at two for 15 cents or \$4.50 per 100.



A LEACOCK FDC WITH A VERY STRONG PRINTING OFFSET

FROM ROBERT McGUINNESS

Printing offsets on FDCs are not commonplace, so this one on a Rosecraft cover for the Stephen Leacock commemorative (Scott #504) that was submitted by Rob McGuinness seems to be worthy of note. Are there more examples of printing offsets out there?



REVIEWS OF BOOKS ABOUT ARTCRAFT AND KNAPP CACHETS

by Alan Warren

Editor's Note: Although they were known primarily for their U.S. FDCs, Artcraft and Dorothy Knapp both produced cachets for Canadian stamp issues as well. Artcraft used a set of ten general purpose cachets for numerous Canadian stamps between 1953 and 1971 and they also published special purpose cachets for selected issues. Knapp was less prolific in her Canadian products which appeared mainly for the commemorative issues of the late 1940s. Alan Warren's reviews of comprehensive studies of the collected works of these two cachet makers appeared first in *First Days*, the periodical of the American First Day Cover Society and are reprinted here with permission from our member Alan and the editor of *First Days*.

***The Comprehensive Listing of Artcraft Covers: Their Varieties and Values 1939-2015*, 6th edition, by Martin L. Severe. 254 pages, 8 ½ by 11 inches, card covers, wire bound, Poppygun, Inc., Rockville MD, 2016. \$34.95 plus \$3.50 shipping from PoppyGun, Inc., PO Box 762, Rockville MD 20848-0762, or from PoppyGunInc@gmail.com.**

After 20 years Marty Severe has completely updated his labor of love—now a listing of the over 15,000 varieties of the famous cachets established by Washington Stamp Exchange, later known as Washington Press. In addition to the familiar Artcraft FDCs for United States stamp issues, Severe includes those for the United Nations and several foreign countries as well as a number of special event and topical covers, all produced by the firm. For the stamp issues the Scott catalogue numbering system is used supplemented with a Severe number (SEV#) that distinguishes the many varieties. The U.S. postage stamps run from the 1939 New York World's Fair issue up to the geometric snowflakes issue of 2015, when Artcraft ended production. These are followed by the semipostal, airmail, and postal stationery items.

The SEV# includes major varieties such as changes in text or design, color, envelope size, watermark in the envelope paper, printing errors, and fake cachets. For items that have not been corroborated by the author there is a question mark, with the expectation that collectors can verify the information with an example. The listing includes those Postal Commemorative Society covers produced by Artcraft.

The first day cover listings contain the Scott catalogue number, name and date of the issue, denomination of the item, the SEV#, color of the cachet, variety details (proof, paper type, shading, fake, etc.) and last a current fair market value. There are also boxes where collectors can place a check mark to identify those items that they have. As a priced catalog Severe's work provides important information for collectors and dealers.

Following the U.S. FDC listing is a miscellaneous section that identifies ceremony programs, inauguration covers, American First Day Cover Society convention covers, souvenir engravings, special event and topical covers, and maximum covers. United Nations covers for issues from New York, Geneva, and Vienna have a section of their own. The final section covers Artcraft envelopes made for eight different countries. Canada can be problematic as there were many fakes.

Several appendices help users understand the catalogue content. There is an extensive list of abbreviations, foreign cover cross references, drawings of envelope components, and listings of sponsors that have added text on the backs of the covers.

The listing entries use capital letters throughout but are easily read. The binding allows the book to open flat for study purposes, although the last few pages should be opened with caution due to the type of wire binding.

This is the definitive catalogue for Artcraft cachets and Severe and his many co-workers are commended for their efforts. However, he recognizes that additional discoveries can be made and they should be communicated to him for any future updates.

***Dorothy Knapp: Philately and Family* by Douglas S. Weisz. 312 pages, 8 ½ by 11 ¼ inches, casebound, dust jacket, self-published, McMurray, Pa., 2014. ISBN 978-0-692-24343-5, \$50 plus shipping from Douglas S. Weisz, PO Box 1458, McMurray PA 15317, or www.douglasweisz.com.**

Collectors have long prized the cachet art of Dorothy W. Knapp. Information about the artist and her work has been limited to the book on Staehle and Knapp by M. Douglas Parks and various articles in the philatelic press. Cover dealer Doug Weisz and his wife Miriam have put together this definitive resource on Knapp which will help collectors seeking Knapp covers for the stamp issues they collect or for patriotic or special events covers that she created.

