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Oct/Nov/Dec 2024 Issue 160
antiques and collectibles newspaper. Since 1995.

Fall 2024

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Photograph by Lizz French

"Every leaf speaks bliss to me, fluttering from the autumn tree." - Emily Bronte

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The Wayback Times Event Calendar

Please visit our website for additional show listings, updates and changes

www.waybacktimes.com

**** We strongly recommend you check with event organizers for any updates or changes that might occur after this calendar is published ****

October

October 6 – Toronto

Ontario Vintage Market. Outdoors and Undercover. Evergreen Brick Works. 550 Bayview Ave. Toronto. 10 am – 3 pm. For vendor inquiries email: OntarioVintageMarket@gmail.com

October 12 & 13 – Michigan, USA

Davisburg Antique Festival. Springfield Oaks County Park. 12451 Andersonville Rd., Davisburg, MI, USA. Saturday 8 am – 6 pm. Sunday 9 am – 4pm. Admission \$10.00. 11 & under free. Early bird admission Friday 10 – 5, \$15.00 per person weekend pass. Please see: MiAntiqueFestival.com or call 989-687-9001

October 19 – Cobourg

Live Onsite Auction. Legacy Vintage Building Materials & Antiques. 540 Division St., Cobourg. Liquidating their Division Street inventory after 27 years. Join Boyd Sullivan-auctioneer for this don't miss event!

October 19 & 20 – Port Perry

Port Perry 26th Annual Antique Show & Sale. Scugog Community Recreation Centre. 1655 Reach St. (beside Arena) Port Perry. Hours: 10 am – 4 pm. Admission \$5.00 – good for both days. For more info: lakescugoghistoricalsociety@gmail.com or 905-985-9250

October 20 - Burlington

Monthly Militaria Show & Sale. Burlington Seniors Centre. 2285 New St., Burlington, ON. Hours: 8 am – 12 noon. Contact Mike at info@csmmi.com or skyharbour12@gmail.com or visit www.csmmi.com

October 20 – Toronto

Ontario Vintage Market. Outdoors and Undercover. Evergreen Brick Works. 550 Bayview Ave. Toronto. 10 am – 3 pm. For vendor inquiries email: OntarioVintageMarket@gmail.com

October 20 – Etobicoke

Canada's Greatest Collector's Toy Show and Sale. Etobicoke Olympium. 590 Rathburn Rd., Etobicoke. 9 am – 2 pm. Admission \$12.00. 6-12 yrs. \$3.00. Under 6 free. Free parking. For more info: ctcestoyshow@gmail.com or call 519-580-3751 or 647-295-1824

October 26 – Ottawa

Ottawa Military Heritage Show. Nepean Sportsplex. (Halls A & B) 1701 Woodroffe Ave., Ottawa. 8:30 am – 2:30 pm. General Admission (8:30 am) \$10.00. Early Admission (7:30 am) \$20.00. For more info: Eric Blenkarn 343-642-2288 or blen0005@hotmail.com

October 26 & 27 – Saint Hyacinthe, QC

Salon National Des Collectionneurs National Collectors' Show. Espace St-Hyacinthe. 2650 Av. Beauparlant, Saint-Hyacinthe, QC. Admission: Saturday \$15, Sunday \$10. Children 5-14 years \$5. For more info: Call Sebastien Cauchy 514-773-0038 or salondescollectionneurs.com

October 27 – Toronto

Ontario Vintage Market. Outdoors and Undercover. Evergreen Brick Works. 550 Bayview Ave. Toronto. 10 am – 3 pm. For vendor inquiries email: OntarioVintageMarket@gmail.com

November

November 2 – Oshawa

Oshawa Military Show. General Sikorski Hall. 1551 Stevenson Road North, Oshawa. 8 am – 1 pm. Admission \$10.00. Tables \$60.00. For more info: Phone/Text Mike at 905 242 8794 or OshawaMilitaryShow@outlook.com

November 2 – Cobourg

Live Onsite Auction. Legacy Vintage Building Materials & Antiques. 540 Division St., Cobourg. Liquidating their Division Street inventory after 27 years. Join Boyd Sullivan-auctioneer for this don't miss event!

November 9 – Cobourg

Live Onsite Auction. Legacy Vintage Building Materials & Antiques. 540 Division St., Cobourg. Liquidating their Division Street inventory after 27 years. Join Boyd Sullivan-auctioneer for this don't miss event!

November 17 - Burlington

Monthly Militaria Show & Sale. Burlington Seniors Centre. 2285 New St., Burlington, ON. Hours: 8 am – 12 noon. Contact Mike at info@csmmi.com or skyharbour12@gmail.com or visit www.csmmi.com

November 22,23,24 – Niagara-On-The-Lake

Annual Christmas Open House. Lakeshore Antiques & Treasures. 855 Lakeshore Rd., RR #3. Niagara-On-The-Lake. 10 am – 5 pm.

November 24 – Orangeville

Orangeville Gun & Militaria Show. Orangeville Fairgrounds. 247090 Side Rd. #5. Mono. 8 am – 12 pm. Admission \$10.00. Under 12 free. For more info: Allan Glanfield at 416-579-4944 or email: ajglanfield@gmail.com

December

December 1 – Toronto

10th Annual Toronto Toy & Nostalgia Show. Christmas Edition. Montecassino Hotel and Event Centre. 3710 Chesswood Drive. Toronto.

10 am – 4 pm. For more info: www.torontotoy-show.com

2025

January

January 19 – Burlington

Monthly Militaria Show & Sale. Burlington Seniors Centre. 2285 New St., Burlington, ON. Hours: 8 am – 12 noon. Contact Mike at info@csmmi.com or skyharbour12@gmail.com or visit www.csmmi.com

February

February 16 – Burlington

Monthly Militaria Show & Sale. Burlington Seniors Centre. 2285 New St., Burlington, ON. Hours: 8 am – 12 noon. Contact Mike at info@csmmi.com or skyharbour12@gmail.com or visit www.csmmi.com

February 23 – Toronto

43rd Annual Toronto Postcard Club Show. Canada's largest vintage postcard show. Japanese Canadian Cultural Centre. 6 Sakura Way. Toronto. 10 am – 5 pm. Admission \$7.00. Free parking. For more info: www.torontopostcardclub.com

March

March 16 – Burlington

Monthly Militaria Show & Sale. Burlington Seniors Centre. 2285 New St., Burlington, ON. Hours: 8 am – 12 noon. Contact Mike at info@csmmi.com or skyharbour12@gmail.com or visit www.csmmi.com

