

Capital Philately

Incorporating PASTCARDS *and* Machinations.
Published by The Philatelic Society of Canberra Inc.

Inside this Issue:

Of Stamps and Errors,
Government and
Governors.

Australian Exhibition
Souvenirs - Part 2

Melbourne 2017 - Part 4

and more.





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CAPITAL PHILATELY

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Capital Philately

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July 2018 – Editorial

I have always wanted to be a Time Traveller. With a Philatelic hobby and an interest in Prehistory, what better excuses... However it seems that life in an Editorial role is also causing a time shift; so I am bringing this July issue out far later than intended. I do hope you agree it is worth the wait.

With the second part of Dingle Smiths's comprehensive look at Australian Exhibition Souvenirs and the finale of Frank Adamik's Postmarked History we see the technical classification framework into which all of the souvenirs fit. Looking at both the historical initial items and now the vast array from a single exhibition that has taken four instalments to share we can see how much fodder there now is to collect just one facet within this hobby.

While tracking down the illustrations for Michael Moore's article I came across the delightful Miniature that is the basis for the engravings shown within the text. It is interesting to see that changing the details from an existing image to fit the present, in time for an obituary, was an accepted practice, albeit far more time consuming than using photoshop today. I have included it on the Cover placed beside the erroneous stamp - see the story for full details.

I am really pleased to introduce what I hope will be an enduring feature of Capital Philately - Letters to the Editor. These stem from previous stories and nicely follow up by providing additional information. I hope to be able to share more in the future.

The plan now is to finish Volume 36 as fast as possible and get things back on task. As always, assistance is welcomed with contributions and an Assistant Editor would be wonderful.

I leave you with the inspirational words of Lance Corporal Jones (to also be found in the Machinations article) "Don't Panic! Don't Panic!"

LETTERS TO THE EDITOR

Dear Editor

Recently we had a visit from one of your club members, Duncan Morrison? Unfortunately he did not sign our visitor book so I hope I have remembered his name correctly. He left us a couple of back issues of your magazine which we have found very interesting.

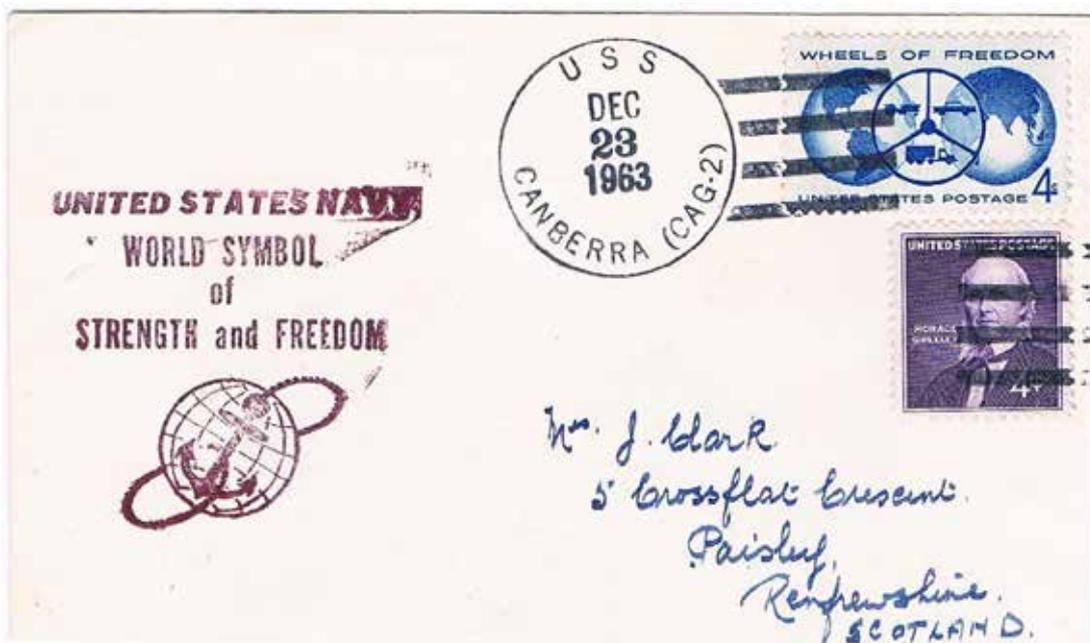
In the March 2017 issue you had an article about the 4 Canberra ships, I thought you might be interested to see the attached item I found on e-bay.

Regards

Rob McSweeney

Vice-President

Nanango Stamp Club



Royal Collection Trust
© Her Majesty Queen Elizabeth II 2018
Photographer: Ian Jones



The Golden Colour Error
3 Skilling Banco Yellow



H.M. King Carl XVI Gustaf of Sweden
Photographer: Anna-Lena Ahlström, royalcourt.se

WELCOME TO STOCKHOLMIA 2019

The International Celebration of the 150th Anniversary of The Royal Philatelic Society London

- The Royal Philatelic Society London, the oldest philatelic society in the world, was established in 1869 as The Philatelic Society, London. In 1896 HRH The Duke of York, son of King Edward VII, became President of the Society, an office he continued to hold until his accession to the throne as HM King George V in 1910. Permission to use the prefix Royal was granted by His Majesty King Edward VII in 1906. Following his accession King George V acted as its Patron, and in 1924 granted the Society permission to use the Royal Arms on its stationery and publications. The Royal philatelic tradition has been maintained and today the Society is honoured by the Patronage of Her Majesty The Queen. At STOCKHOLMIA 2019, a selection from The Royal Philatelic Collection, will be presented as part of Court of Honour.
- STOCKHOLMIA 2019 is an International Philatelic Exhibition with exhibits and displays from members of the Society from all over the world.
- With capacity of 2,100 frames, the exhibition is the largest Society exhibition ever held. In addition, more than 50 Trade Stand Holders, from 13 different countries are participating.
- His Majesty King Carl XVI Gustaf of Sweden has graciously agreed to be Patron of STOCKHOLMIA 2019 when it takes place at Stockholm Waterfront Congress Centre, Nils Ericsons Plan 4, Stockholm.
- One of the world's most famous postage stamps, The Golden Colour Error, 3 Skilling Banco Yellow, will be presented as part of the exhibition's Court of Honour.
- Tickets and all other registrations and bookings, including accommodation offers, are here-with presented in this Destination Offer.
- The exhibition opens for Early Birds with the Vernissage on 28 May at 3.00 pm, followed by five public days from 29 May until 2 June.

Tuesday	28 May 2019	3.00 pm. - 7.00 pm. Vernissage
Wednesday	29 May 2019	10.00 am. - 6.00 pm.
Thursday	30 May 2019	10.00 am. - 6.00 pm.
Friday	31 May 2019	10.00 am. - 6.00 pm.
Saturday	1 June 2019	10.00 am. - 5.00 pm.
Sunday	2 June 2019	10.00 am. - 3.00 pm.

The exhibition concepts, programme and progress are continuously presented online at www.stockholmia2019.se.

Come! All are invited

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29 MAY - 2 JUNE

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and Make Your Reservations for
the Birthday Party of a Lifetime

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RARITY
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AUSTRALIAN EXHIBITION SOUVENIRS: A GUIDE TO COLLECTING

Part 2: A classification of souvenir items

Dingle Smith

“Part 1: Literature and a classification of stamp exhibitions”, was published in Capital Philately Vol 36 No. 1 and provides a guide to the literature and an outline classification of the various types of philatelic events*¹. Part 2 presents a possible classification for the range of souvenir items produced and illustrates examples of each class. It also discusses the evolution of official post office postmarkers used in association with Australian philatelic events and the restrictions on the reproduction of officially issued postage stamps.

CLASSIFYING SOUVENIR ITEMS

Souvenir items produced at stamp shows present an ever-increasing range in part because the income from their sale provides an important contribution to the cost of staging a major show, especially those that require space for competitive exhibits. Normally such items were on sale to the public but commencing in the 1990s it has become the practice to produce additional items that are only available to those who elect to support major shows by subscribing to the ‘Supporter’s Club’ or as a ‘Patron’. In order to describe the range of souvenir items some form of classification is required. This is a difficult task but a provisional classification is listed below, although undoubtedly others would find additional categories.

1. **Envelopes** with the title of the show and its location and usually accompanied by the show logo and often with an appropriate illustration linked to the them. A sub-class is for envelopes linked to special show events, such as goat mail, flight covers etc.
2. **Postcards** with similar wording and illustrations to the envelopes
3. **Souvenir Sheets**
 - Postally valid miniature sheets, including stamps actually printed at the shows,
 - Impressions of stamps, including essays, rejected designs and the like,
 - Other illustrations associated with the show, themes or location.
4. **Stamps and other postally valid items** to which additional information related to the Show has been overprinted;
 - Gutters and margins on stamp sheets,
 - Stamped postal stationery items, ie. pre-stamped envelopes and postcards
 - Booklets,
 - PNC - Postal Numismatic Covers.
 - Personalised stamps with the information related to Shows.
5. **Australia Post Replica cards**, including the ‘black prints’.
6. **Labels** sometimes gummed and perforated, designed to be affixed to show advertising envelopes.
7. **Entry Tickets** sometimes rather mundane but can be in the form of souvenir sheet.
8. **Awards Dinner (‘Palmares’) items**. Some with stamps and/or commemorative postmark on the tickets and menus.
9. **Show catalogues**.
10. **Raffle Tickets**.
11. **NEI (‘Not Elsewhere Included’)** a somewhat bureaucratic term used on beer duty stamps, used here for items not included above! A possible item would be the bottles of port sold in ceramic containers at Melbourne 99, the labels of which were printed in three distinct colours.

¹ Figures in Part 2 commence at Figure 9, some references are made to Figures 1-8 in Part 1.

The interest and significance of many of the categories listed above is greatly enhanced by the addition of official Post Office postmarks. For example, show envelopes or postcards without the additional show postmarks are of limited interest and many of the other items are enhanced by the addition of show postmarks. Collections or exhibits based solely on official Post Office show cancels offer a fascinating challenge, the background to these is presented below.

Before discussing the individual classes, it is necessary to consider the role played by official commemorative postmarkers and the regulations that govern their use and the restrictions on overprinting and reproducing postage stamps

Dated Post Office Exhibition Postmarks

These are the most sought after souvenir items, they are provided by the postal authorities and confirm that date of use of covers, labels etc. The earliest use for a non-philatelic special event postmarker was for the International Exhibition held at the Garden Palace, Sydney in 1879, others followed for similar trade events held at various locations in Australia during the late nineteenth century. The earliest Australian philatelic exhibition postmarker was for Sydney 1905 and was used on the two days of the show, the 1st and 2nd December 1905. It is a circular date stamp for 'St James' Hall, Sydney NSW' with '5d Jubilee/1, 2 Dec 05' in the centre, (see Figure 5 in Part 1) for more detail see Hancock (1990). Next was a circular date stamp for Melbourne 1928; this included the words 'International Philatelic Exhibition Melbourne', see Figure 9. This was used with a variety of coloured inks. After this the post office produced specially designed commemorative datestamps for all the major shows in Australia. For the first (and only time?) at Melbourne 1934 a slogan meter mark was also used to cancel show material this was initially used on 9 November the second day of the show and continued until the last day, 17 November, illustrated in Figure 10. It was used with 1d, 2d and 3d values and the slogan reads 'Sixth/Australasian [sic] / Philatelic Exhibition/Melbourne.



Figure 9: Melbourne 1928.
The International Philatelic Exhibition.



Figure 10: Melbourne 1934.

