

# Synopsis

## Royal Visit to Canada 1951

**Title Page** – Starting with a brief history behind the Royal Visit the title page begins to unfold the story of the royal Visit Philatelic Trail. The cover is chosen to give some insight to the exhibit goals. The exhibit will deal with the stamp issued, thus a block of four, a cover as there are many, the cachet (picture) of the touring couple, the Royal Train cancel associated with the Tour, and the unusual in this case hand drawn add ons. All are themes of the exhibit. The cover is a stand-alone and not needed in other areas of the exhibit.

**A detailed list of the plan is provided with easy directions to find something in the exhibit, find the frame number and the page numbers 1-16 in the frame.**

**Treatment of the content** -The story some-what follows a chronological order beginning with a few souvenirs in preparation of the Royal Tour. A stamp in honor of Royal Tour will be issued and the exhibit provides the announcement, directions that no philatelic items will be processed on Royal Train, die proof, full sheet of stamps and ad poster followed by usage, unusual covers and cacheted first day covers, covers with Royal Train markings, letters in bound and out bound, favor, official, unofficial and letters home reveal what type of mail was handled by the Royal Train Post Office.

**The exhibit will follow the Royal Train across Canada and back** using the Royal Train Post Office cancels and others to date the day the Train was there. Finally ending up with some official correspondence and personal items from the Princess and King after the tour was over. Each page will have its own title.

**Importance** – Although the Royal Tour of 1951 was not as large as 1939 and especially in the philatelic material generated. Of course in 1951 now Queen Elizabeth had not begun her reign so she would not have the importance yet. However it **set the tone for her love of Canada** and often refers to the occasion throughout her reign with many fond memories. The fact that the Royal Train Post Office did not allow philatelic covers to be cancelled on the train and covers from those on board certainly discouraged the philatelic interest and quantity of materials available.

**Subject Knowledge** – Over 40 years collecting Royal Train material and upon retiring zeroing in on this topic, the exhibitor has been lucky enough to have three different multi frame exhibits of the Royal Visit of 1939. The exhibitor was well equipped to look for items that would tell the story of the royal Visit of 1951. Looking for the usual tools to research the topic such as books, internet and philatelic material it became evident over the years that the enthusiasm for the 1951 Royal Train did not meet the 1939 criterion for grandeur. The exhibitor understands that many different philatelic materials were generated by the issuing of the stamps and the mails to and from the Royal Train.

**Subject Research-** Unlike a number of philatelic types the 1951 Royal Tour does not have a go to book that lists the Philatelic material available and explain them. This exhibit relied on picture book and articles written from a particular point of view such as the article from the RCMP Quarterly of Jan. 1952. This article did give meaning to two members of the RCMP Sergeant Shanks (Fr. 3/Pg13) and Assistant Commissioner Anthony Car 6 on Royal Train (Fr.2/Pg. 3). Letter contents inform one of why letters were sent from Royal Train even though the Post Office prohibited mail other than from on board the Train. (Research was look a lot, ask a lot.)

## References –

1. Canadian National Magazine
2. Canadian Geographical Journal Dec. 1951
3. RCMP Quarterly Journal Jan. 1952
4. National Film Board
5. Daily Graphic, London
6. Numerous small articles from internet
7. The Royal Canadian Tour
8. The Royal Tour 1951
9. Canadian Railway Cancellations 1982

**Rarity**-In general philatelic material from the Royal Visit of 1951 is not all that common. The Princess was not yet Queen thus maybe a little less enthusiasm which could translate in less philatelic material. Also the Royal Train was **not to service Philatelic mail**.

In 1939 320,000 covers were cancelled by the Royal Train and only 2,500 (Ludlow 1982) in 1951. There were 3700 Registered covers in 1939, while 104 is the highest Registration number known in 1951. There were 150,000 First Day Covers cancelled in 1939 and it is unknown from 1951. This exhibitor has only two cacheted covers from the Royal Train and cancelled other places only 22 different cacheted covers. In 1939 the number of different cacheted covers was 220 displayed in a 2014 First Day Cover exhibit. The covers in this exhibit are about 4.8% of the total. Of the seven registered covers available and used in this exhibit represents 6.7% of the known registered covers.

## Top Ten Highlights-

- |   |                      |
|---|----------------------|
| 1. Baggage Tag with English Oval-RF500  | Frame 3/Pg. 6        |
| 2. CDS and Registration stamp in French (less than 10)                            | Frame 3/Pg. 3        |
| 3. Registered Special Deliver (less than 10)                                      | Frame 3/Pg. 4        |
| 4. In Coming Mail   | Frame 3/Pg. 9&10     |
| 5. Out Bound Mail   | Frame 3/Pg. 11       |
| 6. Registered Cacheted FDC cancelled by Royal Train (1 known)                     | Frame 2/Pg. 6        |
| 7. Royal Visit Stamp paying registration No. 102 (No. 104 is known above No. 102) | Frame 1/Pg. 12       |
| 8. <i>Die Proof of Royal Visit stamp</i>  | <i>Frame 1/Pg. 8</i> |
| 9. Christmas Card envelope from Queen Elizabeth                                   | Frame 5/Pg. 16       |
| 10. Telephone Equipped Booklet from RT  | Frame 4/Pg. 2&3      |

**Presentation** – In general this exhibit follows a chronological layout even though it is not totally a topic that it is suitable to do so. The presentation aim is to provide an easy appeal to the observer. The following things were considered and are listed in no particular order.

1. Try **not to be too wordy**, but provide knowledge and some interest
2. Try to have the appropriate **white space** not too much, not too little.
3. Always striving for a variation of arrangement of covers or other of each page, each frame, each exhibit. **Each piece defines its treatment**.
4. Each page where the title defines what is on the page using **3 different fonts**, titles easily read from distance, closer observation (Font 12) is used for information and Font 10 for CDS information.
5. Overall try to have a **variety** of material in the exhibit to enhance the visual and the story.