April

April 5 & 6 – Saint Hyacinthe, QC

Salon National Des Collectionneurs National Collectors' Show. Espace St-Hyacinthe. 2650 Av. Beauparlant, Saint-Hyacinthe, QC. Admission: Saturday \$15, Sunday \$10. Children 5-14 years \$5. For more info: Call Sebastien Cauchy 514-773-0038 or salondescollectionneurs.com


April 20 – Burlington

Monthly Militaria Show & Sale. Burlington Seniors Centre. 2285 New St., Burlington, ON. Hours: 8 am – 12 noon. Contact Mike at info@csmmi.com or skyharbour12@gmail.com or visit www.csmmi.com

May

May 18 – Burlington

Monthly Militaria Show & Sale. Burlington Seniors Centre. 2285 New St., Burlington, ON. Hours: 8 am – 12 noon. Contact Mike at info@csmmi.com or skyharbour12@gmail.com or visit www.csmmi.com

	<p>Saturday October 26, 2024 From 8:30 AM - 2:30 PM Spring Show: April 26, 2025</p>	<p>Nepean Sportsplex (Halls A & B) 1701 Woodroffe Avenue Ottawa, ON K2G 0C4 www.nepeansportsplex.com</p>
	<p>medals * badges * insignia* uniforms * field equipment * antique muzzleloaders * helmets * war souvenirs * trench art * toy soldiers * inert ordinance accessories/accoutrements * books * prints</p> <p>Experts on site to identify your treasures * FREE APPRAISALS General Admission (8:30 am) - \$10 Early Admission (7:30 am) - \$20 No firearms or explosive devices.</p>	

FOR INFORMATION
Eric Blenkarn
(343) 642-2288
blen0005@hotmail.com

Please see pages 3 - 6 for all our event advertisers.

The Wayback Times Event Calendar is provided as a courtesy for TWT display advertisers
Call 705-696-1833 or email thewaybacktimes@gmail.com

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November 2

November 9

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Don't miss the action!

We are not disappearing. Legacy's Mission Statement remains unchanged. Our new purpose-built location is presently under construction and will open in the new year. Be patient- as Harry Rosen said, "Dance with the one who brung ya"

We promise we'll keep you posted- stay subscribed.

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October 20, 2024 - 10am - 4pm

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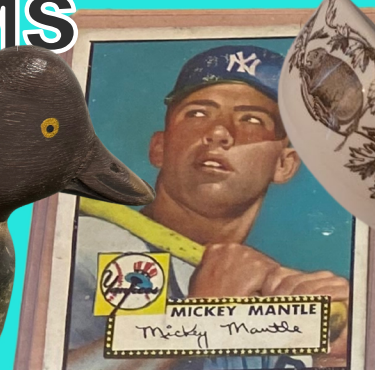
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2025 Dates
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March 16, 2025 April 20, 2025
May 18, 2025

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EDITORIAL

The Swarm By John Dokurno

“The bee is more honored than any other animals, not because she labors, but because she labors for others” - St. John Chrysostom

It’s often been said that there are no coincidences in life, perhaps implying kismet or karma at work or even astral alignment. I’m not entirely sold on that belief but this could not have been truer when last summer an unexpected catastrophe “landed” at our store. Let me rewind to a couple of weeks before the event to see how a chance meeting turned a disaster into a kind of feel-good story which I would like to share.

I had recently purchased a used pickup and had stopped at a local grocer when a gentleman approached me and asked if I would be interested in selling my truck. I laughingly told him I had just bought it and the short cab was all I needed for my dog and myself. He was looking for a similar sized truck for his beekeeping operation and after exchanging pleasantries he handed me his business card: Chris Campbell owner of Hiveshare. I was familiar with the brand as Lynne and I had been buying this local honey since we moved into the area and found it delightful.

Interestingly, Hiveshare is a unique program that offers people the chance to purchase a hive or a share in a hive and receive the honey produced after harvesting and extraction. The management of the bees and the harvesting of honey is done entirely by Hiveshare.

Fast forward two weeks. It was a Friday and I was working the store when a customer mentioned that there were some bees in an upstairs skylight. When I investigated, I found a large group of confused bees trying to escape, but equally as many coming in through a gap between an adjoining garage. When I went outside to find the point of entry, I found myself amidst a swarm of tens of thousands of bees making a bee-line (sorry) for that gap. It was a spectacle of a lifetime as they flew by, the eerie sound of thousands of beating wings surrounding me in a menacing cloud. This was a disaster in the making. In an instant I recalled my meeting with the beekeeper Chris, weeks

before. Coincidence? Maybe. Weird nevertheless. After frantically describing the situation to him, he calmly replied “I can help you”. Shortly after, he arrived at the store with a “swarm box” spiked with lemongrass oil and honey comb which we promptly positioned in front of the gap. I quickly sealed any entries into the room and watched as many began to fly into the box but others were finding other points of entry. These too were sealed with expanding foam but the numbers were overwhelming. Soon the swarm box was full with an estimated 10 to 15 thousand bees and another was quickly deployed. The early diagnosis was that these bees were either scouting a location for their queen or she was already behind the garage wall in a new hive. Unfortunately, the latter was the case and we quickly pinpointed the hive by the loud drone and the heat emanating from the garage wall. This was now a removal situation. We quickly cordoned off part of the store’s front porch as the bees were becoming a nuisance to our customers, but once we posted signage of our intent to rescue and relocate these bees, the response was terrific. Chemical eradication was suggested by some but we were determined to save these bees by any means necessary. With expert help from both Chris and son-in-law Mitcheal, we began the task of removing the drywall to expose the comb. Once uncovered, we



were shocked to see the size of the comb which measured almost four feet square containing up to 20 thousand bees. The effort expended by these worker bees

to build this comb in such a short period of time is another miracle of nature. All good stuff! Donning bee suits and using a traditional bee hive smoker they quickly removed several pounds of comb. This of course was a family event for our granddaughters and they watched they’re dad in awe as he bravely battled the swarms of

bees around him. The most amazing part through all of this is that the bees showed absolutely no aggression and no one was stung. I had been waiting for the moment the first piece of fresh, honey-filled comb was extracted and Chris presented me with a healthy chunk, oozing with goodness. Honey was a staple in my family growing up but I had never sampled a fresh comb directly from a hive. It was absolutely fabulous! Even the girls sampled it, but found it too sweet, probably because they are already both chock full of sweetness!