The meter cancel for the 6th Australasian Philatelic Exhibition, Melbourne.

use green ink and red ink for the first and last days of the Exhibition, as many major exhibitions extended over several days other days were usually cancelled in black. There are variations on whether green or red was used for the first or last days of the exhibitions, the more usual style is green for the first day (to indicate 'go') and red for the last (to indicate 'end'), an example is shown in Figure 11. Over time different illustrated postmarks, each with a fixed date stamps, were often available for each day of the exhibition.

All Australian post office commemorative postmarkers are illustrated and described in Eury and Woolley (2005). The index to this publication is an invaluable guide to those postmarkers associated with stamp shows. Where known there is also information on the number of covers serviced. The postmarkers were normally only used to cancel official postage stamps and were always applied by post office staff. Initially the postmarks were applied using black ink but it became the fashion to



Figure 11: Tamworth 1992.

First Day cancel in green, last day in red, PEELPEX 1992.

providing the name of the Exhibition and the date but from the mid-1930s until about 1950 it was the fashion to use hexagonal date stamps. In more recent years the quality of the illustrations incorporated into the designs has become very much more detailed. Collectors of exhibition material owe special thanks to the Australian postal authorities for supplying and servicing these special cancellers for a period of over a hundred years. This is a service provided to exhibition organisers that has always been free of any charge although at Brisbane 1936 the postmarker was free of charge the exhibition paid for a post office official to attend the actual event.

Control of the official exhibition postmarkers was always restricted to post office staff and such postmarks had to be applied to cancel officially produced postage stamps although occasionally this regulation was not followed. For many years low value postage stamps (usually the lowest obtainable) were often affixed to a variety of show items in order to have them cancelled with the official show postmarkers. At a date in the 1990s this was changed so that the show cancellers were restricted to use with stamps that corresponded to the normal letter rate.

Postage stamps Overprinting and Reproduction

Postal authorities from an early date were concerned with the use of fraudulent stamps and this extended to any unofficial overprinting of postage stamps. There were also controls on the reproduction of postage stamps either current or of earlier issues. This was strictly enforced and reproductions of postage stamps either in black and white or in colour were required to be 'defaced'. This was normally done by applying a part circle to the illustration of the stamps. This system was observed in most earlier reproductions of postage stamps, current or otherwise, used by show organisers to produce minisheets, entry tickets and the like. In more recent years these restrictions seem to have been relaxed and the official Australia Post 'Stamp Bulletin' no longer 'defaces' in any way the stamps it uses as illustrations including those for forthcoming issues. Particularly striking are the 'defaced' stamps used to advertise WAPEX 84, held in Perth. An example of this used mint 1c Australian Antarctic Territories stamps, issued by Australia Post, to form a small miniature sheet of a single stamp by blacking out the surrounding stamps and guillotining the sheet to form a small miniature sheet, see Figure 12. It



Figure 12: Perth 1984.

Miniature sheet with obliterate stamps, WAPEX 1984.

is unlikely that this meet with the approval of the post office authorities. As described below officially produced miniature sheets were, certainly after the 1980s, often used by show organisers with printed show logos etc. on the miniature sheets but not over the stamps, this form of use was acceptable to Australia Post. The same applied

to printing in the margins or gutters of sheets of stamps or to various items of stamped postal stationery, always provided that such markings did not deface the actual stamp impressions.

There is some confusion as on rare occasions the postal authorities themselves applied printing to the blank spaces on miniature sheets. These details are most easily checked using the Brusden-White 'Australian Commonwealth Specialists' Catalogues'. For example, the official 1993 Dinosaurs minisheet was overprinted by Australia Post with 'Sydney Stamp and Coin Fair 15-17 October 1993'. Australia Post also produced an official miniature sheet for Ausipex 84 and for later international shows. A further complication is that in more recent years Australia Post will undertake the actual printing, for which there is a charge, of additional show information on the blank sections of miniature sheets and other postal items; tasks previously undertaken by local printers on behalf of show organisers. A sub-category of such Australia Post overprinting relates to items officially overprinted with show information but used at various overseas international shows at which Australia Post had a stand.

SOUVENIR ITEMS

To provide detailed descriptions of the individual classes of show souvenirs given above is an immense task and the comments below are limited to indicating when different styles of souvenir were first introduced and some of their salient features.

Classes 1 & 2, Envelopes & Postcards

Envelopes and post cards complete with show cancellations are among the most commonly collected items. The first use of such items was for the 1905 Sydney exhibition and was a splendidly illustrated post card some with printed messages on the reverse. These cards, as is often the case for show envelopes, were also used for pre-show advertising and therefore are not cancelled with the special show postmarks produced by the postal authorities which were only available for the show dates. Sydney cards that were surplus to the actual show requirement were used long after the event for general correspondence. Earlier a card with a stamp illustration was issued for the non-competitive Sydney show of 1900. This was produced by local dealer Smyth and Nicolle to advertise the show and presumably sent to their clients. The first envelope with details of an exhibition was for the International Philatelic Exhibition held in Melbourne in Oct. 1928. This were produced by Fred Hagen, a well-known Sydney dealer and exhibitor. It seems likely that these were sent by Hagen to his clients as an advertising item, the covers were postmarked with the Melbourne show canceller in red with a 3d Kookaburra stamp. Other dealers at the show, namely W. Ackland and S. Orlo-Smith, both Melbourne-based, used similar advertising cards and envelopes some with the exhibition postmark. Progressively virtually all philatelic exhibitions produced illustrated show covers, many with a range of such items and on occasion one for each day of the show. In contrast illustrated show picture postcards are much less common although as the Picture Post Card Class becomes more popular they are have started to reappear. Figure 13 shows an 18c postal stationery card with a related cancel for the 1980 Canberra Show.

A sub-class of show covers relates to special events staged during the course of the show for which additional covers were produced. Examples from the Canberra shows between 1982 and 1992 were for goat and pony mail, in 1984 and 1986, and balloon mail in 1988 and again in 1992. Illustrated covers associated with airmail events often form a popular theme.



Figure 13: Canberra 1980.

Pre-stamped post card with show postmark, First National Philatelic Convention, Canberra 1982, text inverted!

Class 3, Souvenir Sheets

The first postally valid miniature sheet produced in Australia featured a block of four of the 3d Kookaburra stamp, see Figure 14. Specifically designed for the Melbourne show and first issued on 29 May 1928, the opening day, sheets of the stamps were also printed and perforated at the show. These items either as single stamps or of the whole miniature sheet on cover complete with the show postmarkers are prized souvenir items. A total of 90,000 of the miniature sheet are reputed to have sold at the Show. It was many years before Australia Post again printed miniature sheets, the next was for the Captain Cook Bicentenary, issued in April 1970 on gummed imperforate sheets. Some 50,000 of these sheets were made available by the postal authorities to the organisers of ANPEX Sydney 1970 who overprinted them in the white margins of the design with show information as in Figure 15. This was followed by the miniature sheet for National Stamp Week in 1976, and for National Stamp Week 1978 a sheet commemorating the 1928 Kookaburra sheet. Progressively miniature sheets have become popular Australia Post items and these were often overprinted with logos and information by the organisers of stamp shows and placed on sale to the public, sometimes with other copies overprinted in a different colour for use for Supporters' Clubs.



Figure 14: Melbourne 1928.

The first Australian miniature sheet, Melbourne 1928.

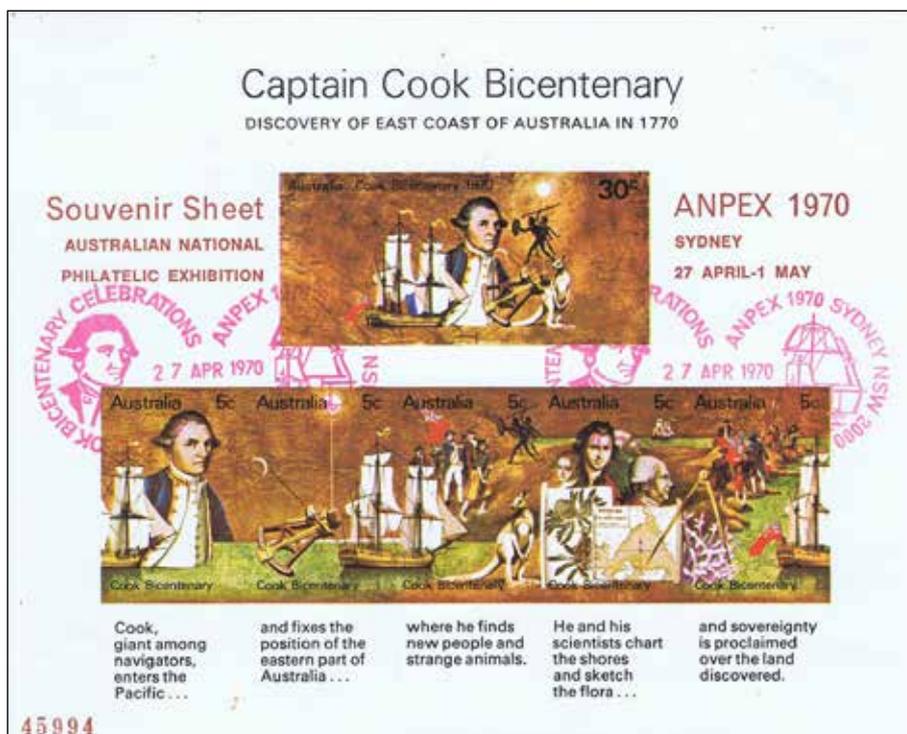


Figure 15: Sydney 1970.

. Captain Cook Bicentennial sheet, Overprinted for ANPEX, Sydney 1970.

below). A list of similar souvenir sheets printed at post-1984 shows is given in Walker (2015, pp. 76-80).

Class 4, Stamps

The regulations concerning the overprinting of postage stamps and miniature sheets are outlined above. Over the years show organisers have shown ingenuity in working around these regulations in order to employ postal items to provide saleable souvenir items. The innovations include printing show logos and the like in the margins and gutter margins of stamp sheets. An example of the use of the gutter margin was at NATSTAMP 94 in Canberra.

However official postal stationery items, especially pre-stamped envelopes, are a major category especially when the stamp illustration fits the theme of the show.

Australia Post ceased the production of stamp booklets in May 1973 but with their re-appearance in 1982 the booklet covers provide an opportunity to use such items as souvenirs. The same applied when the Postal Numismatic Covers (PNC) were introduced in the early 2000s. Shows sometimes feature new styles of Post Office stamps on souvenir sheets. For example, the introduction of Framas in 1984 and Counter Printed stamps in 1993.

Special mention must be made of Personalised Stamps Sheets, a world-first introduced by Australia Post in Melbourne at Australia 99, an example postmarked for the first day of issue is shown in Figure 16. These have provided a variety of sheet sized souvenirs, an example was for Canberra Stamps 2000, the second occasion that the facilities to produce such sheets were available at a stamp exhibition, the sheets featured stamp designs related to Canberra. Australia Post in 2002 also produced a limited number of sheets with each stamp showing the presentation of the Ed Druce Memorial Award to the winning Western Australia team of the inaugural Australasian Team Challenge held at Canberra Stampshow 2002. The 'space' associated with individual personalised stamps has become a fruitful field for the designers of show souvenirs.

