

CANADA #492

Marc-Aurèle de Foy Suzor-Côté, RCA

This exhibit consists of 11 pages highlighting Canada #492 which holds a special place in Canadian Philately. This is a stamp of “firsts”. The exhibit provides a history of the artist, historical context of the stamp, and illustrations of its layout, varieties and postal usages through a variety of covers.

Independent research also shows that this issue was misnamed “Return from the Harvest Field” when in fact the painting is named “Return from the Fields”



History: Canada's **first** commemorative stamp for an artist and his art.

Denomination: 50¢

Usage: 14 c domestic rate

Event: 100th anniversary of the birth of the Quebec painter and sculptor

Issue Date: March 14, 1969

Printer: Canadian Bank Note Company, Limited

Quantity: 6,300,000

Perforation: 12

Print Method: photogravure
(4 colours)

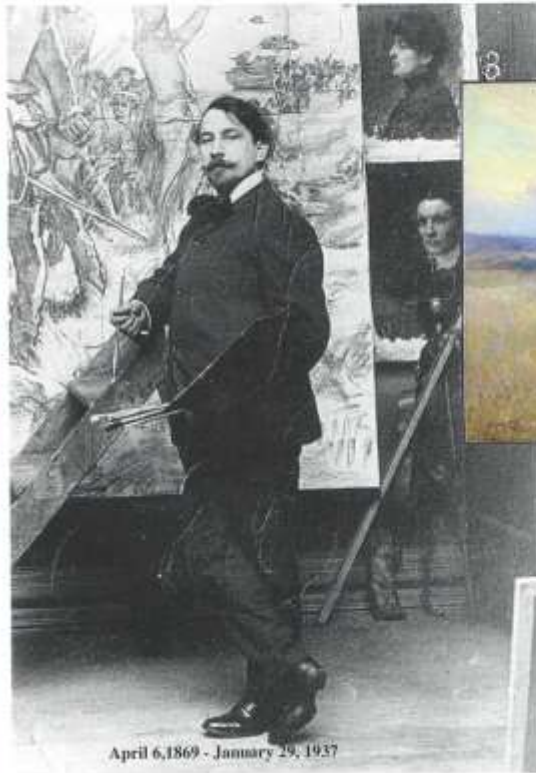
Layout: Plates of 200 in four panes of 50

Creator: Based on an original painting by Marc-Aurèle de Foy Suzor-Côté

Original Artwork: erroneously referred to as "Return from the Harvest Field", 1903

Owner: National Gallery of Canada, Ottawa, Ontario, acquired 1904





April 6, 1869 - January 29, 1937

Marc-Aurèle de Foy Suzor-Coté is one of Quebec's most celebrated artists. Born in Arthabaska (now a part of Victoriaville) in 1869.



Suzor-Coté studied art in Montreal and Paris, including the Sacred Heart College



Sir Wilfred Laurier, who was Leader of the Liberal Party and (for much of Suzor-Coté's career) Prime Minister of Canada awarded the young artist with a number of important commissions. It comes as no surprise that Laurier also lived in the same town as Suzor-Cote! Does it pay to have friends in high places?



“ you can learn much about a country's history and culture from its postage stamps”

Pierre Berton

The FIRST stamp to feature the agricultural worker in Canada. Showcasing men and women working along side as equals, although this interpretation is more suitable the social values of the 1960's rather than 1903. Perhaps a liberal interpretation by Canada Post of the artists intent.

Until this date, Canadian stamps focused on farming production and mechanization, with the workers only incidental to the industrialization of the farm.



Independent Research

From: Chilli@Gallery.ca
Sent: Monday, April 14, 2014 12:22 PM
To: editions_dcr@videotron.ca
Subject: FW: Suzor Côté

Monsieur,

Votre message m'a été transmis.

L'histoire est compliqué. Selon l'artiste, la toile fut exposée au salon de la Société des Artistes français à Paris en 1903 sous le titre « Retour des champs » bien que l'illustration dans le catalogue du Salon n'est pas identique à l'œuvre du Musée. Il existe différentes versions de cette peinture. L'œuvre fut acquise pour le Musée en 1904 avec l'appui de Sir Wilfrid Laurier. Le titre « Retour de la récolte » est une traduction du titre anglais donné à l'œuvre en 1921. Nous sommes revenus à « **Retour des champs** » quand j'ai découvert la lettre du 11 septembre 1903 de Suzor-Côté à Sir Wilfrid Laurier lui remerciant d'avoir appuyé l'achat de son tableau du Salon par le gouvernement.

Alors le bon titre est « **Retour des champs** » autant que je sache.

Je regrette je ne peux pas faire suivre cette message à M. Oakley car je n'ai pas son adresse. Auriez-vous la gentillesse de faire suivre cette message à M. Oakley.

