

Capital Philately

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

Inside this Issue:

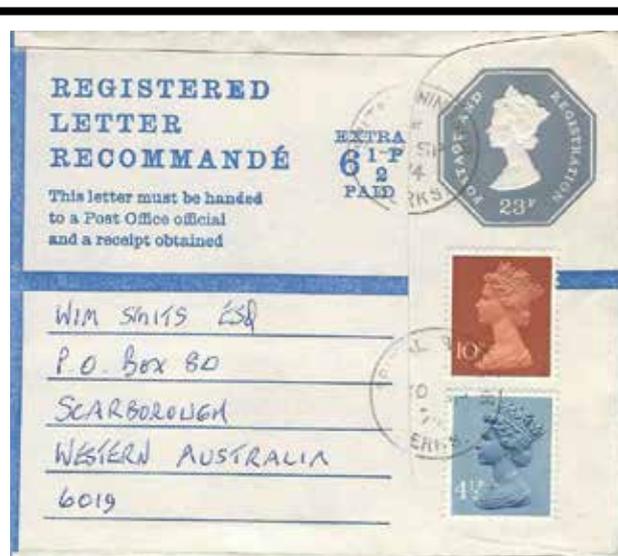
Of Buildings Early and
Iconic.

Richard Gurevitch - APF
Research Award

Missent to Guyana

Running Away to the
Circus

and more.



Collecting Machin
Postal Stationery



The Philatelic Society of Canberra Inc.

(Founded 1932)

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Capital Philately is published three times a year and supplied free to members of the Society. Enquiries regarding membership are welcome and should be addressed to Tony Luckhurst,

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Advertising rates are: full page \$45, half page \$25, quarter page \$15.

There is a 20% reduction on all rates for 3 consecutive issues.

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 at the above e-mail.

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ISSN 0729-8765

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December 2018 – Editorial

Testing... Testing... 1, 2, 3...

Just checking that you are ready for the final installment of Volume 36. It has been an epic production in many ways, and the signs are that the next Volume will be similar in content.

As you will see we have another Letter to the Editor, but I wonder if there is anyone out there reading this Journal? In this age of computer delivered information we are stubbornly sticking to a printed publication; mostly in deference to the printed materials we all obsessively collect and covet. If indeed it is reaching you - thank you for making our efforts as writers worthwhile. Would you be as interested, or more so in a digital version where links and references could take you direct to the sources? Let me know your thoughts; negative or positive.

We have a stationery heavy issue - with covers and postcards to join the Machin envelopes.

I have written an article to go with the first part of Greg Smith's Circus Postcard collection. I have always been a fan of Circus in all its endless variety. Yet starting with a collection with no accompanying text I wondered a little as to how I would put it together. I probably should have wondered more about where to stop...

This brings me to one of the things I do enjoy about putting together a journal like this - finding out new things, or more importantly finding out where and how to find things.

Don't get me wrong - I adore it when our authors produce a finished article with illustrations ready to go straight into InDesign on my computer. This is certainly the fastest way to get a journal done - and the more the merrier in future contributions please - on any philately related topic. But it is really nice when you put things together and reveal something new. The harsh obverse is that you realise what gaps there are in your knowledge - my minimal grasp of French is probably obvious - and for that I apologise in advance.

Letters to the Editor

Jenni,

Further to Michael Moore's article in Vol 35 no 3 (December 2017) and your additional comments regarding the postal greeting card featuring Henry Lawson and Leeton NSW:

After digging a little further it might be useful to record that both John McCausland (known as Jack McCausland) and Jim Gordon (known as Jim Grahame) were both good friends with Henry Lawson while he lived in Leeton during 1916-17 and strong proponents of Lawson's heritage after his death in 1922. Jack McCausland (1877-1946) was the foundation president of the Henry Lawson Institute established in Leeton in 1935, while Jim Grahame (1874-1949) continued the 'bush poet' tradition.