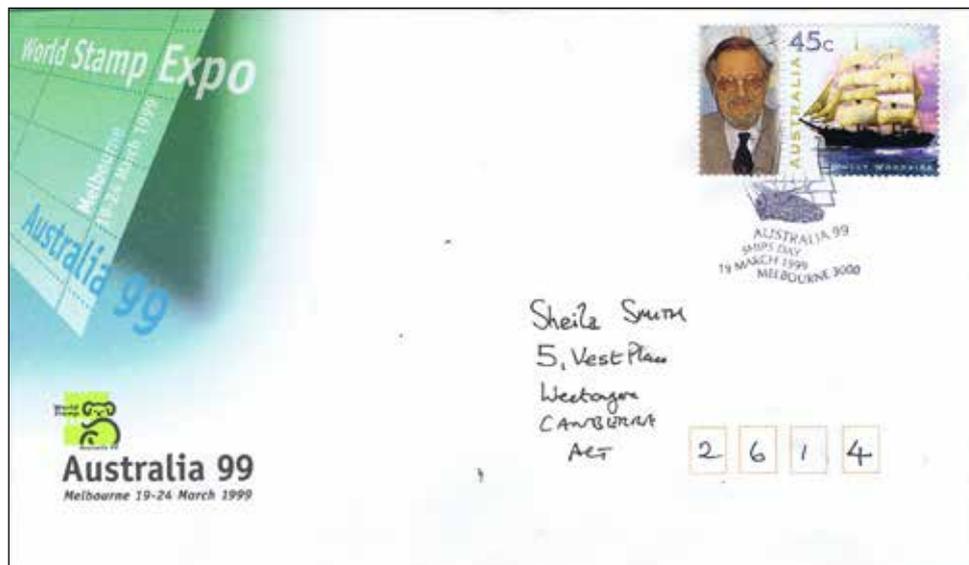


Figure 16: Melbourne 1999.

A personal, personalised stamp; first day of issue, Australia 99, Melbourne.

Class 5, Replica Cards

The first two Replica Cards were issued for AUSIPEX 84 and the last card (no.50) in 2015. The initial AUSIPEX card was issued in March 1984 and featured the unissued 2d and 1/- stamps of 1914, the second the 2d, 3d and 1/- Centenary of Victoria issue of 1934 was employed as an insert in the AUSIPEX catalogue with others available for purchase. A comprehensive account by Walker (2015) illustrates all the replica cards and describes all aspects of their production and use. All of these were produced by Australia Post in concert with the APF. The money raised from the sales was used to promote philately and especially competitive Stamp Exhibitions. An unusual aspect of these cards is the Australia Post statement that:

'... stamp replica cards are philatelic souvenirs and have no postal validity. Consequently, no first day of postmarking or any other type of postmarking will be permitted'.

Many of the issued cards were made available to the organisers of APF approved shows and Walker illustrates limited examples of replica cards that were, notwithstanding the regulations, postmarked with Australia Post commemoratives handstamps.

The official cards were exquisitely printed in colour but for many years mystery surrounded the issue of the so called 'black prints' which were devoid of colour. The first of these was for the 'Australian War Memorial Canberra' (card no. 36) featuring the 1958 stamp issue, illustrated in Figure 17. These were produced to coincide with the Canberra NATSTAMP 98 exhibition and the exhibition Committee asked Australia Post to provide black prints, thought to be for a total of 200 cards. The cards were printed and used at NATSTAMP as part of the

supporter's pack and for other presentation purposes. When the order for the next batch of replica cards was received by Australia Post they assumed that the supply of 200 black prints was part of the overall deal and black prints were produced for every replica card thereafter. The numbers of black prints for each issue is given in Walker (2015), these varied slightly but were usually close to 200. Their use was generally limited to 'thank you' cards for volunteers at various exhibitions and occasionally for supporter's packs. An exception is that only 100 copies of the black prints for the 50th and last card were produced and these were distributed to those purchasing the Walker monograph published by the APF. The replica cards and associated black prints present a distinctive class of Australian show souvenirs.

Class 6, Labels

Labels were usually designed to advertise forthcoming shows and were affixed to envelopes posted before or at the exhibition. The labels vary in size, often close to the size used for larger official postage stamps. Many of the labels were issued in perforated and gummed sheets often in a variety of colours. Later it became the fashion to print a limited number of imperforate sheets with a restricted circulation, for example for members of show committees.

The first labels were issued for the First Australasian Philatelic Exhibition at Sydney 1911. The design was of an allegorical female figure with the labels in sheets of 20 (5 x 4), neatly perforated, gummed and in four colours, namely red, green, light and dark blue. At this time there were no official exhibition covers and used examples, which are rare, are usually cancelled with a Sydney roller postmark.

The next issue of labels was at the Fifth Australasian Philatelic Exhibition, Sydney 1932. These were in sheets of 24 (4 x 6) perforated and gummed, printed either in red or blue and featured the newly completed Sydney Harbour Bridge. Hall (2007) reports that '... the Post Office banned the use of these souvenir labels on any postal article as they looked too much like a stamp'. It is true that the size and design of the label are similar to the official 1932 Bridge set, see Figure 18 (centre). The show committee then used the labels affixed to cards that invited visitors to attend the show. After this date labels were printed in a style that would not be easily confused with official postage stamps.



Figure 18: Stamps Labels, Sydney 1932 and Melbourne 1950.

Progressively it became normal practice for major competitive shows to produce printed advertising labels. These include Melbourne 1934 (in sheets of six with bi-colour printing), Melbourne 1935 for the first competitive Postal Stationery exhibition (a red 'letter box') at Adelaide 1936 for the first competitive Airmail exhibition in Melbourne. The last in sheets of four in red, green, brown or blue are especially attractive. Labels continued to be produced for post-WW2 shows. For Newcastle 1947 the label, featuring Nobby's Head was produced as a minisheet small enough to be added to show covers. Melbourne 1950 issued both small labels

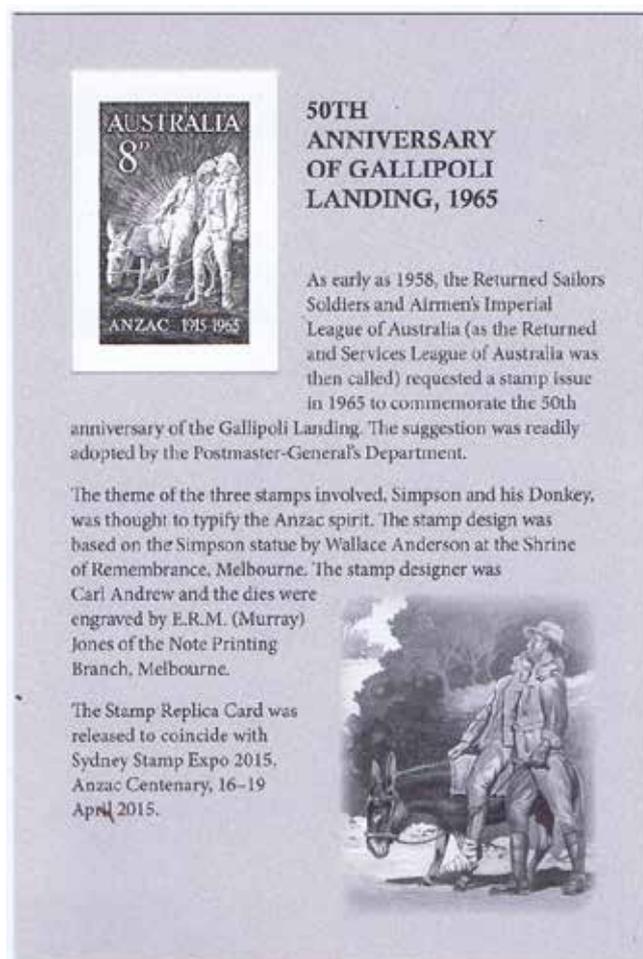


Figure 17: The Last Replica Card, No. 50. 100 copies produced in 2015.

and a larger 'poster stamp' with a view of the Town Hall, the latter perforated and gummed in either blue or red-brown sheets, see Figure 18. Some of the smaller labels were overprinted for use at Adelaide 1951.

As time progressed the use of such labels declined in part replaced by increases in the use of illustrated show envelopes. It is notable that the quality of design, printing and overall production of many of the early issues is of a high standard. Many of the labels are relatively easy to obtain in mint condition but examples used on dated covers either used before the show for advertising or at the show itself are much less common.

Class 7, Entry Tickets

Information for the pre-1947 shows is largely based on Hall (2007). Few of the early shows had an admission charge and therefore there was no requirement for entry tickets; complicated as invitation cards were often sent prior to the event, for example the 1905 cards described in Class 3 above. The first show that is known to have had an entry charge, 1/- for adults, was Melbourne 1934 followed by Melbourne 1937 at 1/1d (includes a 1d tax). The Port Adelaide one day non-competitive show on 5 August 1943, the only show of its kind during WW2, also had a 1/- entry charge in aid of the Red Cross Prisoner of War Fund. Examples of entry tickets for many of these earlier shows have not been recorded.



Figure 19: Melbourne 2013.

Season ticket for Australia 2013 on postal stationery card.

Post-WW2 most competitive exhibitions charged a modest entry fee. In some instances, the tickets were of a rather mundane design but others were combined with well-designed and printed souvenir cards, sometimes in a different colour for each day, for example ANPEX 82 in Brisbane. Progressively separate season tickets were available sometimes linked to Supporters Club membership. Others provided more collectable items such as the entry ticket for Aeropex 88 held in Adelaide which was a commemorative card, with two 3c stamps and postmarked in December 1987 for a flight from Parafield to West Beach. The 'Season Pass' for Australia 2013, the FIP world show held at Melbourne, was printed on an Australia pre-stamped airmail postcard, an example is shown in Figure 19. This could later be used for postage and some of the excess stock was used in 2018 as an order form for the new APF publication 'Arthur Gray Booklets Exhibit' launched at Canberra Stampshow 2018.

Class 8, Awards Dinners

There is a long history of dinners held in conjunction with both major competitive and non-competitive shows. For the former these often include the award of medals and prizes to exhibitors, an event for which the term 'Palmares' is sometimes used. This follows the nomenclature and practice used in Europe although in this article the term 'Awards Dinner' is preferred. Again Hall (2007) is the key reference for the earlier shows although for some of these there is no specific mention of an exhibition dinner.

The first mention is for Sydney 1911 which refers to a 'Banquet for Visiting Delegates'. At Melbourne 1921 Hall illustrates a menu for the 'Official Dinner'. This is a delightful document arranged as a 'catalogue' with appropriate descriptions of the courses, for example '...lamb cutlets, perf. 10 but not mint color reddish-brown, pale to dark'. The menu is signed by some 30 philatelists who attended. Although few other menus attempt this humorous style the addition of signatures of at least some of those attending continues to the present day. The 'Dinner for Visiting Delegates' at Melbourne 1928 is also illustrated by Hall (p.55, 2007) again with many signatures. It is likely that other pre-WW2 shows hosted similar events with menus often incorporating facsimiles of appropriate postage stamps.

With the formation of a national body and the adoption of FIP class and judging procedures in the early 1980s all competitive shows included an awards dinner together with appropriately designed menu with many including commemorative show postmarks, Figure 20 is the menu at the National Show, Melbourne 1996. At the dinner the awards list is circulated and on occasion these also have appropriate illustrations. There is a trend for the actual dinner tickets to be in the form of a souvenir sheet. There is no doubt that the menus, awards lists and dinner tickets form a distinctive class of souvenir items.

Class 9, Catalogues

The first exhibition catalogues were produced for Sydney 1900, a non-competitive show. Since then they have been available at all major competitive shows and often for the larger non-competitive events. For visitors interested in viewing the exhibits they are 'a must have' as they provide a guide to 'frame' numbers and brief descriptions of each exhibit. In addition, catalogues give the program and background detail of the show often related to the philatelic history of the State hosting the event; the adverts from dealers also make fascinating reading.

