



The Proof Corner

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Paris 1964 — After 20 years, Paris is still the same — but cleaner — even the outstretched hand is cleaner — but just as demanding.

The Grand Palais was as usual — grand, and Philatelic Paris, 1964 a lovely exposition. I spent part of a Sunday afternoon there and enjoyed the exhibits. The language barrier made interpretation of the Guide catalogue a somewhat tedious task for one not well versed in French, and the arrangement of exhibits by country of the exhibitors, rather than country of exhibit, made it difficult to find BNA Topics. The Bourse (negociants) contained such friends as Stanley Gibbons, (Leslie Kennedy), Robson Lowe, and even a visitor, Bob Lyman from the U.S.A.

The collections of Harry Goody, HRH Queen Elizabeth, and lastly and especially Sidney Harris were well worth the time and trouble for a BNA collector. Sidney received a deserved Gold Medal for his outstanding Newfoundland Collection.

Being, as usual, predominately interested in Proofs and Essays it was a delight to

see many items not available on this side of the Atlantic. Harry Goody was strong in the early Newfoundland Proofs, particularly the Plate Proofs on thick paper, thin wove and card. He also showed the Jean's Seal and Codfish Essays and a Newfoundland Bank Note using the vignettes.

Sidney Harris showed a few of his many Newfoundland Proofs notably the 1sh. orange vermilion overprinted SPECIMEN ex Burrus, several original Perkins and Bacon 1856 Die Proofs. The rosette for the main die of the 1 d. and 5 d. From our American Bank Note printing of 1897, he had a large die proof in purple of the 4c. The Guy Issue of 1910-1911 was represented by a complete set of die proofs in black and an original die-proof of the 12c in violet.

Notable in the Harris Collection are artist's sketches of the Caribou 1919 Issue. The 3c in black with head to right, the 5c in green, same, and the 5c in red with the head to the left.

The 1932 Issue of Perkins Bacon Pictorials also was represented with hand

colored artist sketches of most values. These preliminary designs are remarkable and most unique. I have never seen any over here.

One point certainly stands out — we in the U.S.A. have never seen or been able to obtain much of the material in England. This is particularly true of the dated Die Proofs which do much to show the development of the final die. Through these dated Proofs, many of them trimmed to stamp size or smaller, the history of the die can be traced. Individually they seem

lost and insignificant — grouped by Issue and Stamp, they tell an interesting story. I shall be busy looking for them.

My visit was interesting, but when the International comes to America, I hope we make it easier to exhibit, easier for the visitor to find what he wants to see, and simpler for those not versed in English to find their way around. Stamps may be international, but languages are unfortunately national up to now.

— More around the corner —

NOTES ON THE KATHERINE STINSON CALGARY TO EDMONTON FLIGHT 1918

By H. L. Banner

While reading Jim Sissons Catalogue for his November 1963 sale, I noticed that a Katherine Stinson "Calgary to Edmonton" flight cover, dated July 9, 1918, was listed for auction. This item reminded me that I intended to write up some notes about that flight.

First, a few words about how the flight came into being. The president of the Calgary Exhibition Board, Mr. E. L. Richardson, and some other members of the board thought it would be good publicity for the Calgary Exhibition and for the Edmonton Exhibition to have some letters flown on a Calgary to Edmonton flight already arranged for Miss Stinson. Mr. G. C. King, the Postmaster in Calgary, was therefore approached, and he agreed, subject to obtaining permission from the Post Master General in Ottawa. Permission was duly granted, and Mr. King was instructed to supply Miss Stinson with a mail sack, and to render all possible assistance for the parties concerned. In addition, permission was granted for the use of a cachet.

Several days before the flight, the public was informed that Miss Stinson's plane would carry a limited amount of mail. Letters had to be handed in at the inquiry wicket at the main post office, with instructions that they were to be carried by aerial service. This was the first aerial mail to be carried in Alberta, and it naturally received a lot of attention.

Mr. Frank Argue was the postal inspector who assisted Mr. King in all matters

pertaining to the flight. Between them, they thought up the idea for the cachet used. It was an oblong rubber stamp, which, within a frame, read in three lines:

AEROPLANE MAIL SERVICE

JULY 9th, 1918

CALGARY-ALBERTA

Violet ink was used for the cachet.

The flight took place as arranged. Miss Stinson was handed the mail sack by Postmaster King and she left at 1:30 p.m. However, engine trouble forced her to land a few miles north of Calgary. Word was sent back to Calgary and mechanics rushed out to adjust the engine. She took off again at 5:55 p.m. and reached Edmonton at 8:00 p.m. There, cheered by a large crowd that had awaited her arrival, she handed the mail sack to the Edmonton Post Master, Mr. Armstrong.

Ian Morgan in his catalogue states the number of covers carried as 380. Frank H. Ellis in his book "Canada's Flying Heritage" states 250 covers were carried. Mr. Frank Argue, the postal inspector who assisted in the preparation of the mail for the flight, told me there were about 250 covers carried, but not all of them had the cachet. He also said a bundle of 12 covers was brought to Calgary and sent to a stamp dealer in New York.

Several years ago, a philatelic writer stated in his article that the rubber stamp used for the cachet was still in existence in the East. (As he was a U.S. writer, I presume he meant the eastern U.S.) In case