While the design on the greeting card featured in the Capital Philately article carries the signature 'J C McCausland' I suggest it might be premature to assume that it refers to John/Jack McCausland. By digging a little deeper in Trove you will find that McCausland had a son - known as Campbell McCausland, but whose full name was John Campbell McCausland - who was well known in the district and further afield as an illustrator. One of his sketches, for example, appeared in The Bulletin in 1947 To Honour Australia's Poet — Jim Gordon - LAUNCHED LAST EVENING AT ROTARY - The Murrumbidgee Irrigator (Leeton, NSW : 1915 - 1954) - 9 May 1947 and bears a strong stylistic similarity and signature to that published in Capital Philately.

The publication "The Life of John Campbell McCausland 'Mac'" published in 1995 and available at the Leeton library may be the next go-to for anyone wishing to confirm this hypothesis.

Regards,

Jonas Mockunas

To Honour Australia's Poet — Jim Gordon

LAUNCHED LAST EVENING AT ROTARY

LAST evening members of the Rotary Club were thrilled by the portrayal of a number of Jim Gordon's poems by Mr. Leigh Marchant, who was their guest speaker for their weekly dinner.

Mr. Marchant armed himself for the address with a huge scrap book containing numerous cuttings, of poems and verses written by Mr. Jim Gordon, under the pen-name of J. W. Grahame. The speaker also presented articles printed by the Sydney "Bulletin" eulogising the wonderful contributions Jim Gordon had made as one of Australia's leading poets. The most gracious testimony was a personal letter written by Australia's peerless poet Henry Lawson, who classed Jim Gordon's verse as being better than his own.

Possessed of great ability as an elocutionist, Leigh Marchant recited the poems by characterising in the voices of people referred to in the writings. His recitation of Jim Gordon's visit to the Domain was a gem; the audience heard the inflections of the parson's voice, the coarse rantings of the "Red Ragger," with other voices interjecting, etc.

The speaker showed how Jim Gordon, last of the bush balladists, has been portrayed in his writings, the life of



the Australian bush, the people of the back country, their habits, etc. Also covering the animal life, the birds, plants and so on, have all been immortalised in poetic form in verses under the pen-name of J. W. Grahame. A masterly touch was given by the elocutionist to that noted poem "The Tale of the Old Gum Tree," which has been published in the School Magazine.

Mr. Marchant brought a message to the Rotary Club that we in Leeton at least, where Jim Gordon has resided all these years, should not wait until he passes out before doing something to recognise his outstanding contributions to Australia's literature, which included not only poems of such a quality, that made Jim Grahame the logical successor to Henry Lawson. The writings in the simple, clear tongue, made them easily understood by the people they were intended for, those who pioneered the bushlands of this State. Mr. Marchant said that at first the suggestion was that we should have a party to celebrate Jim Gordon's next birthday. That idea has grown and he, the speaker, intended to go to Sydney and have some of the poems set to music and they would hear them sung by some noted soprano, baritone, male voice choirs. They should make a big night of it in Leeton, on October 23, 1947, the date of Gordon's 73rd birthday. The speaker would like to have the Governor-General attend and with that in view, had prepared a petition which he would like signed by all lovers of Jim Gordon's works.

PRESERVE POEMS IN BOOK FORM

Mr. Marchant, also in the brief time he had for his after-dinner address, invited the Rotarians to support his suggestion to have the infinite variety of poems written by Jim Gordon, collected and printed in book form so that they will be preserved for posterity. At the present time they were scattered about in cuttings, in drawers at Jim Gordon's home, or in the paper files of the "Bulletin" and other journals. They knew this poet as a modest man, who loved the people he wrote about and it would be a great pity if his writings were not preserved. With that in view the speaker hoped to secure sufficient funds to guarantee the printing of the first edition, that would be £150. Those who wish to support that proposal were invited to put their signatures to another slip which read: "We the undersigned, desiring the publishing of the complete works of our illustrious poet, J. W. Gordon (pen-name J. W. Grahame), in book form, undertake to purchase an autographed copy of the first edition at the price of one guinea."