The first catalogue for the Sydney 1900 was free but over time a modest charge, pre-1966 often 6d or 1/-, was usually made although exhibitors usually received a free copy. Collections of early catalogues provide an excellent guide to the development of our hobby over the last 100 years. In contrast to other souvenir items, catalogues are rarely cancelled with stamps and commemorative postmarks.

Over time Australian catalogues, especially those associated with international events, have increased in size and sometimes exceed 100 pages. Likely the largest with over 230 pages was for Olymphillex 2000, held in conjunction with the Sydney 2000 Olympic Games. In part this is because it is bi-lingual, in English and French, and describes non-philatelic items such as numismatics associated with the Olympics.

Class 10, Raffle Tickets

Although many shows incorporate a raffle or lucky door prize during the course of the show the tickets rarely provide attractive souvenir items. A pre-event raffle for Sydpex 88 offered ten prizes of material donated by Australia Post. There were difficulties in obtaining the necessary lottery approval in New South Wales and the Philatelic Society of Canberra offered to validate the lottery (raffle) under ACT legislation. The tickets were printed in perforated, un gummed sheets of ten, each showing one of the prizes. The bulk of the tickets were sold in New South Wales by the organisers of Sydpex 88.

Class 11, Not Elsewhere Included

This class offers the opportunity for collector of souvenir items to list items not covered by Classes 1-10. A possible example are the ceramic jugs of port sold at the Melbourne 1989. These were available in three colours!

The classification does not include material associated with the actual exhibitors at shows such as certificates and medals. This is because such items are not available to the public. The classes of souvenir times outlined Volume 36, No. 2.

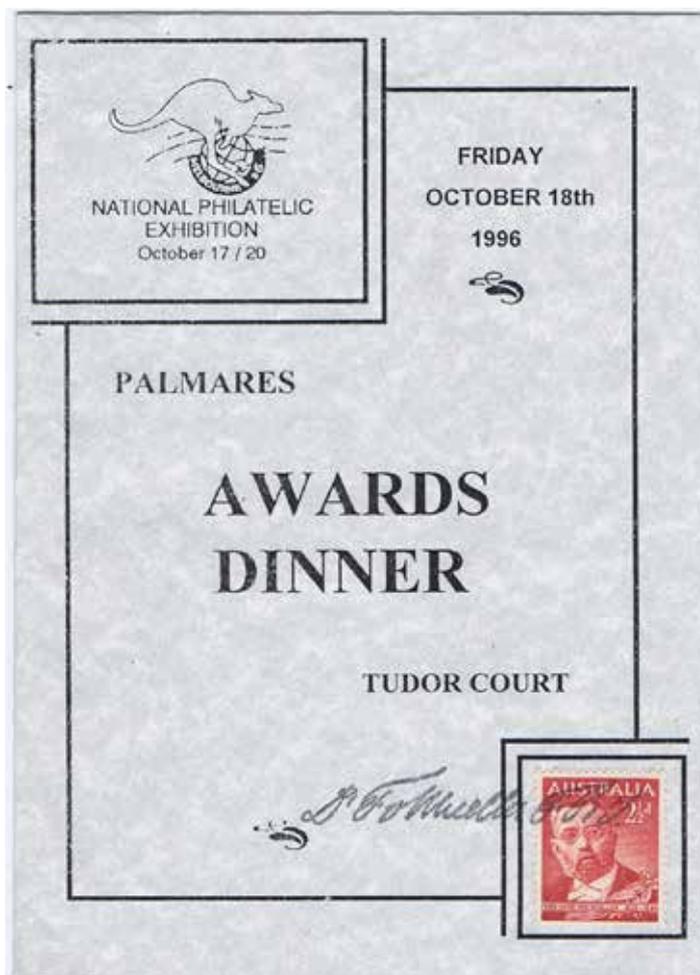


Figure 20: Melbourne 1996.

The Palmares Award Dinner, Melbourne 1996.

above were all on sale to the general public although for many of the post-WW2 competitive shows it became the practice to limit some of the souvenirs to those joining Supporter or Patron Clubs. Many of the souvenirs are enhanced if they are cancelled with the show postmarkers in part because some the items remained on sale for many years after the actual show. Signatures of those associated with the design, opening the show etc. are interesting additions and for some souvenirs items essays and original artwork are also available.

CONCLUSION

Perhaps surprisingly published accounts do not appear to have attempted to classify the actual souvenirs. It would seem unlikely that any individual would attempt to acquire a fully comprehensive range of such material. However, many of the individual classes of material provide ample opportunity and challenge for the collector.

Acknowledgement

The author would like to thank Elspeth Bodley, Andrew Alwast and Peter Kowald for the loan of some of the items used as illustrations.

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For Society members a review of Canberra Stampshows 1980-2010 is given in:

- Smith DI, 2010. 1980-2010 – Exhibiting, Innovation & Reminiscences. *Capital Philately*, v.28. nos. 1-2, pp. 11-19

Canberra Covered Number 6: Of Stamps and Errors, Government and Governors

Michael Moore

This is the sixth article in my series of articles about Canberra and its region, suggested by philatelic materials, especially covers. This variation on the theme perhaps draws a long bow about Canberra's 'region'. However, all aspects of Australian government are a central concern of (indeed the reason for the existence of) Canberra. But we begin at a tangent, elaborating an issue raised in a recent issue of this journal.

DESIGN ERRORS 1 –THE ‘NEWCASTLE STAMPS’

In his article ‘...Jabiru – A Design Error’ (*Capital Philately*, Vol 35, No 3, pp. 17 f.) Ian McMahon mentions a design error in the twopence halfpenny stamp of the series commemorating the 150th anniversary of the European ‘discovery’ of the Hunter River. Figure 1 shows a First Day Cover for the Newcastle stamps. The text on the 2½d stamp indicates ‘Lieut John Shortland RN’. However, the image is of his father.

The error is so famous (infamous?) that even the Australian Dictionary of Biography, which usually confines itself to rather ‘dry’ factual accounts, records of the father, ‘Shortland has been confused with his more famous son, John ... when the postal department issued a stamp which showed the face of the father instead of the son’.

The Shortlands, Father and Son

John Shortland (1739 – 1803) was from a seafaring family and became a midshipman at age 16. As a Lieutenant, he is best known (in Australia) for having command of the Masters of the six convict transports of the First Fleet, including preparing them for the voyage. In 1788 he commanded an advance squadron which was the first to reach Botany Bay. He was promoted Commander (the rank below Captain) in 1790. His portrait is shown as Figure 2, obviously the source for the stamp image. This portrait is now in the National Portrait Gallery, Canberra.

John Shortland (1769 – 1810), led a briefer life, mortally wounded in a battle with superior French forces in the Caribbean and buried with full military honours at Guadeloupe. This John joined the navy as a midshipman at age 12! His father arranged for him to sail with the First Fleet as Master’s Mate on the *Sirius*. He returned to England in 1793, was promoted Lieutenant and returned with the second Governor, John Hunter, in 1794.



Figure 1.

On 9 September 1797, in pursuit of some escaped convicts, Shortland entered the Hunter River, which he named for the Governor, made a chart of the river/harbour and collected samples of coal. He briefly tried the life of a settler but returned to England and active service in 1800. After many actions against the French in the Mediterranean and off West Africa, in 1805 he was promoted Captain (a high naval rank equivalent to 'full' Colonel in the army). An image of Captain Shortland is shown as Figure 3. This portrait, reproduced in the internet site of the Australian Dictionary of Biography, is in the State Library of New South Wales.

These scant details of the exploits of the Shortlands, particularly in early 'Australia', must here suffice, but may prompt readers to their own further enquiries.

Another Newcastle Error?

In August 1980, *Stamp News* published an article, 'Design Errors in Australian Stamps' (pp. 168 f.) by Martin Smith who was interested in forming a world collectors' group for stamp design errors. Having dealt with the Shortland error, Smith wrote, 'the 5½ d clearly has a jib stay missing from the rear crane'. This is difficult to see on the cover at Figure 1 but many readers might have a mint copy of the stamp and a magnifying glass to hand.



With such aids I can see four cranes in the line, but I assume Smith refers to the second. I am no expert on cranes, but this second does seem to lack some cable or device to counter balance the load.

This cover itself is worthy of comment for a number of reasons,

First, it is one of the, now very rare, Philatelic Society of Canberra FDCs. These were detailed in an article of that name, again by Ian McMahan, in *Capital Philately*, Vol 23, No 2, 2004. Its use for the Newcastle stamps has not previously been illustrated. Second, it has been prepared by, and self addressed to, S H Sheard.

S H (Saville) Sheard (1880 – 1949) was elected President of the Queensland Philatelic Society at its first meeting in 1921. Apart from one three year break he held that office until his death. Until that time, he was probably Australia's foremost collector of diverse philatelic items including covers (first day, commemorative, air mail), postal stationery and postal labels of all sorts. He was prominent at most Australian philatelic exhibitions as an Executive and exhibitor, and well known to leading members of the Philatelic Society of Canberra. From them he probably acquired a stock of mint examples of these illustrated envelopes. (See 'Obituary', from *The Australian Stamp Journal*, April, 1949, in Michael Moore, 'Saville H Sheard, Cover Collector', *The Cover Collector*, No 5, July 2004, pp. 23 ff.)



Figure 2.

Lieutenant Shortland, 1789

by S Shelley (artist) and W Sherwin (engraver)

engraving (sheet: 28.1 x 20.3 cm, plate-mark: 25.0 x 19.0 cm, image: 9.2 x 7.2 cm)

*Collection: National Portrait Gallery, Canberra,
Purchased 2010*

Accession number: 2010.58



Figure 3.

Captain John Shortland, 1810

This print is based on a miniature also in the National Maritime Museum, London (MNT0089). It originally accompanied a memoir of Shortland published in the 'Naval Chronicle' for 1810, just after his death. The engraver has here added the left epaulette, since Shortland was a senior captain by the time he died of wounds at Basseterre in the West Indies in January 1810.

Date made: 31 July 1810

Artist/Maker: Gold, Joyce & Cook, Henry R.

Field, Robert (original Miniature)

Credit: National Maritime Museum, Greenwich, London

DESIGN ERRORS 2 – LA TROBE STAMP

On 2 July 1951, Australia Post issued se-tenant, 3d stamps commemorating the centenaries of the discovery of gold in New South Wales and responsible government in Victoria. A First Day Cover for the stamp issue is shown as Figure 4. Martin Smith, in his 'Design Errors ...' article, was suitably scathing:

Errors of detail people may quibble over but ... the stamp issued in 1951 for the centenary of "Responsible Government in Victoria" is hard to explain away. It was the wrong date, for this event did not occur until 1856.

Responsible Government – Britain

It is difficult, nowadays, to understand the importance of 'responsible government' to colonial political reformers of the nineteenth century. The term itself is not easy to define, and specific constitutional provisions for it are obscure, for it depends at least as much on British historical precedent as on British or colonial legislation.

In England, then Britain, over seven hundred years, various councils and parliaments, of increasingly wide representation, had striven for the right to advise the monarch. By the late 1700s such a practice had become widely accepted: Leading politicians, who were members of either the Commons or the Lords, and who could reliably deliver majority support for monies spent and bills proposed, formally advised the monarch. But this was nowhere stated in law – It had become the practice of the 'Westminster System'.