Once the comb was removed the bees gradually flew from the garage and within a few days the swarm of the decade was finally gone. As Chris was leaving with his new hive mates I jokingly asked if I needed to worry about another swarm next year to which he replied “probably”. In preparation for that possible event, a swarm box was suspended behind the store in the fall, and as predicted the swarm reappeared in mid summer of this year. The swarm was much smaller in size, perhaps a scouting party, but finding no more entry into the garage these bees went directly into the swarm box and were quickly rescued once again. I’m not even going to ask about next year!

Special thanks to Chris Campbell of Hiveshare www.hiveshare.ca for his expertise and pro bono work on this effort and loving thanks to my courageous son-in-law Mitcheal, never afraid of a challenge, for his finesse in tackling a daring situation. I’m sure he will remember it, as I will, for a lifetime.

Plant wisely for the bees. They need your help






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REMEMBRANCE DAY NOVEMBER 11, 2024. Commemorating the Royal Canadian Airforce 100th Anniversary By Douglas Phillips



2024 is a special year as Wayback Times celebrates the 100th Anniversary of the founding of the RCAF on April 1, 1924. The RCAF in its brief history has played key roles in the defence of Canada, none more than the Second World War and most importantly the training of 50,000 pilots, 81,750 aircrew plus ground support staff and thousands of civil employees and building contractors.

This is the story of The British Commonwealth Training Program (BCATP) 1939 -1945

On December 16, 1939, an "Agreement Relating to the Training of Pilots and Aircraft Crews in Canada and Their Subsequent Service" was signed by Prime Minister Mackenzie King for Canada, Lord Riverdale for Britain and later by delegates of Australia and New Zealand.

That evening Mackenzie King in a radio broadcast described the "BCATP as a co-operative undertaking of great magnitude. It will establish Canada as one of the greatest air training centres of the world. Its development will result in a rapid increase in the number of air training schools in the country and will achieve a steadily increasing output of highly trained pilots, observers, and air gunners. The aim in short, is to achieve, by co-operative effort, air forces whose co-ordinated strength will be overwhelming."

The training program commenced April 29, 1940, and the first group was received in Toronto. The remaining schools were opened progressively month by month. All were operational by April 1942 and capable of turning out approximately 1,500 aircrew every four weeks, or 19,500 a year.

The training program was a huge undertaking, requiring 33,000 air force personnel and 6,000 civilians. Flying instructors, skilled tradesmen, engineers supply technicians and administrators were in great demand.

Billy Bishop, World War One pilot ace, was instrumental in raising recruitment for aircrew applicants. In assessing a pilot's potential special emphasis was given to performance on the "visual Link" a training device that simulated the movements of an aeroplane in flight. Pilots were sent to thirty elementary training flying clubs from Vancouver to Moncton, and this phase of training lasted seven weeks. The successful candidates were then divided into two groups and sent to Camp Borden and Uplands Airport at Ottawa. After further training the next step was to one of the 29 Flying Training Schools in the Prairies like Brandon, Manitoba or Dunnville, Ontario flying single engine Harvard or the twin engine Anson.

Early in the program accidents occurred, and by the time the BCAPT ended, 856 aircrew trainees were killed or injured. Their names and those of all killed overseas are inscribed on the Memorial Wall in Brandon, Manitoba. In 1942 a new and more effective program of accident prevention was introduced.

In April 1940 Denmark and Norway were conquered, and in May and June Holland, Belgium and France fell to the Nazis. Britain was facing a serious shortage of pilots and were counting on the BCAPT for future needs and urged Canada "to exert every effort to make it productive to the fullest practicable extent in the shortest possible time." After the war, Canada's partners in the BCATP wished to commemorate the plan with a gift of a suitable memorial to the host country. They chose a set of wrought-iron gates symbolic of the "the gates of freedom" – the freedom that BCATP graduates had defended. RCAF Station Trenton was chosen as the location for their installation and the crests of the four BCATP countries were mounted on the each of the four gates.

The ceremony to present the gates was a massive event. The long guest list included the Governor General, Viscount Alexander of Tunis, Prime Minister Louis St. Laurent, Minister of National Defence Brooke Claxton and the RCAF's Chief of the Air Staff, Air Marshal Wilfred A. Curtis.

As part of the ceremony, representatives of the four BCATP nations unlocked the portion of the gates bearing the crests of their respective country. Once

each gate was unlocked, sentries officially opened them for the first time and the four keys were then presented to Canadian Prime Minister Louis St. Laurent.

"It is with deep appreciation that I accept, on behalf of the Government and people of Canada, this magnificent gift from the governments of the United Kingdom, Australia and New Zealand," said Prime Minister St. Laurent.

"These gates will remind us of the sacrifice of those who gave their lives so that we may live in freedom," he continued. "They will also stand as an enduring symbol of unity of spirit among the peoples of the British Commonwealth."

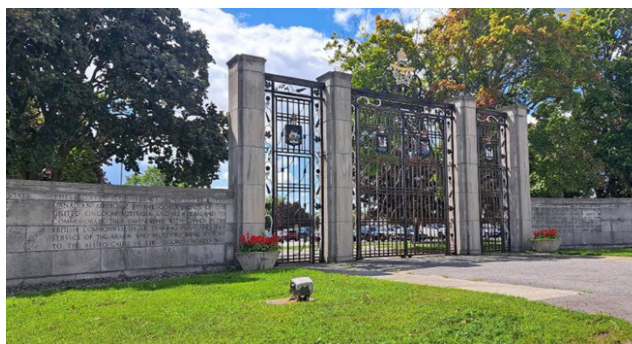
Carved in stone at the side of the gates in English and French read:-

IN COMMEMORATION "THEIR SHOULDERS HELD THE SKY SUSPENDED. THEY STOOD AND EARTH'S FOUNDATIONS STAY."

Alfred Edward Housman "Epitaph on an Army of Mercenaries" THESE GATES HAVE BEEN GIVEN TO THE ROYAL CANADIAN AIR FORCE BY THE GOVERNMENTS OF THE UNITED KINGDOM, AUSTRALIA AND NEW ZEALAND TO COMMEMORATE THEIR PARTNERSHIP WITH CANADA IN THE BRITISH COMMONWEALTH AIR TRAINING PLAN AND THE SERVICE OF THE AIRMEN WHO HELPED TO BRING VICTORY TO THE ALLIED CAUSE IN THE SECOND WORLD WAR. 1939 – 1945

A total of 131,553 aircrew were trained in The British Commonwealth Air Training Plan between 1939-1945.

