

Fashion prizes presented to outstanding designers

A Montreal designer was presented the top prize at the first annual Clairol Fashion Awards held recently in Toronto.

The honour went to Dita Martin, a native of Austria, who specializes in suede and leather garments. Miss Martin received a one week, all-expense paid trip to Paris to meet several renowned couturiers in their own salons, plus \$2 000 in cash.

The Clairol Fashion Awards are intended to recognize promising young designers. To be eligible for the compe-

tion the entrants had to be working as designers for more than two years and less than five, have their own label, or create a line for a manufacturer whose clothes are sold at retail level.

Twenty-one of Canada's top designers showed samples of their latest creations at the awards dinner.

A second seal-of-achievement award was made to veteran Montreal designer Leo Chevalier, judged by Canada's fashion media to have made the most outstanding contribution to the fashion

Post office issues three new stamps

Canada Post Corporation has issued three new definitive stamps — two for domestic use and one for overseas mailing.

The domestic letter-rate stamps will portray Queen Elizabeth II or a maple leaf. The design on the 60-cent overseas letter-rate stamp depicts an urban street scene in central Canada.

The 30-cent Queen Elizabeth II stamp is the latest in a long series of Canadian stamps featuring the sovereign. Although the very first Canadian stamp was the famous Three-penny Beaver of 1851, the second and third postage stamps, issued the same year, portrayed Prince Albert and Queen Victoria respectively.

Queen Elizabeth II first appeared on a definitive stamp in 1953, following her accession in 1952. The new stamp was designed by Heather Cooper, based on a sculpture by Jaroslav Huta.

The second 30-cent stamp depicts a maple leaf, the symbol of Canada. People began to make this association very early in the country's history. Early travellers admired the bright colours of maple leaves in autumn, and in the spring delighted in maple syrup, which the Indians introduced to the Europeans. In 1805, the *Quebec Gazette*, described the maple leaf as the symbol of French Canadians and a year later *Le Canadien* spoke of it as an emblem for Canada as a whole. In 1934 the St. Jean Baptiste Society of Lower Canada adopted the maple leaf as its emblem. Upper Canada accepted the maple leaf more slowly; nevertheless, in 1847 the Reverend John McCaul of Toronto called it "the chosen emblem of Canada". In 1860 citizens of Toronto displayed maple leaves to greet the Prince of Wales. In 1867 Alexander Muir composed *The Maple Leaf Forever*, and in 1868 maple leaves appeared on the coats of arms of Ontario and Quebec. To represent their nationality, Canadian soldiers in both world wars displayed the maple leaf. It gained ultimate sanction as a national symbol when it became the central element in the design of Canada's national flag, proclaimed in 1965. The maple leaf stamp was designed by Raymond Bellemare of Montreal.

The last stamp, with a value of 60 cents, depicts a street scene in an Ontario city. Previous stamps in the medium value series produced by Canada Post showed street scenes of a town on the prairies, a city in Quebec, and a city on the Atlantic coast. Tom Bjarnason of Toronto designed the new stamp with the delicate line work of the illustration in one-colour steel engraving on a background of three-colour lithography.



industry.

The judges also asked that two other young designers, Albert Shu of Vancouver and Tim Jocelyn of Toronto, be given special mention for their promise in the design field.

Miss Martin's collection — although not as trendy or eye-catching as some of the entries — was labelled by judge Keitha MacLean, editor of *Flare Magazine*, as the one that met the criteria of good, solid workmanship along with a lasting quality.

Miss Martin's trio of mustard-toned suede co-ordinates banded with buttery leather and her cherry-red suede coat dress won applause for its fine detail and attention to classical lines.

Mr. Shu, an active member of the Western Canadian Fashion Designers Association and a partner in the Fashion Workshop in Vancouver, showed a collection in black-and-white wool checks and series of caramel-toned silk day dresses concentrating on intricate detail.

Mr. Jocelyn, specialized in one-of-a-kind designs using his talent in multi-coloured embossed, inlaid, handcrafted and embroidered sculpture on jackets and dresses. He showed designs ranging from casual to evening wear.

Rum waste for fuel

A Nova Scotia distillery tested a system last summer that produces methane from waste molasses left over from rum production, reports Chris Wood in *Canadian Renewable Energy News*.

By next year an anaerobic digester, called Biothane, may turn a 27-million litre disposal problem for Acadian Distillers, into a considerable energy resource. The Biothane digester utilizes bacteria that turn molasses waste into methane.

The distillery, located in Bridgetown, was assisted by a federal-provincial energy agreement in a pilot program that successfully turned 909 litres a day of liquid molasses waste into methane.

The distillery owned by Standard Brands of Canada generated 113 650 litres of waste molasses every day during the summer months while making rum spirit. At present the waste is sprayed on fields as fertilizers.

The company is currently looking at the feasibility of using a \$600 000 full-scale digester that would feed methane directly into one of the distillery's two main boilers.