NSW and Victoria

New South Wales, having begun as a gaol, lacked the rights acquired by citizens in Britain. As the proportion, wealth and influence of free 'men' grew, colonists demanded their British political rights. The 'Australian Constitutions Act (No. 1)', 1842 gave NSW a partly representative Legislative Council.

The Port Phillip District had been placed under the control of a Superintendent, answerable to the NSW Governor, in 1840. The 'Australian Constitutions Act (No. 2)' 1850, allowed for the separation of the colony of Victoria. This separation became official on 1 July 1851 with the formation of the Victorian Legislative Council with a similar franchise to that of NSW. Both colonies were given power to devise their own constitutions for approval by Britain.

The Victorian Constitution Act was adopted by the British Parliament as a Schedule to a previous Imperial Act. It received Royal Assent in July 1855 and came into effect in October 1856.

The concept of ‘responsible government’ in the resulting colonial constitutions was still rather obliquely described. In short, various of the Governor’s main officials such as the Colonial Secretary, the Colonial Treasurer, the Attorney General and the Auditor General, appointed by Britain and (unlike all other members of the parliaments) paid, would be released, ‘on political grounds’, if they lost the confidence of the parliaments. Initially, in Victoria, at least four of these officers with official duties were to be members of the legislature.

It was still the role of the Governor to ‘govern’ the colony and hence responsible government was based more on British precedent than on formal law. Over time, political parties were established and the Governor’s officials became Ministers, responsible to the legislature, and on whose advice he (eventually, or she) acted. This was Australia’s version of the Westminster system.



Figure 4 (above) and 5 (right).

Figure 4 (above) is an FDC designed and published by Peter Stalley of ‘Wide World’ stamps, Adelaide. It is notable that it does not repeat the error of the ‘Victoria’ stamp. It states instead, and correctly, that the occasion was the centenary of the ‘Establishment of the State of Victoria’.

I am not aware of whether the postal authority publicly admitted the mistake in the 1951 stamp. However, the historical error was righted with the issuing, in 1956, of a centenary anniversary stamp for the actual achievement of Responsible Government in NSW, Victoria and Tasmania. Figure 5 is an FDC for this stamp, published by Mappin and Curran of Melbourne.

(Van Diemen’s Land officially became Tasmania and its Constitution Act came into force at the same time as those of Victoria and NSW [October 1856], although the Imperial legal processes had been less protracted.)

La Trobe

Charles Joseph La Trobe (1801 – 1875) was appointed Superintendent of the Port Phillip District in 1839. On separation in 1851 he became the first Lieutenant- Governor of Victoria. (During the colonial period the Governor of NSW had that title. All other colonies’ governors were styled Lieutenant-Governors.) An image of La Trobe is shown as Figure 6. This portrait, one of many done of La Trobe, is reproduced in the internet site of the Australian Dictionary of Biography.

There is almost certainly a further error in the 3d La Trobe stamp. His name is spelled, although all in capital letters, as one word, ‘LATROBE’. La Trobe had proud French Huguenot heritage, was often associated with the French speaking area of Switzerland, marrying two French speaking sisters (the second when he and she were both widowed) and wrote a book about alpine life in Switzerland. He did have English relatives called Latrobe and sometimes used the single word. But his true name, and certainly his gubernatorial (what a word!) name was La Trobe.

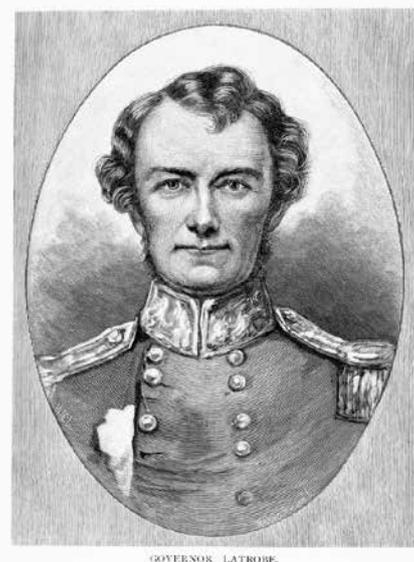


Figure 6.

Charles La Trobe, by W. A. Hirschmann, 1851

State Library of Victoria,
H38849/2330

This correct spelling is reflected in many historical naming/spelling conventions. There are scores of thoroughfares and other places of interest in Victoria (and Tasmania) named 'Latrobe'. But, for example, the major road in central Melbourne from Victoria Harbour to Carlton Gardens is La Trobe Street. Similarly La Trobe University, the Federal Electorate of La Trobe and, of course, La Trobe's Cottage, now in The King's Domain, Melbourne, moved and rebuilt, but still containing prefabricated sections brought by La Trobe from England.

Whose Errors?

This article is not intended as a type of 'witch hunt'. However the source of such errors is a legitimate philatelic concern. Sadly the designer and engraver of the 2½d Shortland and the 3d Responsible Government stamps discussed was the doyen of Australian stamp designers, F D Manley.

Frank Davies Manley (1894 – 1976) was recruited to the Commonwealth Bank Note Printing Branch in Melbourne in 1929. From then until 1960 he designed and engraved over 90 stamps and engraved and assisted in designing many more. Manley made very few stamp errors. Perhaps the 1951 error was partly due to a measure of both philatelic haste and the political situation.

The year 1951 was the 50th anniversary of Australian Federation. Manley was both the designer and engraver of all four of the commemorative stamps for issue on 1 May 1951. The two, three pence stamps were in the 'new' se-tenant format (attempted only once before) and the 5½d and 1/6d were amongst the most complex until then attempted. A Wide World FDC showing these stamps is at Figure 7. The Gold/Responsible Government pair were due for release only two months later.



Figure 7.

The political situation might well have caused all concerned with government to ponder on the nature of the Westminster System in Australia. On 9 March 1951, the High Court found the Communist Party Dissolution Act to be unconstitutional. There was a double dissolution election on 28 April 1951, occasioned by the Senate failing twice to pass a Commonwealth Bank Bill. Then on 22 September 1951 a Referendum to change the Constitution to enable the banning of the Communist Party of Australia was put to the people, and failed.

The Postmaster-General

A further person had ultimate authority for stamp designs. This, of course was the Postmaster-General. This office was held in both the 4th and 5th Menzies Ministries (December 1949 to May '51 and May '51 to July '54) by Hubert Lawrence (Larry) Anthony, the Country Party Member for Richmond.

Larry Anthony was well known to take an interest in stamp subjects, for example favouring stamps showing rural themes. Having been a Member of the House of Representatives since 1937 he really should have known that the Australian colonies did not achieve responsible government until 1856.

Capital Philately

H L Anthony was the first in the Anthony 'dynasty', son John Douglas (Doug) and grandson Lawrence James (Larry), all Members for Richmond. His championing of rural themed stamps may be seen in the 'Produce Food' and 'Young Farmers Clubs' issues of 1953. First Day Covers showing examples of these stamps are illustrated as Figures 8 and 9 and may conclude this wide ranging account of philately and politics.

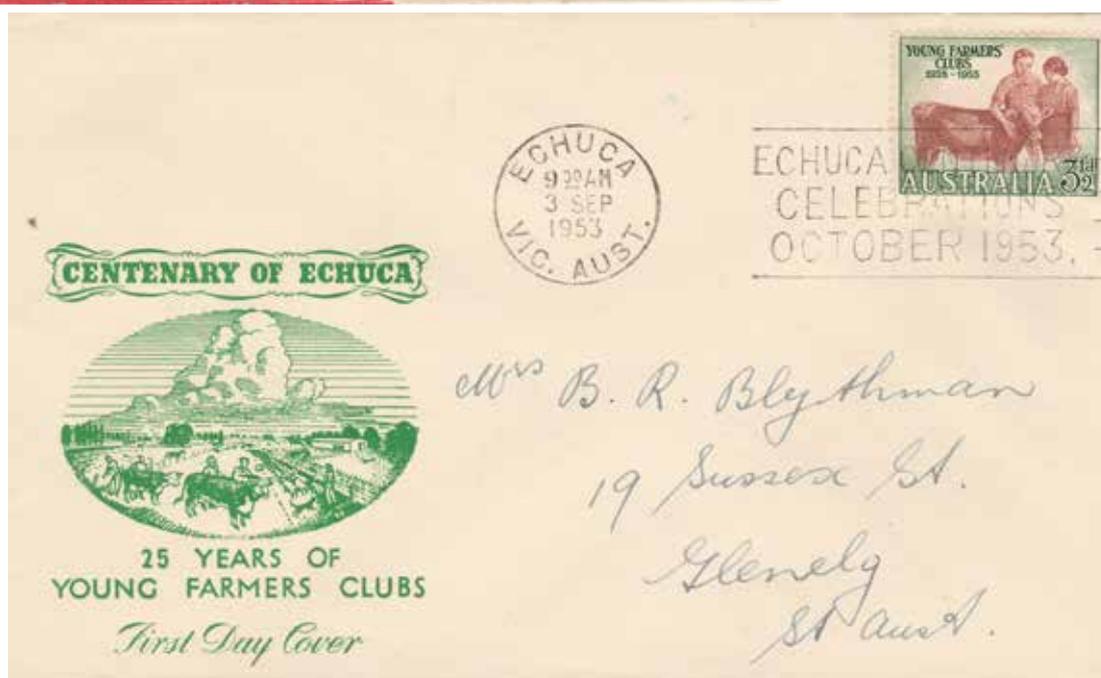


Figure 8.

*Produce Food
First Day Cover*

Figure 9.

*Young Farmers Clubs
First Day Cover*



Notes

Philatelic sources and the derivations of the three portraits illustrated are cited in the text.

Australian Dictionary of Biography, MUP, Vol. 2, 1967 (entries on La Trobe and both Shortlands).

Lumb R D, *The Constitutions of the Australian States*, UQP, 1965.

McMinn W G, *A Constitutional History of Australia*, OUP, 1979.

The FDC at Figure 8 was published by the Hunter Stamp Company of Newcastle, NSW.

POSTMARKED HISTORY - My Approach to Collecting Covers

Frank Adamik

This is my fifth article for Capital Philately and will contain my final report on *Melbourne 2017 International Stamp Exhibition*. One thing that will be obvious to readers, taking into account my previous articles on Melbourne 2017, and this article, is the large, no actually, very large number of souvenir items that were produced and issued for Melbourne 2017. This is in contrast to earlier exhibitions - certainly to exhibitions in the early to middle years of the 20th century, where very few exhibition souvenirs were produced, and these being mostly exhibition covers with exhibition postmarks, and also exhibition advertising and souvenir labels and stickers.

In my articles I have covered all of the *Melbourne 2017* souvenir items that I was able to acquire or was aware of. However, I am certain that there are others that I have no knowledge of, including items that were issued by visiting overseas postal administrations. If any reader has knowledge of items I have missed, I would appreciate them letting the readers of Capital Philately know by providing details of any such items to the editor.

It appears to me that the success of today's souvenir items is a pointer to the "time poor" nature of our society today, where many collectors no longer have the time to spend on philatelic research and study, and find it far easier to put together a collection of attractive and easy to obtain philatelic items, such as those available at *Melbourne 2017*.

This is not a criticism of such items. I am myself, a fan of these souvenirs and am happy to add them to my collection. I share the problem of the "time poor", but in my case it is not a matter of insufficient time, as I am retired, but a health problem, in that I am no longer able to devote the time and energy of former years to collecting, so I had to find a simpler and quicker way to keep my collecting interests alive. I am happy to say that I have succeeded in this, and may expand this more in future articles.