The Weisz book focuses on the hand-drawn and hand-painted covers of Dorothy Knapp. Her printed cachets were covered in the 1981 book by Parks. Doug Weisz was stimulated to compile this book when he acquired the extensive collection of Walter Jarrett, Dorothy's biggest customer. Starting with this huge grouping and working with collectors known to Doug as owning Knapp covers, this wonderfully illustrated monograph and keepsake was created to record the life work of one of the hobby's most celebrated artists.

Dorothy's son R. Wallace Knapp and his wife worked with the Weises to provide information and material for the profile of Dorothy at the beginning of the book. We learn about her parents, her schooling, her early career, her marriage, and the circumstances that attracted her to illustrating covers. Evidence of her talent emerges from her college yearbook entry and her own personal journal and homemade books, hand lettered and illustrated.

Over 250 pages are devoted to illustrations of Knapp covers. Recognizing that many FDC cachets were add-ons, the covers are arranged in Scott numerical order with a suffix number if more than one design was created for a particular stamp issue. The stamp first day covers are followed by airmail issues, special delivery and official stamps, and postal stationery.

The listing of patriotic covers begins with a set of 20 covers and their varieties, numbered by Dorothy. She even did some patriotic cachets in black and white. Then follow World War II event covers for the declaration of war, D-day, V-E days in various European countries using the overrun countries issues, V-J day, and the renaming of the MacArthur and Nimitz West Virginia post offices.

Some international first day covers by Dorothy include ones for Canada, Malta, Bermuda, and the United Nations. Various U.S. and personal family event covers follow. Some illustrated album pages complete the story of her philatelic work. An index and references conclude the book.

Doug and Miriam Weisz have compiled a lovely handbook and catalogue that serves not only as an important reference for collectors, but also as a tribute to the talented cachet artist and her life work.

TWO FIRST DAY COVERS FOR THE HALIFAX BICENTENNIAL STAMP

FROM JAN PIETER (JOHN) VAN DER VEN

The Canada Post Office issued a 4 cent commemorative stamp (Scott #283) on June 21, 1949 to honour the bicentenary of the founding of Halifax. Two of the approximately 40 FDC cachets published on that day were of particular interest to the philatelic community.

The first of these, shown in Figure 1, is the official FDC of the Canadian Philatelic Society and the Nova Scotia Stamp Club. The advertisement is from the May, 1949 issue of *Popular Stamps*. A collector could obtain a single stamp on a cacheted cover for 15 cents or a plate block of four for 75 cents.



Figure 1. FDC and advertisement for the CPS and NSSC official cover

The second FDC, shown in Figure 2, features a small oval portrait by Sir George Chalmers and a painting by Lewis E. Smith. The insert for this cover (Figure 3) describes it as “the most appropriate

cover issued in celebration of the Bicentenary” in part because of its relationship to the founding of Halifax but also because of its association with Smith who was a charter member of the Nova Scotia Stamp Club. An interesting element of the insert is the crossing out of a sentence indicating that the location of the original painting was unknown and its replacement with a pasted-on label identifying the current owner.