"We Will Remember Them"



Douglas Phillips

The RCAF WWII Memorial Wall

During the Second World War thousands of young Canadian men and women enlisted, as well as some from other countries, in the Royal Canadian Air Force. By the end of WWII, the R.C.A.F. was the fourth largest air force in the world. Canadians also joined the Royal Air Force, Naval Fleet Air Arm and Ferry Command. Between September 1939 and August 1945, 18,039 died serving these British Commonwealth Forces. Members of the Royal Australian Air Force (RAAF), the Royal New Zealand Air Force (RNZAF) and Britain's Royal Air Force (RAF) came to Canada to further their training, of whom 1,146 lost their lives in or near Canada.

This 300-foot airfoil-shaped granite wall is watched over by a bronze airman. The names and ages of these young men and women have been etched on this wall as a permanent tribute to the ultimate sacrifice they made for our freedom.

The wall was unveiled on September 10, 2014 – the 75th anniversary Canada's entry into WWII and provides a wonderful spot for remembrance.



Courtesy: The Commonwealth Air Training Plan Museum in Brandon, Manitoba

	RCAF	RAF	RAAF	RNZAF	Total
Pilots	25,747.00	17,796.00	4,045.00	2,220.00	49,808.00
Navigators "B"	7,280.00	6,922.00	944.00	724.00	15,870.00
Navigators "W"	5,154.00	3,113.00	699.00	829.00	9,795.00
Wireless	421.00	3,847.00		30.00	4,298.00
Bombers	6,659.00	7,581.00	799.00	634.00	15,673.00
Operators	12,744.00	755.00	2,875.00	2,122.00	18,496.00
Gunners	12,917.00	1,392.00	244.00	443.00	14,996.00
Engineers	1,913.00				1,913.00
Naval Air Gunners		704.00			704.00
Total	72,835.00	42,110.00	9,606.00	7,002.00	131,553.00

References:-

Museums dedicated to preserving the British Commonwealth Air Training Plan (BCATP) and Aircraft. The Commonwealth Air Training Plan Museum in Brandon, Manitoba is located on the original airfield wooden hangers and training buildings SFT No.16 opened 16 May 1941. The Museum has a memorial wall of honour that holds 10,100 names of Aircrew that were trained at the BCATP and died during the war. Relatives can be researched by name on the wall. <https://airmuseum.ca/>

The No. 6 Service Flying Training School. This museum in Dunnville preserves artifacts and training aircraft. Operational November 25, 1940. 2,436 pilots earned their wings The memorial garden built to honour the 47 pilots who died while training at the base and at No. 16 SFT in Hagersville, Ontario. <https://www.rcafmuseum.org/site/home>

Canadian Harvard Aircraft Association collection at the Tillsonburg Airport includes six Harvard aircraft, a Tiger Moth, and a Yale in flying condition training aircraft associated with the British Commonwealth Air Training Plan. <https://harvards.com/>

The Canadian Warplane Heritage Museum in Mount Hope, Ontario located at the Hamilton Airport. The airport opened in October 1940 as BCATP No. 10 Elementary Flying Training Schools operated by the Hamilton Flying Club and BCATP Wireless School open September 1944. The Museum is home to one of the last World War Two flying Lancaster Bombers. <https://www.warplane.com/>

The National Air Force Museum of Canada – Trenton, Ontario BCATP Training Aircraft on display are the Yale, Harvard MarkII and the Avro Anson. Central Flying and Air Navigation School BCATP opened February 1940

Flying Instructure School BCATP opened August 1942 <http://airforcemuseum.ca/eng/>

Reference Books:

"Wings For Victory" by Spencer Dunmore, 1994. The Remarkable Story of the British Commonwealth Air Training Plan in Canada. "History Of The Royal Canadian Air Force" by Christopher Shores, 1984

Aerodrome of Democracy By F.J.Hatch 1983 Canadian War Museum

Film: The 1993 film "For the Moment" depicts the training intensity and danger. The film was written and directed by Aaron Kim Johnston and starred Russell Crowe and Christianne Hirt. The plot revolves around airmen training in Brandon, Manitoba. The main focus of the story is the wartime romance between Russell Crowe's Australian character and a local girl. Johnston was inspired to write the screenplay based upon the stories of his father who was an instructor and bomber pilot in the war, and his mother's experiences as a young woman on the home front.