MELBOURNE 2017 INTERNATIONAL STAMP EXHIBITION - Part 4

Figure 1 illustrates APF stamp replica card #14 overprinted for the exhibition - as always, a very nice item to add to any collection. Figures 2 and 3 each show a strip of stamps from the two Special Event Sheets that the exhibition organisers issued. Figures 4 and 5 illustrate the front and back of the exhibition souvenir cover issued by Australia Post (the stamp on this cover has been cancelled with the "green" exhibition first day postmark).

Figures 6 and 7 show the front and back of an exhibition daily pass ticket, which also doubled as an international pre-paid postcard, with the address side cancelled with the "red" last day of exhibition postmark. Figures 8 through to 13 illustrate four Melbourne themed postal cards that were available at the Australia Post shop at the exhibition. The address sides of two of the cards are also illustrated, both cancelled with the "red" last day postmark. Figures 14 and 15 illustrate another Australia Post postcard with the same photo image as Figure 8, but with an address side without the postage pre-paid indicator. This address side has four stamps affixed (each of which was issued during the exhibition), with each stamp cancelled with one of the four daily exhibition postmarks.

In my first article about *Melbourne 2017* I wrote about the Australia Post stamp designers who attended the exhibition and had their own area where collectors could meet them and have their covers, minisheets etc signed by the designer of that item, should they be in attendance. Each designer also had a postcard that featured stamps that they had designed. These postcards were given away free to any member of the public that wanted them, and the designers were happy to sign the respective postcards for interested collectors. I was very glad to take advantage of this and happily added these to my collection.

Figures 16 to 22 refer to these postcards and the stamp designers, as follows - Fig 16 Sonia Young, Fig 17 Simone Sakinofsky, Fig18 Lynette Traynor, Fig 19 Jo Mure, Fig 20 John White, Fig 21 the back of Jo Mure's postcard signed by her, Fig 22 the back of John White's postcard signed by him.

I found these colourful postcards to be a nice remembrance of the time spent with the stamp designers and a great souvenir of the exhibition.

POSTMARKED HISTORY

Within the scope of this article, *Melbourne 2017* is a major part of our philatelic history (as are all stamp exhibitions) and the exhibition postmarks are a permanent record thereof, most possibly the most important souvenir of the exhibition. Figure 15, in this article, illustrates the four exhibition postmarks, and all are good clean and clear impressions.

SUMMARY

For those who like to collect philatelic exhibition souvenirs and had the time and energy to do so, Melbourne 2017 was a great exhibition, especially if you had the opportunity to attend on each of the four days, as I did, and the souvenir items mounted into the collection look superb.



Figure 1 (Above) APF Stamp Replica Card



Figure 2 (Right) Special Event Sheet Strip.

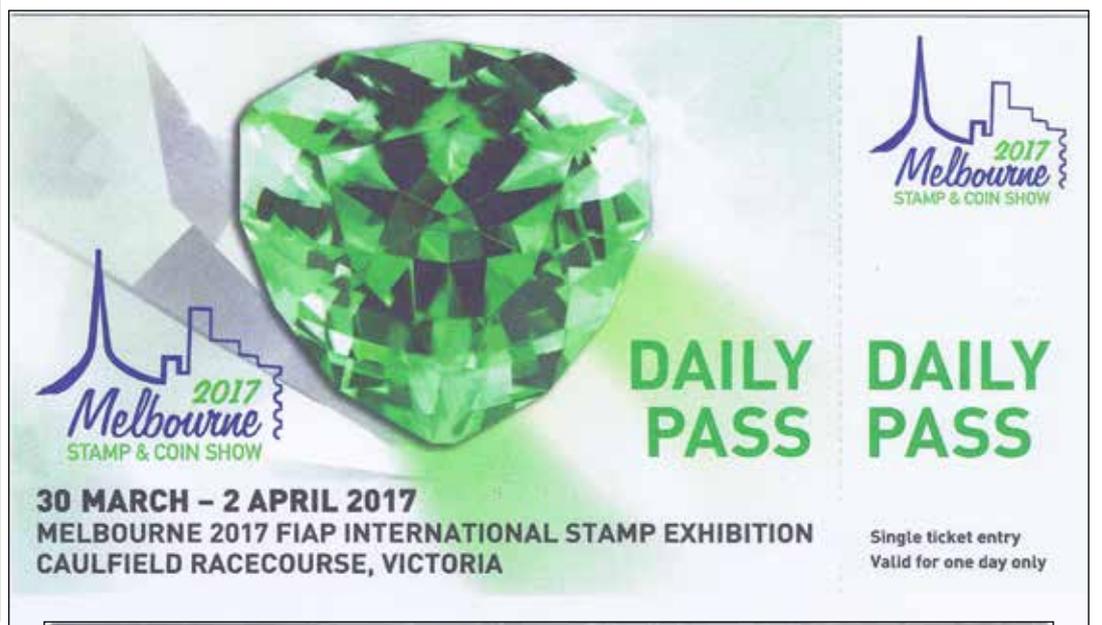


Figure 3 (Above)
Special Event Sheet Strips.

Figure 4 & 5 (Top Right)
Exhibition Souvenir Cover.

Figures 6 & 7 (Right)
Exhibition Daily Pass.

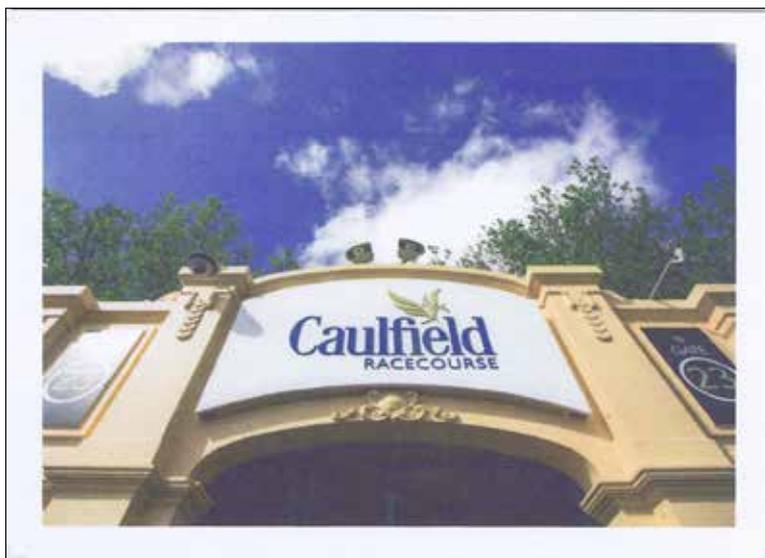


Figure 8 & 9 (Top), Figure 10 & 11 (Above)

Figure 12 (Left) & 13 (Below)

Melbourne Theme Postcards
- International Postage Pre-Paid

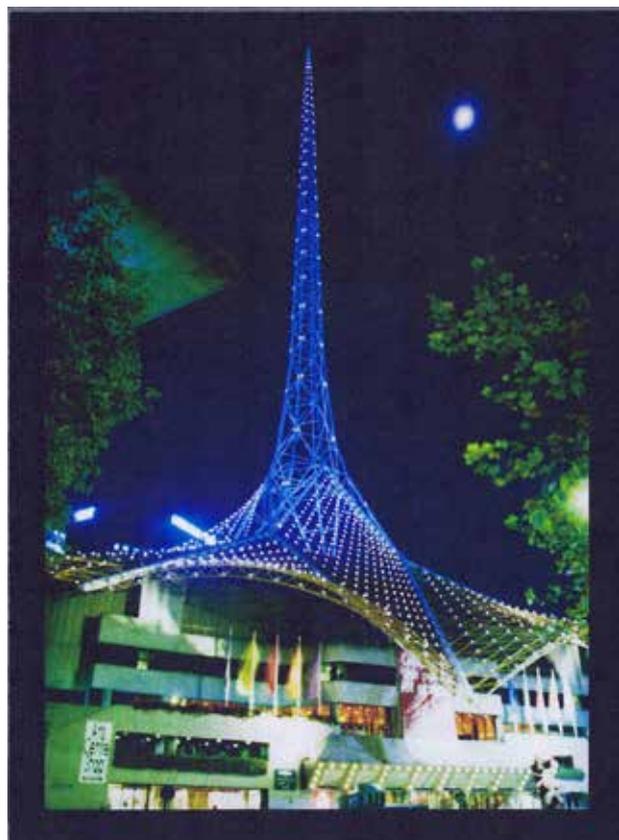




Figure 14 & 15 (Top)

Exhibition Postcard with 4 Daily Postmarks

Figure 16 (Above Left)

Stamps Designed by Sonia Young

Figure 17 (Above Right)

Stamps Designed by Simone Sakinofsky

Figure 18 (Right)

Stamps Designed by Lynette Traynor



Figure 19 & 21 (Above)

Stamps Designed by Jo Mure (with signature on reverse)

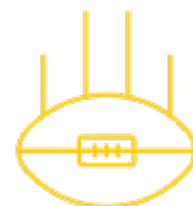
Figure 20 & 22 (Below)

Stamps Designed by John White (with signature on reverse)



Exhibition Daily Postmarks (Centre Page 23)

Other Exhibition Postmarks (Right)



31 MARCH 2017
MELBOURNE VIC 3000

Volume 36, No. 2.

PASTCARDS

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The Spit - Traffic Bottleneck and Pleasure Ground (Part 2)

Bruce Parker

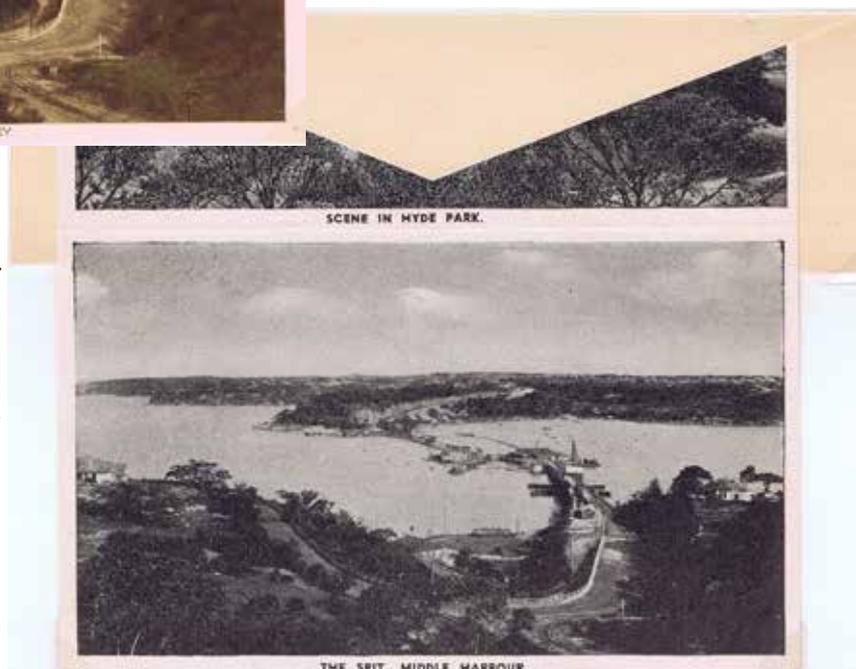
Development in the 1920's

In 1922, when part of Parriwi Road (where the tram runs down to The Spit) fell away, a new road was constructed on the Western side of the escarpment where a rough track existed. Spoil from the construction was tipped over the edge making quite a scar on the landscape! Unused, thus not giving us a date, but after the bridge opened on 23 December 1924, and prior to construction of the sewerage tunnel. Note the tram punt on the Southern side and an "0" class tram waiting to depart for Manly on the balloon loop on this side, as well as the number of moored small pleasure craft.