Figure 2. FDC attributed to Lewis E. Smith

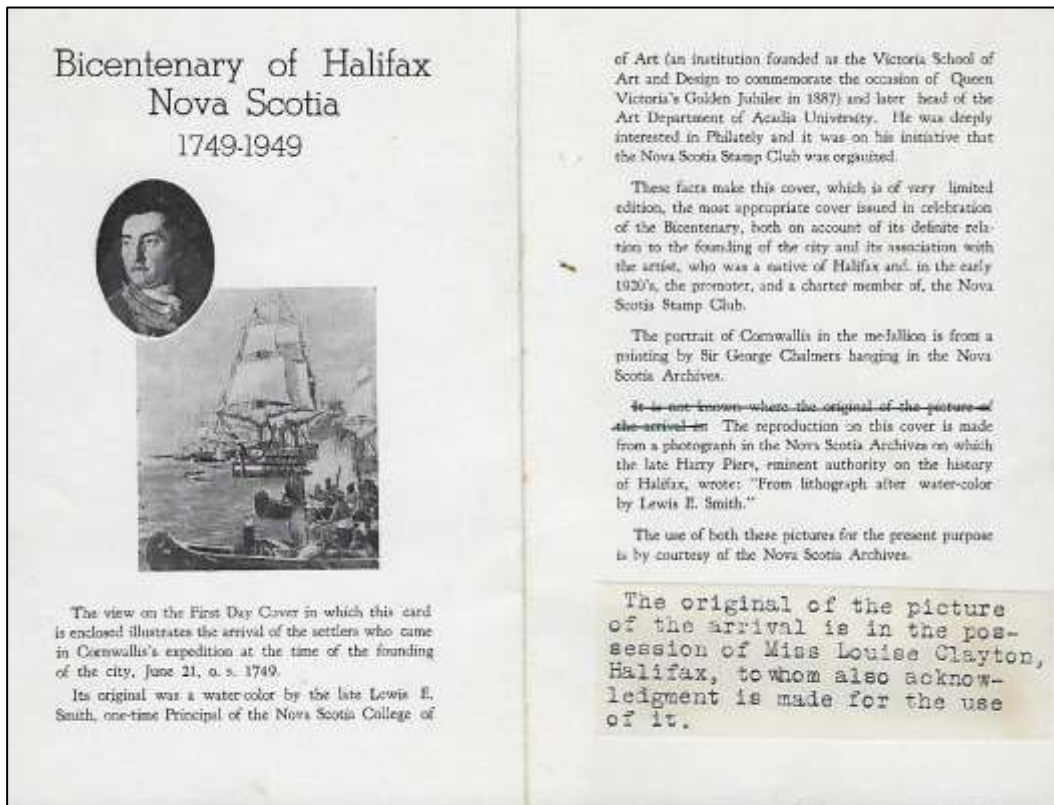


Figure 3. Insert in Smith FDC

The information contained in the insert formed the basis of an article which appeared in the July-August, 1949 issue of Popular Stamps which is reproduced below.



BICENTENARY OF
HALIFAX
NOVA SCOTIA
1749-1949



ARRIVAL OF THE SETTLERS
From a Painting by Lewis E. Smith

Inset—Col. the Hon. Edward Cornwallis
From a Painting by Sir George Chalmers

FIRST DAY COVER

Reproduction of cachet referred to in following article.

CACHET TIES IN WITH
HALIFAX STAMP

"Popular Stamps" has received a first day cover commemorating the Bi-centenary of Halifax, which is unique in the fact that, along with the Bicentenary stamp, the illustrations tie in with the three first events which occurred at Halifax in relation to the founding, namely, (1) The advance arrival of the founder, Col. the Hon. Edward Cornwallis, (2) the arrival of the first settlers, (3) the settlers beginning to clear the forest and build the town.

The portrait of Cornwallis is from the painting by Sir George Chalmers which hangs in the Nova Scotia Archives. The "Arrival of the Settlers" is from a photograph (also in the Nova Scotia Archives) of a water colour by Lewis E. Smith, the original of which is in the possession of Miss Louise Clayton, Halifax. The third element appears on the Bi-centenary stamp.

From a philatelic point of view the

illustration of the arrival of the settlers is of particular interest, because the artist, the late Lewis E. Smith, was deeply interested in philately and it was on his initiative that the Nova Scotia Stamp Club was organized. Also, it is especially appropriate by virtue of the association of Halifax with ships from the day of its founding.

Mr. Smith was at one time Principal of the Nova Scotia College of Art (an institution founded as the Victoria School of Art and Design to commemorate the occasion of Queen Victoria's Golden Jubilee in 1887) and later head of the Art Department of Acadia University.

It is perhaps not too much to say that this cover, understood to be of very limited edition, is the most appropriate cover issued in celebration of the Bicentenary, both on account of its definite relation to the founding of the city and its association with the artist, who was a native of Halifax and, in the early 1920's, the promoter, and a charter member of, the Nova Scotia Stamp Club.

The ship picture, typifying Arrival of the First Settlers has been made use of by the Halifax Chronicle-Herald and The Halifax Mail-Star for a full page illustration introducing their Bicentennial number of June 20th.