Film trailer <https://www.youtube.com/watch?v=Dc-bIQgOsNJo>

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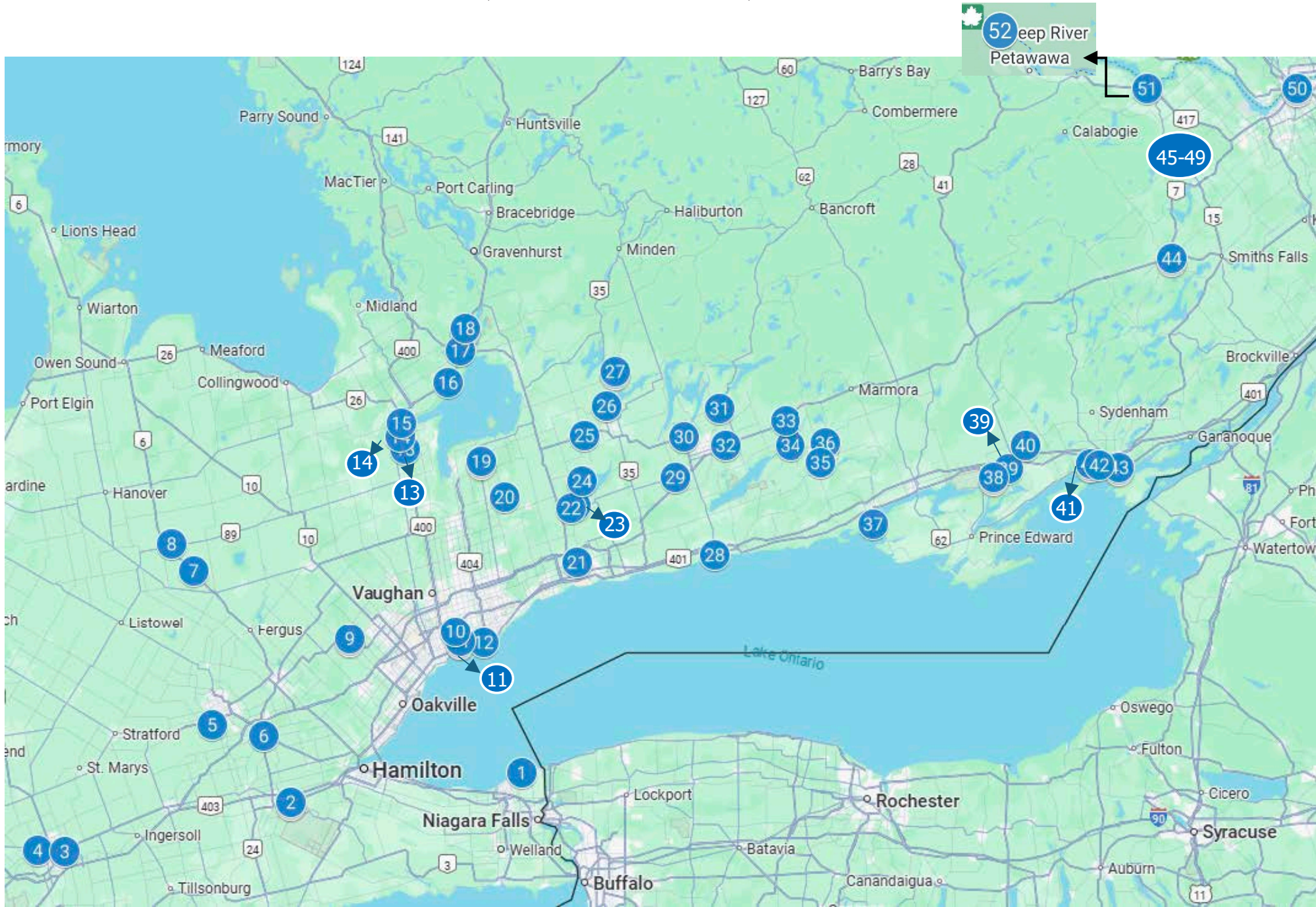
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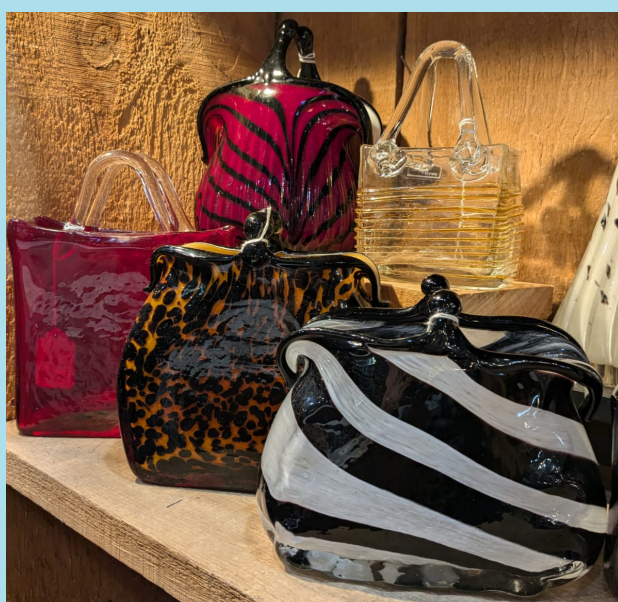
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Chartered Banknotes in Canada By Ian Brimble

Canadian banknotes are highly sought after both by Canadian and international collectors. We have a rich variety of opportunities to collect both common and exceptionally rare Canadian banknotes since there is a significant lineage of banknotes in Canada, which, compared to many nations, has a relatively short history. However, despite not having produced banknotes for as long as many nations, there are many varieties within the history of Canadian banknotes which makes collecting banknotes an exciting part of the numismatic community.

An interesting fact is that our earliest notes (in what is now Canada), were made using the backs of playing cards. These notes were made more as a promissory note of payment and have become highly collectible by paper money collectors. This card money is some of the earliest examples of paper money in Canada (see figure A). This example was recently sold at auction for nearly \$1800.



Figure A
French Colonial Playing Card,
Courtesy of Canadian Numismatic Company

Beyond these promissory playing cards, during the early days of Canadian history under European rule, banknotes were initially produced by chartered banks or by merchants and not by the government. Banks, and to some degree merchants, in some ways, were better positioned to offer paper currency as it was backed by gold and silver assets held by the various charter banks and institutions of the day. As a result, many chartered banks within Canada produced banknotes; some of these institutions would be long lasting and would acquire other smaller banks and some were quite short lived. In addition, some of these banks were regional and some were provincial in nature and would go on to become some of the institutions that we are familiar with in today's banking system.

The earliest chartered notes are believed to date back to the late 1700's and were produced in Lower Canada in Montreal and Quebec City. Later, Upper Canada would see the first production of notes shortly after the War of 1812. Through the middle and late 1800s, the chartered banking system in Canada grew significantly, and as a direct result, produced some of the most highly sought after Chartered banknotes.

Many of the banknotes that are most prized by advanced collectors are those of little-known institutions that would go on to produce very few notes over a very short

period of time. As a product of supply and demand, the fewer known remaining examples, the higher the value of those examples. Recently, this banknote from the Commercial Bank of Windsor, produced in 1871, came onto the market and was available for purchase through auction. The note pictured below (Figure B) is the only one of its kind known to exist to this day. This example sold in June of 2024 for close to \$30,000.



Figure B
Commercial Bank of Windsor \$10 – 1871,
Courtesy of Canadian Numismatic Company

Despite some chartered banknotes fetching large bids at auction, most notes on the market today are affordable and highly collectible. As an example, the series of notes produced by the bank of Toronto from 1887 until 1929 were produced on yellow paper. This is quite unique in the banknote world and is very popular amongst collectors. See Figure C



Figure C
Bank of Toronto \$5, 1917
Courtesy of Canadian Numismatic Company

Throughout the time of the production of chartered banknotes by banks and other institutions, the government of Canada often sought to limit their production, seeking to assert control over the paper money system within Canada. These government initiatives happened on several occasions through the late 1800s and early 1900s. Eventually the government of Canada restricted the production of \$1 and \$2 notes so that they could be produced under the title "Dominion of Canada". As seen below the first Dominion of Canada note came into production in 1870. Interestingly, one of the first notes produced was a 25 cent bill as this had significant purchasing power at that time.



Figure D
Dominion of Canada 1870 25 cents

In the early 1900s chartered bank notes continued to be produced in denominations of \$5, \$10 and \$20, while dominion notes were produced in values of \$4 and lower. This remained the case until 1935 when the Bank of Canada fully took over the production of paper currency, issuing their first full set of banknotes. At this time (and only this time) both an English and a French set were issued in all denominations.