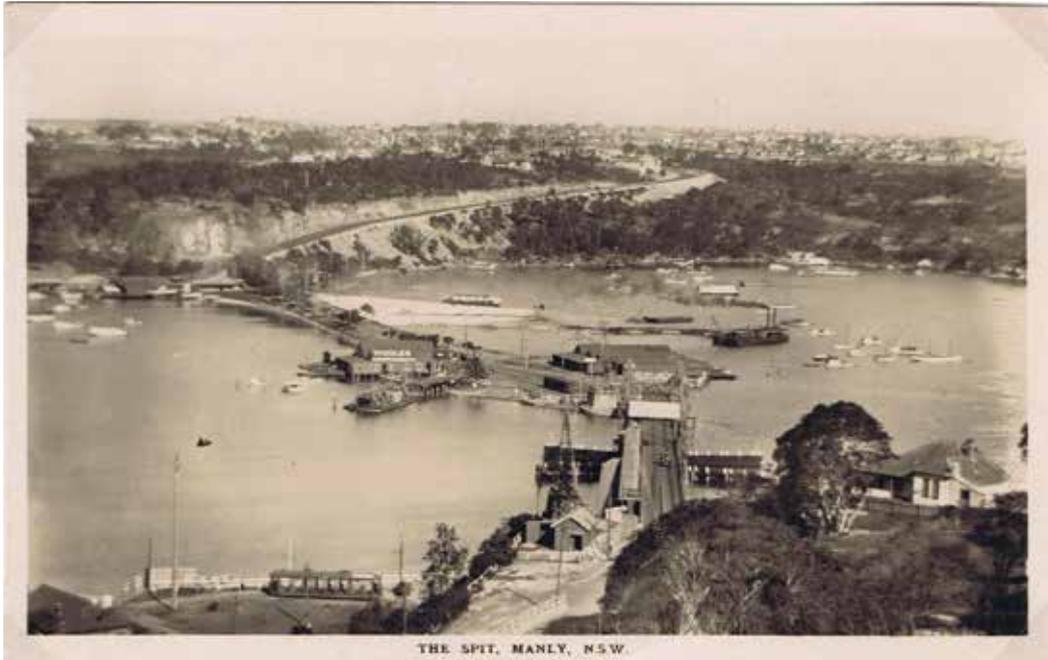
*Reverse merely states "Printed in England", note the green coloured road!
Half-tone lithograph.*

This view folder has a range of Sydney photographs taken over quite a time period- it includes the Harbour Bridge (not opened until 1932) as well as this photo of The Spit, taken about the same time (of the same day) as the card above-note the pile driver in the same location, the lengthened shadows on the road and the tram in a slightly different position. No publisher indicated, the cover has an oval window and "Sydney Around and About".



PASTCARDS

While the references indicate that the infill on the Western side of The Spit came from the sewage tunnel to Clontarf (see below), it appears that this was not the only source; this card shows a steam powered pump (note the supported pipe-line) and that the Southern part of the area is already, at least partly, filled.



Card published by WJ. Baird, Manly, NS. W, Unused. "Printed in England"- very fine half-tone, lithographed.

Note that the spoil from the roadworks has vegetated over and that a large concrete "valve house" has been constructed along the Eastern shore beyond the Swimming Baths. This is part of the North Sydney sewerage augmentation works and has a similar building on the Clontarf shore. Spoil excavated from the underwater tunnel was used to fill-in along the Western side of The Spit to make additional recreation space. More details of this are in the following cards. A bucket dredge is deepening the water by the Southern tram punt loading ramp.



Real sepia toned photograph, "SOUTHERN CROSS SERIES NO. 15 " published by Rose Stereograph Company in the late 1920 s - Bluhm states that this series commenced in 1929.

From a booklet (perforated left edge). Note the increase in detail compared to the lithographed card above!

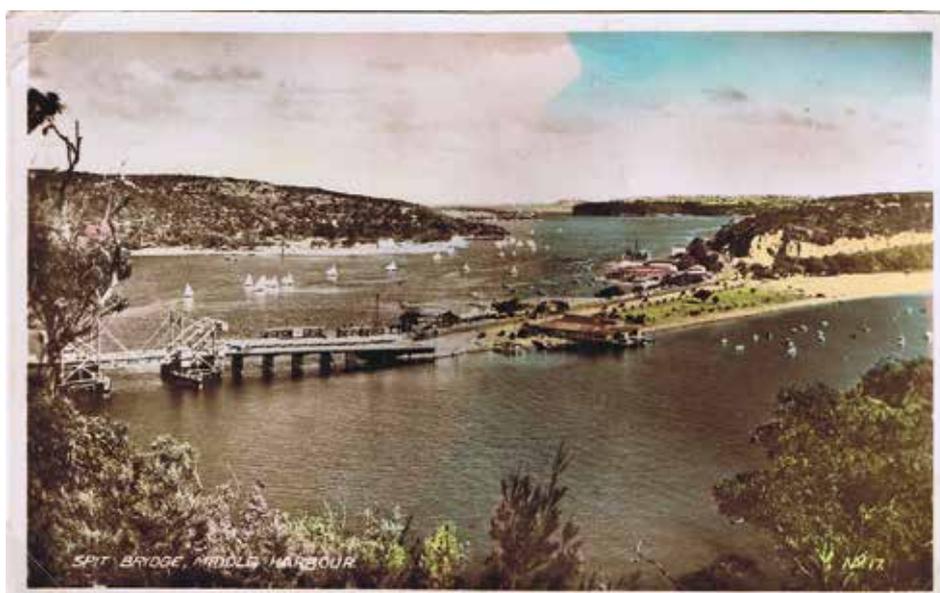
The 1930's

While the Tram Punt was put in to use in 1912, this picture could well have been taken in the 1930's by the number of pleasure craft moored behind the loading dock. The Tram punt was quite a complicated piece of machinery - as it had to be constructed to allow both for tidal variation and the different heights of the access lines. As well as hauling the cables, the punt's engine operated the mechanism for raising and lowering the tram deck.



Real photograph, back has "For correspondence ", "For address" and "affix stamp here " notations, but no publisher details, the paper is very white suggesting that it is, perhaps, a reproduction? Unused.

Late 1930's, small trees/shrubs growing in the reclaimed area, the Tram Punt is moored near the loading ramp, and there are numerous moored pleasure craft, as well as a sailing race. Note that the double-storey Lyon's Tea Rooms has gone. The picture dates from the late 1930s (Tram Punt) but was postally used 11.Jan.1954!



A real photograph, published by Valentine. Appears to have been coloured, but "washed-off" the left-hand side! "Spit Bridge, Middle Harbour No. 17" Back also indicates "Printed in Great Britain"

PASTCARDS

The Big Showboats

These two cards can both be dated fairly accurately. This card shows the Showboat Kalang having just passed through The Spit Bridge on an afternoon cruise. Note that the infill area has been grassed and small trees have been planted. The tram punt and loading ramp are clearly visible behind the bridge, dating the card to pre 1939.



Valentine real photograph card No. 4021, used (not postal/y, but text reference to coastal voyage in MV Manunda to Brisbane).

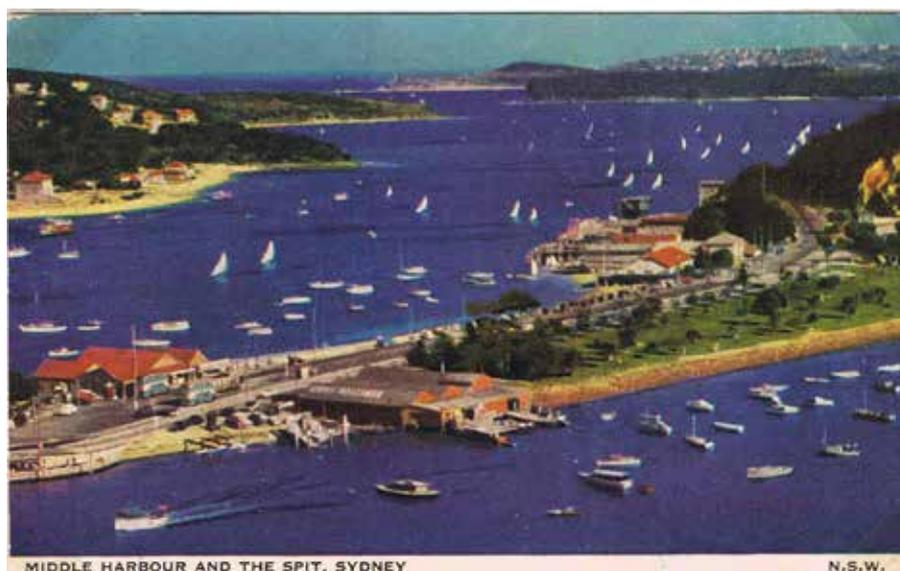
This is also a pre World War II card (just) - while it shows the Showboat Kalang having just passed through the bridge, a second showboat (compare the outlines, no other ferry looks like these!), which must be the Koondooloo after the top deck was added in 1940. Both showboats were further converted for war service and only the Kalang was again rebuilt as a showboat - a long career for an old vehicular ferry. Note the growth in the trees since the upper photo. The double-decker bus on the bridge is red - after wartime khaki, Sydney buses were painted green!



There does not appear to be evidence of the tram loading ramp, dating this unused "Nucolorvue productions - Number 2" lithographed card to late 1940.

Old Bridge

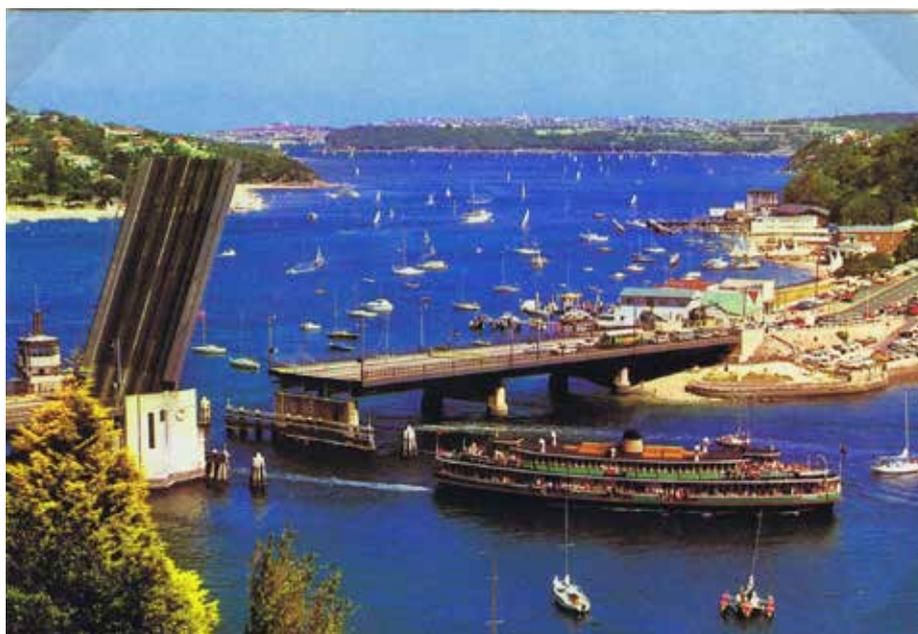
The Western infill is completed and trees have been planted. The tram tracks now run along the Eastern side of The Spit (compare with part 1). The two-storey Lyons Tea room has gone. Fortunately postally used 7 July 1954, predating the end of the first Spit Bridge and the end of the tram services (June 1958). Note the stone wall and the ramp to the old bridge. The further (and left hand) bus is terminating at The Spit on a run from Manly - many changed to the tram to go either to the City or Cremorne wharf for a ferry (as well as intermediate points). The closer bus is on the direct road to the City (from the Northern Beaches) or to St.Leonards railway station (from Manly wharf) - personal experience. The terminating bus makes a “U-turn” across the tram tracks and returns to Manly. Note that the trees in the infill area have filled out although not greatly increased in height. Probably a weekend photo the number of small boats under sail.