WE'RE BORN TOO LATE

Mr. A. E. Bradley, of Hamilton, Ont., sends us a post card dated Jan. 7, 1886, listing prices at that time of several Canada stamps by the hundred. Today we would be lucky to get some of them for the same price per each. The prices quoted, per 100:

1859-64—1c pink80
5c Beaver85
10c Violet & c	3.00
12½c Green	7.50
1868—½c Black50
1c Orange	1.75
2c Green	1.25
3c Red40
6c Brown	1.30
15c Slate	1.80
1870—1c & 3c07
2c, 5c & 6c13

P.S. goes on holidays until the September issue.

Figure 4. Article in Popular Stamps

A VERY DIFFERENT FIRST DAY COVER

by George Basher

Those of us who collect First Day Covers are quite used to those covers which are produced essentially for philatelic purposes; a colourful cachet, a distinctive cancellation, and most desired- -a lack of an address. Older FDCs likely have addresses and may only be identified by the actual date on the normal cancellation. Considerably more scarce are those commercial covers that are not philatelic in nature but by happenstance become FDCs by virtue of normal mundane correspondence. What follows is the tale of a different category- -the "Political" First Day Cover. It's actually the tale of two covers, and therein lies the need for an explanation. In early 1954 Canada Post announced that first class postage would rise on April 1, 1954 to five cents--an increase of one cent. Given the rates for postage today, a one cent increase would hardly be noticed much less protested. Remember, however, that this represented a 25% increase over the existing four cent rate. One resident of Hamilton, ON named Carl Jennings took typewriter to envelope to express his displeasure with the increase. The result is shown in Figure 1. Carl certainly took great pains to express himself on this "Last Day" cover, franked with Scott #310 coil and cancelled in Toronto's Terminal "A" on March 31, 1954.

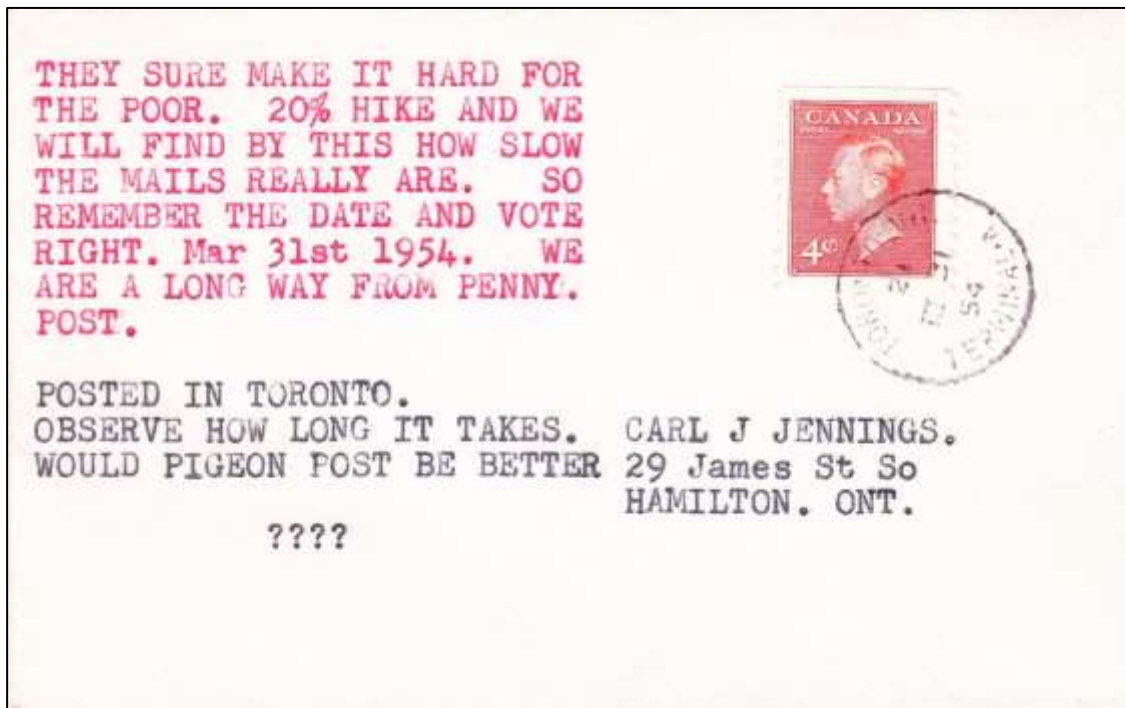


Figure 1. Last day of the four cent rate

Not content with merely lamenting the demise of the four cent rate, Carl then created what may be a unique FDC with a political theme that is shown in Figure 2. Here our friend Carl gives us on this small missive a history lesson, his political views on the Liberal government, and a prediction that this is not the end of it. Franked with Scott #336 and cancelled in Dundas ON on April 1, 1954 this is an exceptional FDC.