By 1937, new production of Canadian currency was bilingual. Figure E pictured below illustrates the first English \$20 note featuring the young Princess Elizabeth. This is a highly sought after note as it is challenging to acquire in good condition. Even more rare due to limited production is Figure F below; the French \$20 note which recently sold at auction in circulated condition for \$3400.



Figure E
Bank of Canada \$20 English 1935
Courtesy of Canadian Numismatic Company



Figure F
Bank of Canada \$20 French 1935
Courtesy of Canadian Numismatic Company

By the mid-1950s chartered banks had lost the legal right to issue their own paper currency and the full currency system in Canada was managed by the Bank of Canada. If you believe you have a rare banknote or would like an opinion on your banknote collection please reach us at willow-coin.com

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“Linen” Postcards Shouldn’t Be Overlooked

By Mike Smith

I was made aware of the collectability of the so-called “linen” postcard about 20 years ago at a Toronto Postcard Club (TPC) presentation given by collector Kyle Jolliffe. If Jolliffe’s goal was to interest other collectors in linen cards, he certainly succeeded with me. At that same presentation, he recommended a must-have handbook, *Linen Postcards, Images of the American Dream* by Mark Werther and Lorenzo Mott (2002). Needless to say, after purchasing a copy of this lavishly illustrated, all-colour publication from Amazon, I was hooked. A card from one of the impressive series in this document is shown as Figure 1.



Figure 1. “Orange Picking Time in Florida” is the caption on this richly coloured circa 1940 linen postcard by Chicago’s Curt Teich.

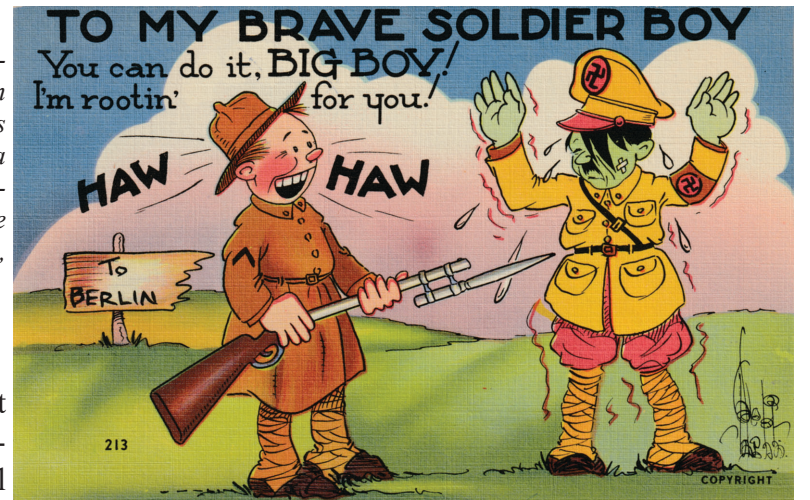
So why did I ignore linen postcards until the TPC presentation? One of the reasons is that linens, as they are often referred to by collectors, weren’t around during the postcard’s classic era (1895–1919), which is the period I usually focus on. Another reason is that the vast majority of the linens available in the hobby today have American themes, so I tended to overlook them. Now there’s a good reason for the American bias. Namely, the world’s largest producer of linens was Curt Teich of Chicago, who introduced this innovative product in 1931. Teich’s linen postcards were made on high-speed presses using vibrant inks, a five-colour printing process, and a high rag-content paper stock. The rough texture on the surface of the cards had a linen-like feel, hence the name. The surface roughness was more than just a cosmetic feature of the cards however. It was actually developed by Teich to speed up the ink-drying process. This was an important consideration when using high-speed presses.

With airbrushing, and extensive retouching and colourizing, Teich was able to convert black and white photographs of main streets, storefronts, fairgrounds, hotels, etc. into little cardboard masterpieces. Teich’s artists and illustrators also created cartoon linens, the popular large-letter linens, advertising linens and numerous other varieties.

There were two major linen postcard makers

in Massachusetts that provided Curt Teich with some serious competition – Tichnor Bros. Inc. of Boston, and Colourpicture Publishers Inc. of Cambridge. Like Teich, these firms used a five-colour printing process and a textured paper the same as or similar to that used by Teich. And also like Teich, Tichnor Bros. and Colourpicture Publishers produced some very collectible anti-Hitler and anti-Japanese propaganda postcards during the Second World War (1939–1945). Interestingly, although both the Japanese leadership and the Japanese people were fair game on these cards, American propaganda against Germany was aimed almost exclusively at Hitler (see Figure 2) and not the German people. The large German population in the US at the time may have been a factor here.

Figure 2. Hitler trembles at the sight of an American soldier’s bayonet in this circa 1942 propaganda linen by Colourpicture Publishers, Cambridge, Mass.



On this side of the border, the Coast Publishing Co. of Vancouver, Valentine Edy Co. of Winnipeg, Royal Specialty Sales and Valentine Black Co. (see Figure 3) of Toronto were just some of the publishers distributing linen postcards in Canada. Note that Valentine Edy and Valentine Black were Canadian-owned offspring of the iconic Valentine & Sons of Dundee, Scotland. After producing some of the most collectible Canadian postcards in the hobby during the postcard’s golden age (1900–1914), Valentine & Sons sold off its Canadian operations to local managers after the First World War (1914–1918). Thus Valentine Edy and Valentine Black emerged in the 1920s.

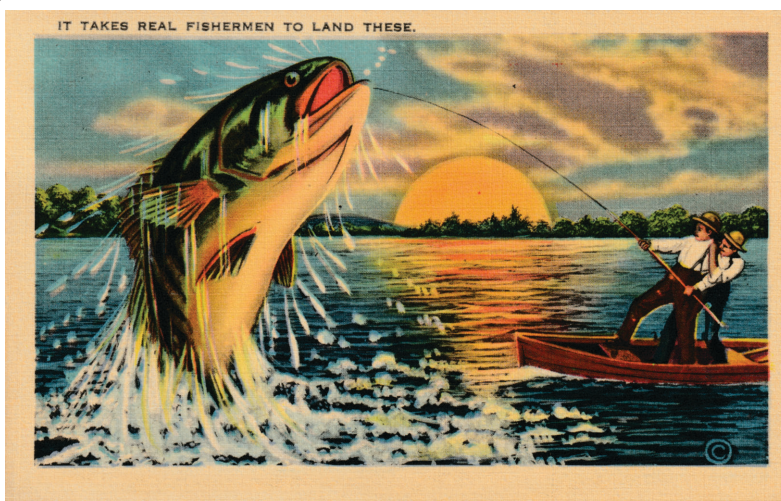
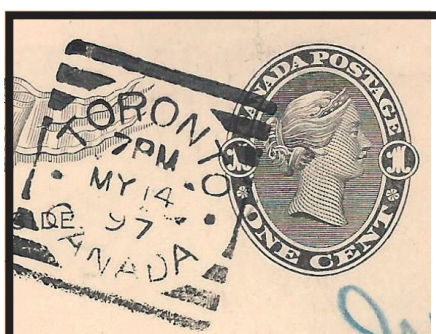


Figure 3. This humorous linen “exaggeration card” was published by Toronto’s Valentine Black Co. in the 1940s.