Surprisingly, a screened lithograph! A Sands Card, “S5-6” has a photo by Captain Frank Hurley

New Bridge

The new bridge has been completed and is open for a ferry, probably the Kanangra on the “showboat” tourist run. Note the double line of traffic waiting for the bridge to close. Unused, photo later than November 1958 (bridge opening date, no remains of the original bridge which was this side). Note sailing craft under power waiting for the ferry to clear the bridge before passing through. Again, probably a weekend picture.

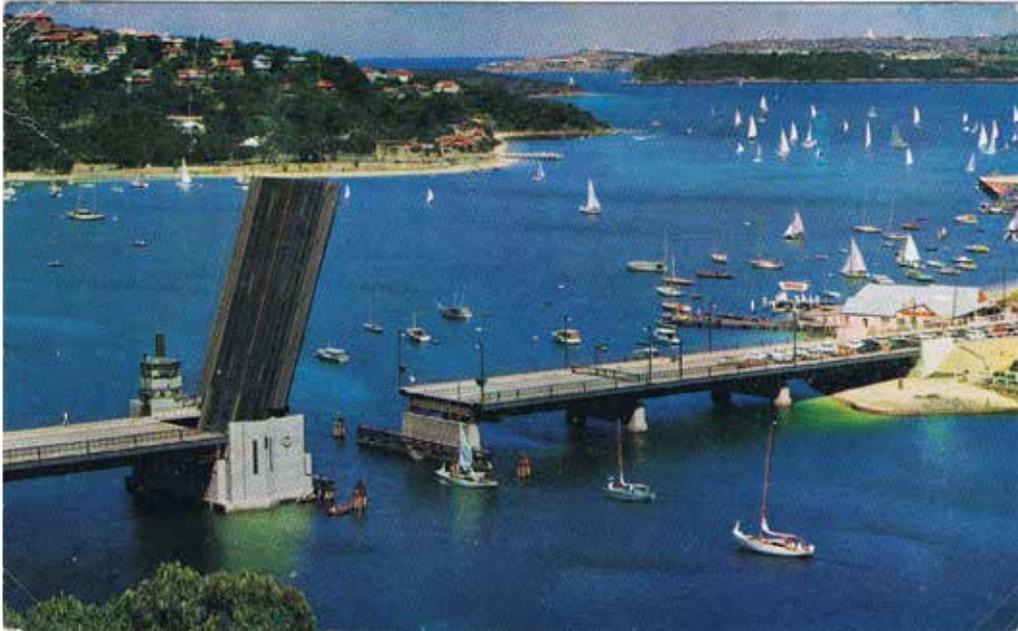


An ETCO card published by Englander Trading Co Pty Ltd Sydney; unused, screened.

PASTCARDS

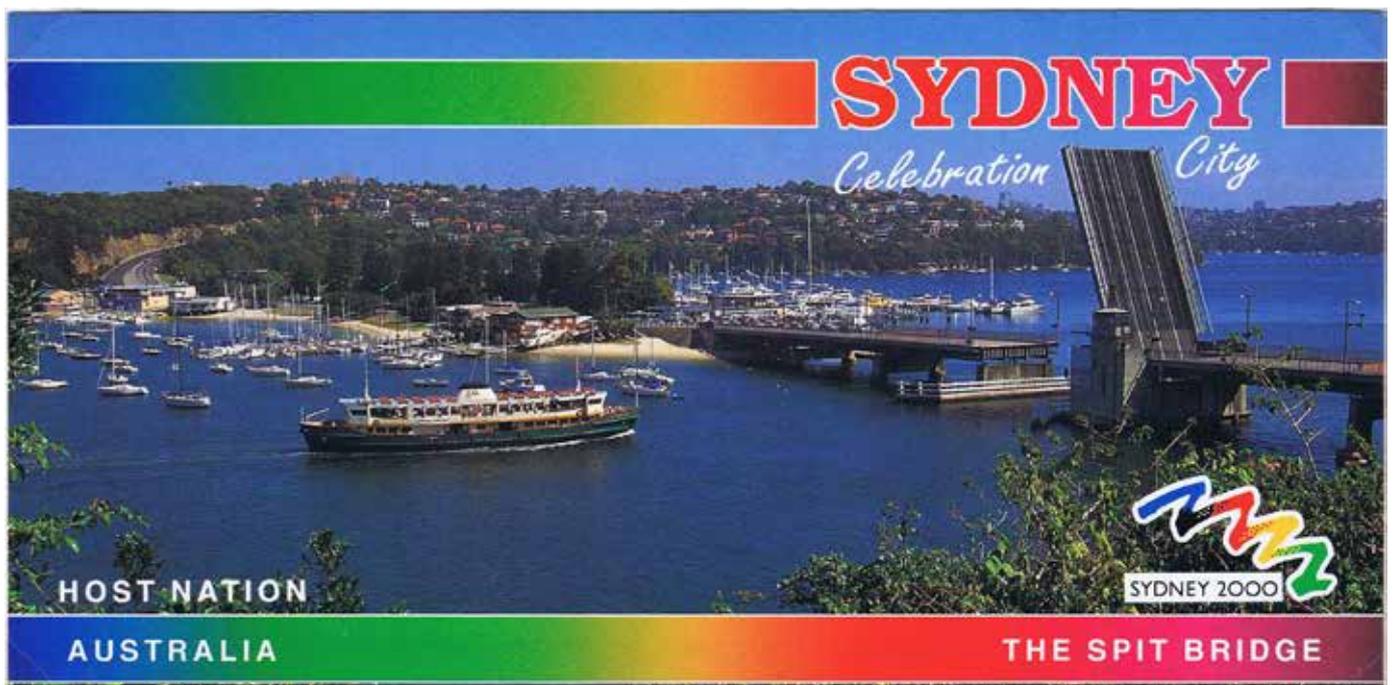
The Present Day

Another postally used card to give us a date - 29 September 1964. The bridge had to open for even small craft (who were required to pass through under power not sail) much to the annoyance of the road-travelling public! Opening times were set, and excluded week-day peak periods. Note the gates, which rose from the road (and gave much trouble in the first few years by jamming on the way down!), and the traffic, stopped by lights further back, thus none can be seen on the Northern side!



“S3-A Sands Card” - very fine half-tone dots are visible, but the resolution of this lithographed card is near-photo quality!

Our final card was produced as part of the publicity drive for the Sydney 2000 Olympic Games. The *Lady Wakehurst* is doing the tourist run, traffic is backed-up up Spit Hill and the trees on the reclamation area have shot-up! Note the number of boats both sides of The Spit including many berthed at “Marina” style wharves.



Published by Sydney G Hughes with a Brisbane phone number, lithographed, but almost photo-quality resolution! “Post Office Preferred Size”

MACHINATIONS

Journal of
THE MACHIN INTEREST GROUP
of the Philatelic Society of Canberra Inc.

July 2018

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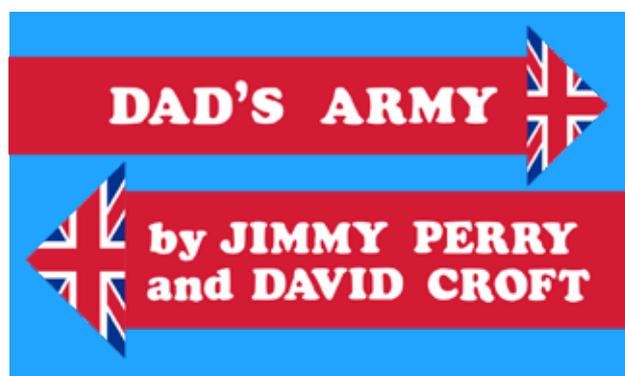
ISSN 1329-9948

Don't Panic! Don't Panic!

Jenni Creagh

When it comes to getting this part of the Journal ready, I have to admit I do panic a little - as Machins are one aspect of Philately that I know very little about, although I have picked up a bit in research over the years as Editor of Capital Philately.

Looking back on the last issue I thought, new rates, new Machins, good there should be more to come... I was wrong. A quick review of the 2018 releases by Royal Mail sees just that March issue standing out amongst a lot of large bright definitives or commemoratives. I was at a bit of a loss, then a phrase caught my eye. "Don't Panic!" I cried out; not in the Large Friendly Letters I was used to seeing it in (HitchHikers Guide to the Galaxy), but nonetheless I had found a solution and a trip down memory lane as well.



Growing up, this was a staple on TV and although both it and I have grown older, it doesn't seem to tarnish with the passage of time. Our Heros started bumbling about Walmington-on-Sea 50 years ago on the BBC (so I must have seen reruns as a child, just). Royal Mail issued a 50th Anniversary set of stamps on 26 June 2018, and just - to squeak in on topic, this included a Self-adhesive Retail Stamp Book with 2 x 1st Class Dad's Army stamps and 4 x 1st Class Post Office Red Machins. The set designer was Up Design, using images from the BBC.

Dad's Army Stamp Issue 26 June 2018

Commemorative Issue: 8 Stamps, Presentation Pack, First Day Cover, Collector Sheet and Retail Stamp Book.

Retail Booklet: Gravure Printing, Self Adhesive - Walsall (International Security Printers). UB415.



Contains: Both 1st Class Stamps plus 4 x 1st Class Post Office Red Machins (M18L, MCIL)

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Individual Stamps: Lithographic Printing, Gummed - Walsall (International Security Printers). AS3732.



Contains: 4 Horizontal Se-Tenant Pairs totalling 8 stamps. 2 each of: 1st Class, 2nd Class, £1.45 and £1.55

Personally I would have placed Mainwaring and Pike as a natural pair, and Wilson and Jones likewise.



The cast in order of appearance are:

- John Le Mesurier (Sgt Wilson),
- Ian Lavender (Private Pike),
- Arthur Lowe (Capt Mainwaring),
- Clive Dunn (L/C Jones),
- James Beck (Private Walker),
- John Laurie (Private Frazer),
- Arnold Ridley (Private Godfrey),
- Bill Pertwee (Chief Warden Hodges).

Sadly all of the actors featured apart from Ian Lavender have passed away now, but I hope they continue to shine both on screen and in the Philatelic Record.

Collector Sheet: Lithographic Printing?, Self Adhesive - Walsall (International Security Printers). AT103.

Contains: 5 Horizontal Rows featuring the 2 x 1st Class stamps with Se-Tenant stills from the Series.

Thanks to the wonderful resources of Norvic Philatelics (norphil.co.uk) and Collectgbstamps.co.uk for their depth of information as usual. Also to Shop.royalmail.com which sadly will show you the stamps for sale, but not provide any technical data on them that is easily accessible.



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Articles, letters and other contributions to *Capital Philately* should be sent to the Editor; either by mail to the Society address, or C/- The Editor's email.

The publishing shedule for *Capital Philately* (including **PASTCARDS** and Machinations) will be March, July and December. Please contact us if you have any items for inclusion, at least one issue prior for timed items.