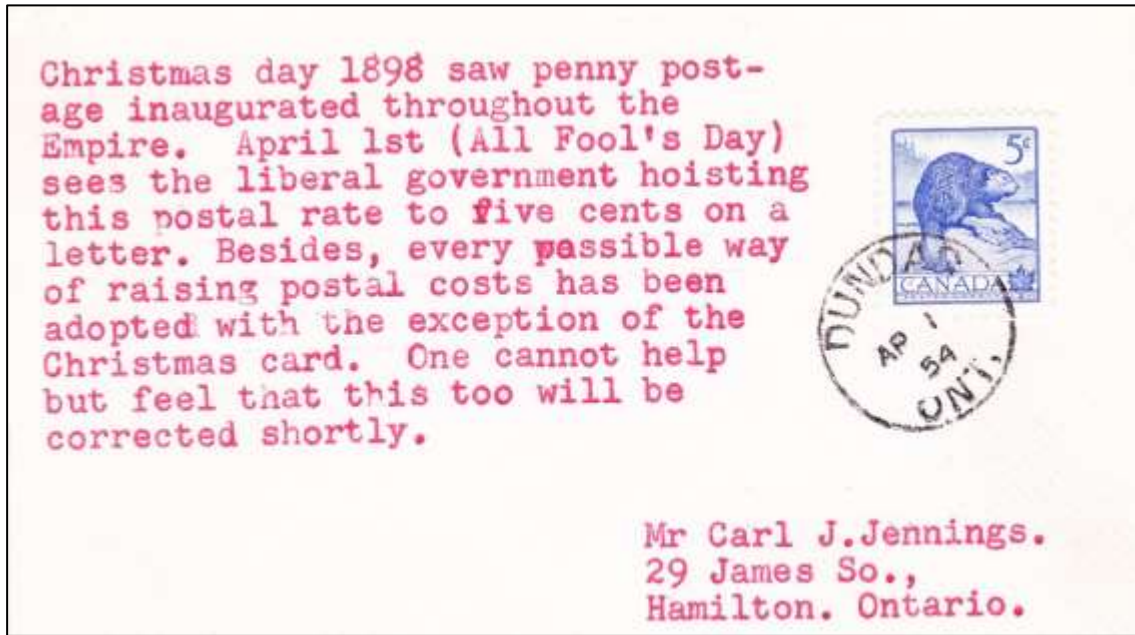


Figure 2. A political FDC

DOES ANYONE KNOW ANYTHING ABOUT ARC?

A firm named “ARC” made FDC cachets for most Canadian stamps issued from 1960 until 1967. Their first special purpose cachet was for the Girl Guides commemorative (Scott #389) issued on April 20, 1960 (see Figure 1) and the last was for the Votes for Women issue (#470) of April 28, 1967 which is shown in Figure 2.

Attribution of ARC cachets is a difficult challenge because very few of them have carried a logo. FDC Study Group member Barry Douch has been assembling a collection of ARC cachets for several years, and it is scans from his collection that are shown here. Honourary member Bruce Perkins assisted him in identifying ARC covers. A representative sample of the covers with the ARC logo is shown in Figures 3 through 7. Some of the logos are printed in capital letters while others are in lower case, but all are in the lower left corner of the cachet.

For the most part, however, identification of ARC cachets has depended on familiarity with the style of the cachet text and art. The cachets have been printed on an unusual envelope style

characterized by a curved back flap. Most ARC cachets include the phrase “First Day of Issue” in the text.

Barry has collected more than 80 ARC FDCs to this point and thinks he has a “nearly complete” set. Figures 8 through 16 illustrate additional cachets that have been attributed to ARC including three general purpose designs.