Figure 4. This terrific circa 1950 linen postcard of Toronto’s Malton Airport was published by Royal Specialty Sales, Toronto but printed in Massachusetts.

Regardless of where any linen postcard was printed, this new card type with its durable stock, rough finish and bold colours helped rejuvenate the hobby in the 30s, 40s and 50s. And for today’s collector, there’s an astounding array of wonderful linens out there to discover.



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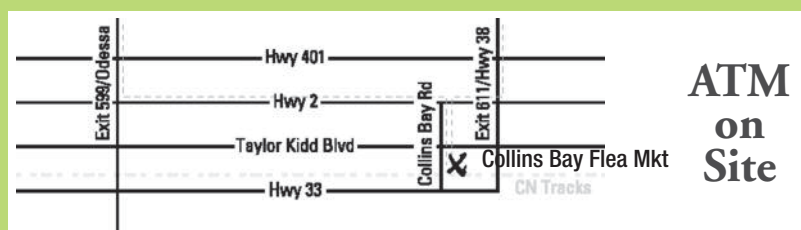
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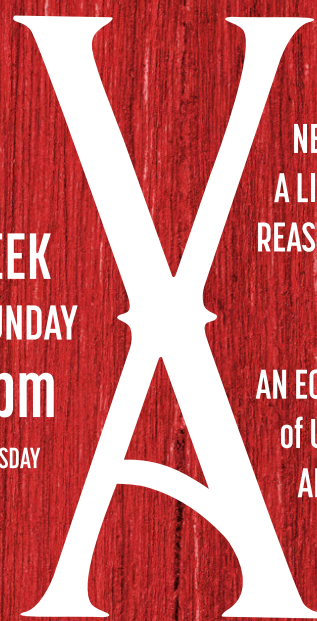
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Let's Talk Comics By Rob Lamberti

There's a growing interest in magazine collecting but for specific genres and eras. The platform lost much of its shine in the growth of the internet, especially among the general interest and news mags. But attention is returning to particular types of mags and pulps.

It's a broad field, covering the pulps and mags from the late 19th Century to the 1970s.

Some mags are considered extremely collectable, particularly the "spicy" magazines of the early 20th Century, some of them the precursor to DC Comics and Marvel/Atlas comics. Detective tales from the 1920s to the '50s and men's adventure magazines of the 1960s and '70s, also known as men's sweat mags, were often graced with titillating and powerful — or disturbing — painted artwork on the covers.

However, as a collector, be careful.

It's a wild market as price guides for most mag genres don't seem to exist and values are set by what dealers can get for them. Some fans attempt to assemble a collection, but the field is not as organized as comics with Overstreet's guide or trading cards with Beckett. Magazine lists are often incomplete as numerous publishing houses were pumping out titles of short-lived mags in the war for space on magazine racks and company records are at times spotty.

Hardcore collectors do try to piece together checklists for titles, but there is guesswork involved for some publications. Confusing the collectors' quests is that there are Canadian editions of U.S. titles printed in the 1940s and '50s.

Magazine publishing was a copycat business. Original concept mags were often copied by other publishers to cash in on a trend; low-selling titles morphed into another title and genre else as there were lower legal costs in continuing the sequencing under another title rather than creating a new publication.

Covers were generally sexually charged, and violent (some truly horrific) and stretched any form of credibility. The magazines offered accounts of military daring, zombies, cannibals, aliens, super-sleuths, extraordinary violence and crazed animals attacking humans. Or they're short stories of a pulp nature of nomadic western gunfighters or super-intelligent crime fighters. It took some time in the publishing world, but sci-fi was born in the Big Bang early days of magazines and pulps, with titles like *Thrill Book* and *Weird Tales*.

Weird Tales Volume 32,
No. 6. Cover art by Ray
Quigley. December 1938.
Published by Weird Tales,
New York.

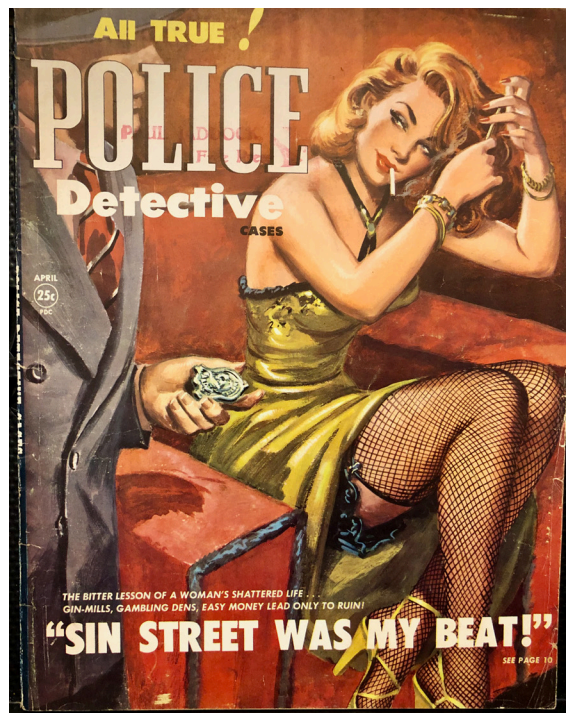


A key figure among sci-fi magazines was Hugo Gernsbach, whose name inspired the Hugo

Awards for science fiction writing. He fathered *Modern Electrics* in 1908 and his trail of mags led to *Amazing Stories*, the premier sci-fi mag launched in April 1926 that would inspire many comic creators including Superman co-creator Jerry Siegel and Captain America co-creator Jack Kirby. Most started as bedsheet-sized mags, like *Life*, but were later reduced to pulp size. Characters like Buck Rogers and Harry Seldon were born in these sci-fi pulps. *Dune* was first published in *Analog* from 1963 to '65.

Popular Publications was the largest mag and pulp publisher of the era. It was founded in 1930 and its presses put out more than 40 titles monthly. Co-founder Henry Steeger said people wanted escapist stories during the Depression.