58 GUINEAS GUARANTEED

The response from the Rotarians was spontaneous and within a few minutes sufficient signatures were appended guaranteeing 58 guineas for a similar number of autographed books and members also took away petitions and forms to secure more guaranteed orders for books.

Mr. Leigh Marchant was heartily thanked for his address and giving Rotary the honour of initiating the movement to honour Jim Gordon.

Among those present as visitors were Harold Jones, acting Governor of Rotary Club, from Canberra, Bert Symons of South Sydney Club, Frank Thorp, Canberra and Messrs W. Furnass, headmaster of Leeton High School and Mr. Lew Edwards.

National Library of Australia

<http://nla.gov.au/nla.news-article156170945>

Murrumbidgee Irrigator (Leeton, NSW: 1915-1954), Friday 9 May 1947, page 2.

Richard Gurevitch Awarded the APF Research Award

Richard Gurevitch was awarded the APF Research Award at an Awards Dinner held in Adelaide on 8 September 2018.



Richard Gurevitch is a doyen of Hong Kong philately and has undertaken much research on early Hong Kong stamps, together with their usage on cover. Richard has researched and written three books on the Queen Victoria stamps of Hong Kong. An early book called *Hong Kong Stamps of the Queen Victoria Period – “A Collector’s Notebook”* in 1993, then a two-volume book titled *Hong Kong: Postal Adhesives Volumes 1 & 2* in 2001, and most recently *Hong Kong: Franked Covers of the Queen Victoria Period*. In addition, Richard has an update on the 2001 work almost ready to print. Richard has also produced 24 articles on Hong Kong stamps, all based on his own research of the stamps. Much of the research is new to philately. In researching and writing his two-volume work on the stamps, Richard went back in the literature to original sources and corrected some errors that had been perpetuated for many decades. He has also exhibited his stamps (and research). In addition, Richard has a strong interest in the smaller South American countries, which he has exhibited, including new research and has produced articles on Costa Rica and Haiti.

Richard has also been asked to give opinions on the genuineness of early Hong Kong stamps and varieties. This is high praise of his research and knowledge of the area. He is a worthy recipient of an APR.

The APF Research Award was introduced in 1997 to ensure recognition of those who have made significant contributions in philatelic research. The design of the Award Medal is symbolic of Australian philatelic research, while the Collar Ribbon color is of philatelic significance in that it represents, in limited form, the complex shades and colors of Australia’s most written about and extensively researched stamp – the 1914 KGV One Penny Red.

Top: Richard Gurevitch.

Right: Awards Presentation.

APF President John Moore (Centre) with Research Award recipients Richard Gurevitch and Bill Fiora.



Canberra Covered Number 7: Of Buildings, Early and Iconic

Michael Moore

Following my last, wide ranging, political and historic, attempt (who can now explain ‘responsible government’?), I promised the Editor a next article rather ‘closer to home’. Nothing can be closer than this look, as usual supported by philatelic items, at some of Canberra’s earliest, and later, iconic buildings.

Duntroon

We begin with the nation’s first ‘national’ building – Duntroon House. The ‘Duntroon’ farm main buildings were constructed for Robert Campbell in 1833 and extended by his son George in 1862 with the House becoming a substantial, twenty-room homestead. Duntroon, probably in the 1920’s, is shown as Figure 1. In this image, Duntroon House, now the Officers Mess, is the large white structure to the rear of the buildings.