Unfortunately, virtually nothing is known about ARC. The FDCs appear to originate from the Toronto area. None has a stuffer that could help to identify the maker. There apparently was no first day servicer in place, so they were likely distributed by the maker who might possibly be a stationery store or printing shop.

If you know anything about ARC or could suggest a lead to pursue, please notify the Editor and I will pass on the information to Barry Douch and Bruce Perkins.



Figure 1. #389, first ARC cachet



Figure 5. #395, Red River settlement commemorative, arc



Figure 2. #470, last special purpose ARC cachet



Figure 6. #401-405, Cameo issue, ARC



Figure 3. #337-341, first day for tagged stamps, ARC



Figure 7. #412, Frobisher commemorative, arc



Figure 4. #395, natural resources issue, arc



Figure 8. #399, Victoria Centennial

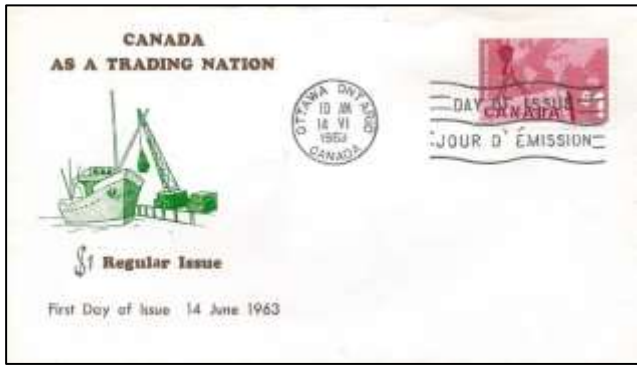


Figure 9. #411, \$1.00 export



Figure 13. Centennial issue



Figure 10. #433, Royal Visit



Figure 14. General purpose with #457

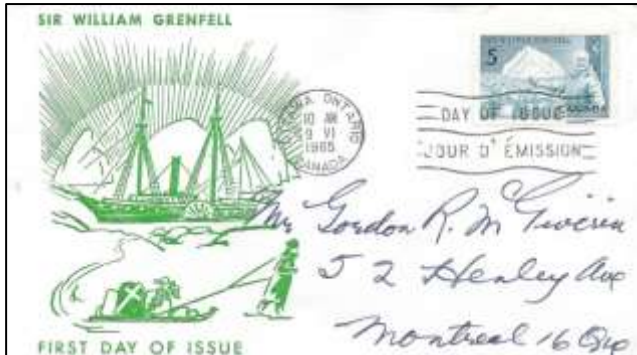


Figure 11. #438. Wilfred (not William) Grenfell



Figure 15. General purpose with #459



Figure 12. #440 Winston Churchill



Figure 16. General purpose with #489

CENTENNIAL ISSUE KOLOR KOVERS FROM DAVID HANES

Kolor Kovers produced cachets for Canadian stamps starting with the Northern Development issue (Scott No. 391) on February 8, 1961 and ending with the Stephen Leacock commemorative (#504) on November 12, 1969. Apart from their logo, which appeared on all of their FDCs, their products were readily recognizable by the different colours of paper stock that were used for their envelopes.

It was long believed that only three envelopes would comprise their total output for the 1967 Centennial issue, with one carrying the five lower values (1c-5c, see Figure 1), one for the medium values (8c -20c, see Figure 3), and one for the high values (25c to \$1.00, shown in Figures 8 to 10).

A more complete representation of Kolor Kover products for the Centennial issue is illustrated here. Thus, Figure 2 shows the 2c stamp (#455) on the low-value cover with the denomination circled on the list of five values just above the logo. Figures 4 through 7 are franked with individual medium-denomination stamps with the different values circled. Similarly, the higher value stamps on Figures 8 through 10 each has its respective denomination circled on the cachet.

The 7 cent denomination (#543) issued on June 30, 1971 was assigned to the medium-value Kolor Kover even though that amount was not depicted on the cachet.



Figure 1. #454-458



Figure 2. #455



Figure 3. #461-464



Figure 4. #461



Figure 5. #462



Figure 6. #463



Figure 9. #465A



Figure 7. #464



Figure 10 #465B



Figure 8. #465



Figure 11. #543