Charlie Hill
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“Return from the Fields”

In summary, The title of the painting is **Retour des champs** evidenced by a letter of 11 Septembre 1903 from Suzor-Côté to Sir Wilfred Laurier; Suzor-Côté was thanking him for the support he gave in the buying of his painting by the Government of Canada.

PLATE PROOFS

Issued in several configurations including singles, pairs, and corner blocks with inscription. The set consists of 7 trial colour proofs. The seventh example is missing from this collection.



i Yellow



ii Magenta



iii cyan (blue)



iv brown (inscriptions and added)



v orange (combination of yellow and magenta)



vi completed image with cyan frame

VARIETIES

In 1969 the Canadian Bank Note Co was experimenting with a different multi-colour printing method called "Photogravure"

This experiment resulted in such a poor reproduction that CBNC never used this method again.

This failed method led to some recurring listed and unlisted varieties.

492i line from knee pos. 41



VARIETIES

492 ii bird in sky pos. 36
(blue spot, above wrist at eye level)



492iii low moon pos.5
(blue spot above and left of farmers
wrist at eye level)



VARIETIES

(Unlisted)

Frame line shift
(left and bird in sky)



Frame line shift
(right)



Fuzzy Forks
(indistinct image on hay forks)



VARIETIES

(Unlisted)

Sinking
Moon
(Pos. 1 blue dot
left skyline)



Colour Shift
(red dress, shadow to
right of dress)

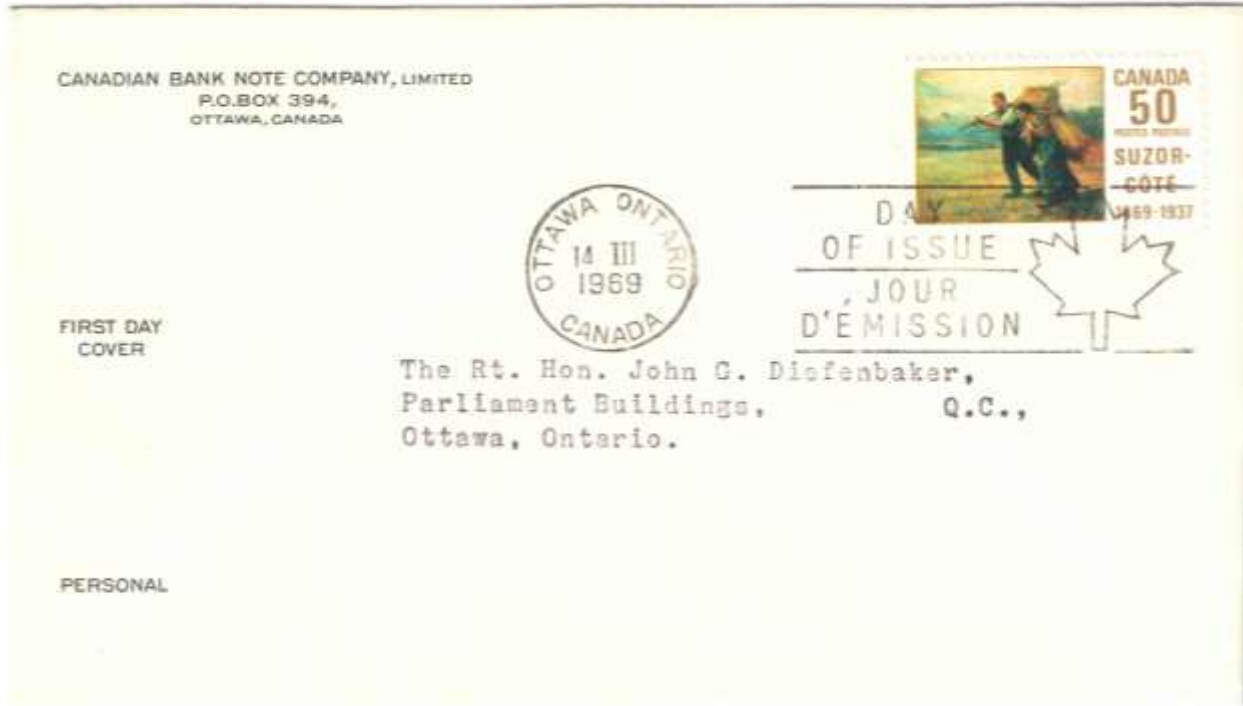


Spot on Knee of
farmer(right stamp, left
knee)



FIRST DAY COVERS

There were several private companies issuing first day covers in competition to Canada Post. These issuers succumbed to the competition of Canada Post with the last, Rosecraft closing in 1972.