"I realized that a great deal of money could be made with that kind of material. It was not long before I was at it, inventing one pulp magazine after another until my firm had originated over 300 of them," he said.



Police Detective Cases, Volume 5, No. 3, 1951. Published by Magazine Village Inc., New York. Cover art unattributed.

Titles included *Astonishing Stories*, *Battle Aces*, *Detective Action*, *Western Rangers*, *Argosy* and the iconic *Black Mask*. The company would also acquire all the pulp titles from Smith & Street, with exceptions including *The Shadow*. Writers in the Popular stable included Ray Bradbury, Edgar Rice Burroughs, John Carroll Daly, Erle Stanley Gardner, Frederick Nebel, Hank Searles, John D. MacDonald and Rex Stout. Some of their works were reprinted into novels.

Many great writers worked in the men's sweats. Magazine Management Company, the big brother to Atlas/Marvel Comics in the '50s and '60s, has an extensive history with men's sweat mags, including titles like *Men* (not like the current era's *Men*), *Male* and *Man's World*. One writer who worked under the pen name Mario Cleri, penned stories for *True Action*, a magazine focused on adventure stories

about the Second World War. His real name was Mario Puzo, the man who would go on to pen *The Godfather*.

Renowned biographer Dorothy Gallagher said she launched her writing career at Magazine Management's *Screen Stars* and *Movie World*. Her boss was Martin Goodman, the same man in charge of the comics line edited by Stan Lee.

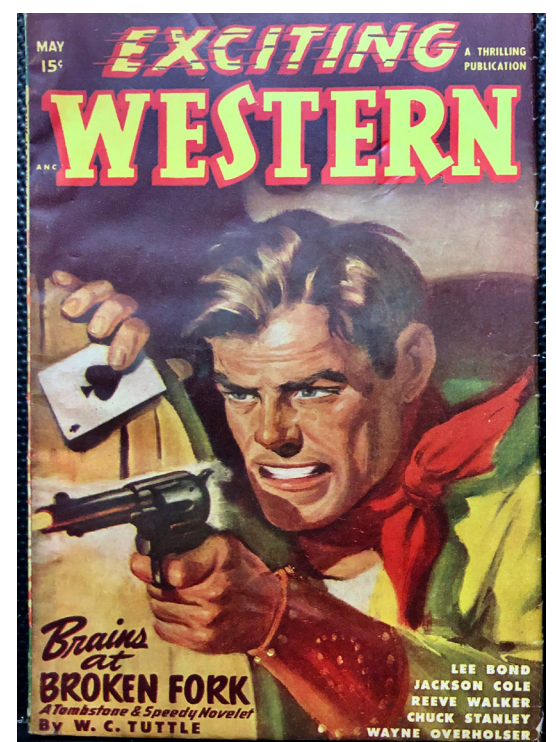
"At Magazine Management, magazines were produced the way Detroit produced cars. I worked on the fan magazine line," she wrote in a May 31, 1998, essay for *The New York Times*.

"On the other side of a five-foot partition was the romance-magazine line. And across a corridor were the financial staples of the organization, the men's magazines — *Stag*, *For Men Only*, *Male* — for which, at one time or another, Mario Puzo, Bruce Jay Friedman, David Markson, Mickey Spillane and Martin Cruz Smith wrote until they became too exalted and rich to do it anymore."

She wrote Goodman overworked and underpaid his creative staff, which seemed to be the standard for the publishing industry then.

"For a pittance, Mr. Goodman hired writers with lots of talent and no money. And writers with less talent and even less money. He collected has-beens and soon-to-bes; the desperate, the bitter, the hopeful, the alcoholic, the extremely eccentric, the flotsam of society," Gallagher said.

Golden Age artists supplemented their incomes by painting covers and drawing for magazines, pulps and later the sweats. Names include Jack Kirby and Alex Schomburg and among the best sci-fi artists was Frank R. Paul. Others include Ray Quigley, Neon Park, whose 1956 cover art for *Man's Life* would later inspire musician Frank Zappa's album cover art *Weasels Ripped My Flesh*, Vic Prezio, Basil Gogo, and Margaret Brundage, who drew some of the most iconic covers for *Weird Tales*.



Exciting Western (Canadian Edition by Better Publications of Toronto) Volume 15, No. 2. Printed 1947 but dated May 1948. Cover art attributed to Richard Lillis.

Grading is potentially another issue. Third-party graders are slabbing magazines and pulps and for the most part, collectors should rely on the comic book grading guide. One of the most used is found at <https://www.cgcomics.com/grading/grading-scale/>.

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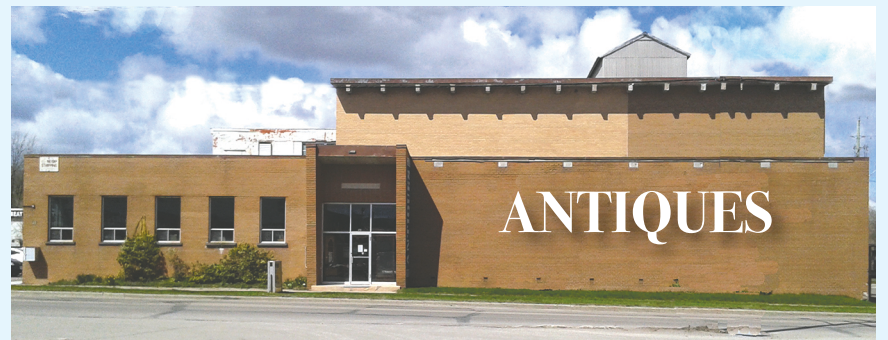
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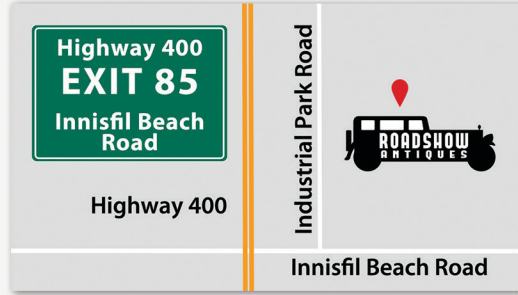
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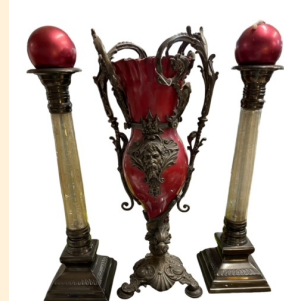
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