H & E



Rosecraft



Kolor Kover



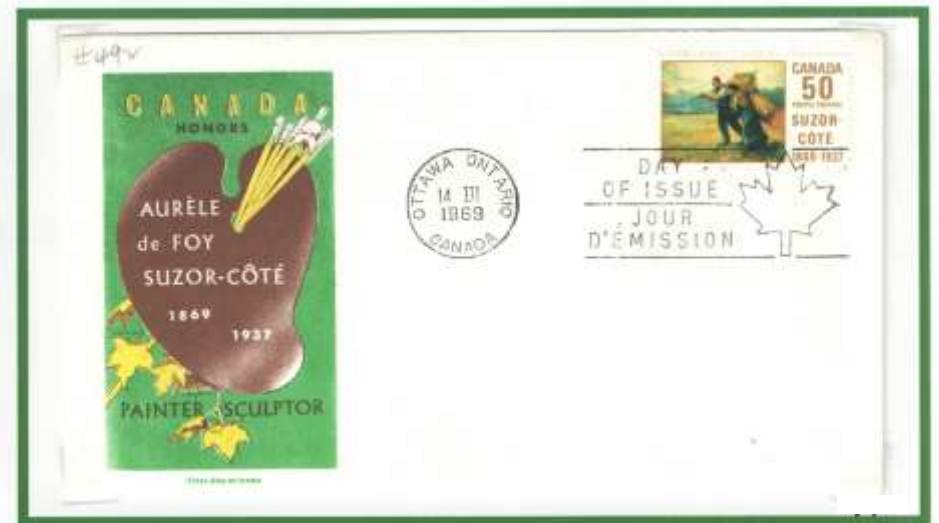
Cole



Canada Post



Jackson



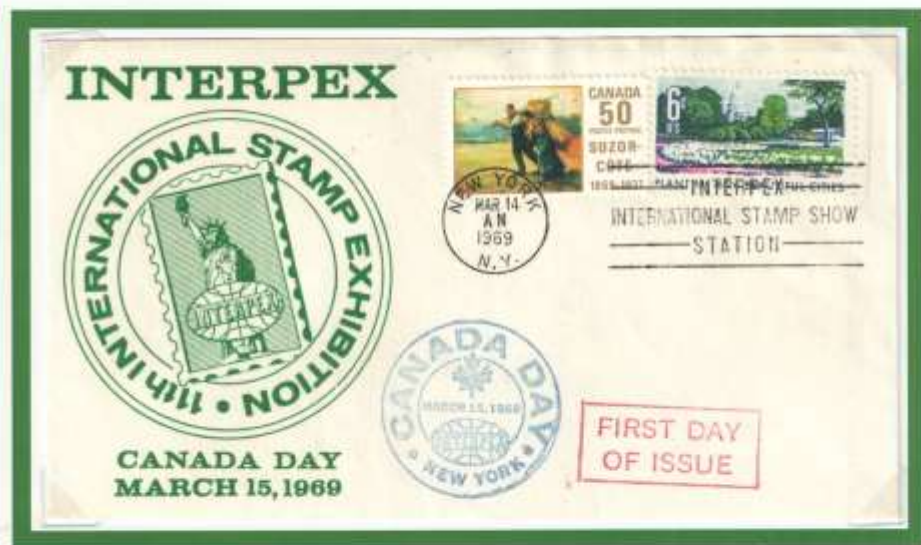
While FDC are commonplace, its more difficult to find postally used copies showing the 50-cent registration rate and the six-cent regular postage.



Interpex, the international stamp show sponsored by the American Stamp Dealers Association, ran March 13 to 16, 1969, in New York, NY.

March 15 was designated "Canada Day", with both special Interpex and Canada Cancellations.

The theme of Interpex, "Honoring Philatelic Seniors," recognizing the importance to the hobby of a population group that includes some of its most dedicated members. Although promoting the hobby among youngsters is important to the future of stamp collecting, middle-aged and elderly collectors remain the economic lifeblood of philately.



Canada #1256

Bend in Gosselin River. Arthabaska

Marc-Aurèle de Foy Suzor-Coté, RCA

Series: Christmas, Winter Landscapes
Series Year: 1989
Printer: Ashton-Porter Limited
Denomination: 38¢
Date of Issue: 26 October 1989
Quantity: 50,975,270
Perforation: 13 x 13.5, 13 x 12.5
Original Artwork: Marc-Aurèle de Foy Suzor-Côté, "Le tournant de la rivière Gosselin à Arthabaska"
Montreal Museum of Fine Arts

Historical Notice: 1906), the oil-on-canvas shows Suzor-Coté's subtle use of colour, disciplined style, and affection for his native countryside.



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