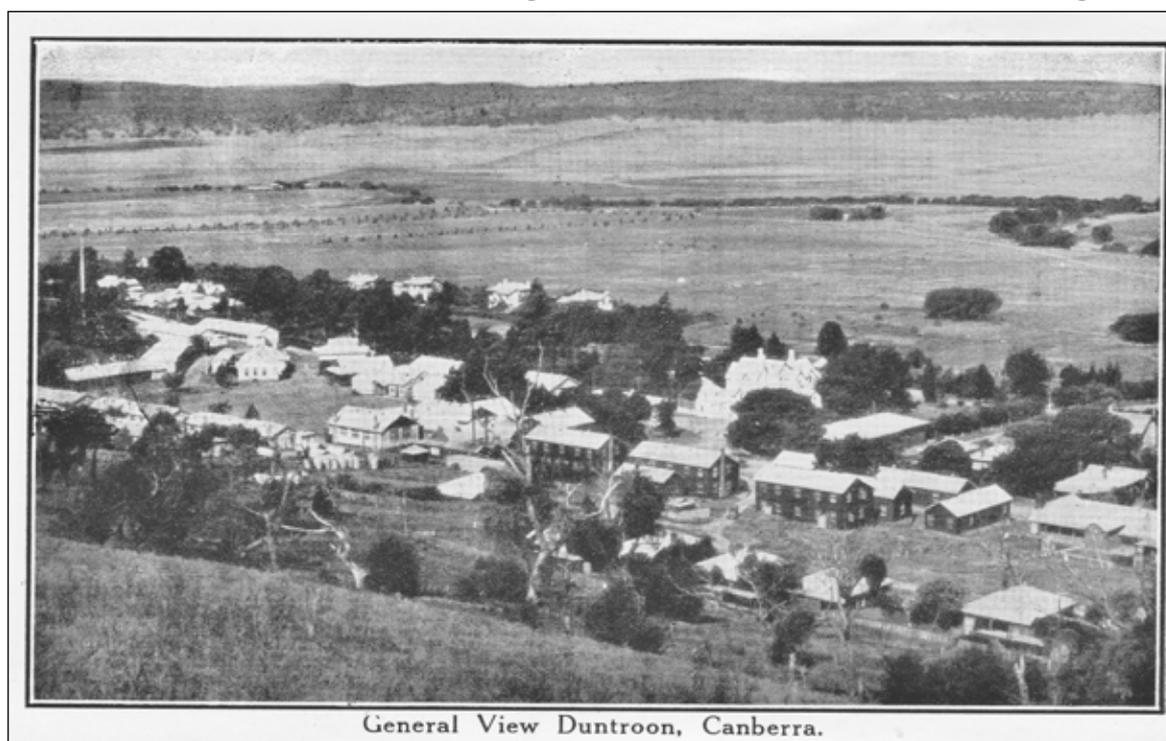


Figure 1.

Fold-out PPC’s

Figures 1,2, 3 and 5 of this article are reproduced from a set of fold-out postcards ‘...Canberra The Capital of Australia ...’, published by W Stanley Vogt, Bairnsdale, Victoria.

I am aware that fold-out postcards are not ‘Post Cards’ within strict philatelic class definitions. However, most ‘wallets’ of such cards were designed to be sent by post, are commonly sold by post card dealers, and are auctioned as types of Picture Post Cards (e.g. Prestige Philately, Auction 141, 29 Nov 2008, Lots 50 to 98 incl.). Hence they suit my looser definition of ‘philatelically related’.

RMC

The Royal Military College of Australia, at Duntroon, was named and opened by the Governor-General (Lord Dudley) and enrolled its first students in 1911. Its first Commandant was an ‘Australian’ (ex-Scotland, ex-Canada), Major-General William Bridges. The first four intakes studied shortened courses and most were rushed to the War. Of these 158 graduates, 42 were killed and 58 wounded. So too was Bridges, killed at Gallipoli in 1915.

Fortuitously, the placement of RMC to the east of the city aligned with a pre-WW1 idea of the essential components of a capital city: Government (Capital Hill), Commerce (City Hill) and Defence (Russell Hill).

Government House

Frederick Arthur Campbell, a grandson of Robert Campbell (above), bought the Yarralumla sheep station in 1881. When he inherited his father's property 'Belconnen' in 1888 he owned 39,000 acres. In 1891 he built a large family home, not specifically named but often, historically, called 'Yarralumla homestead'. The house has been extended several times, but the basic double gable of the original can be seen in Figure 2.

In 1913 the Government bought the house and gardens as a temporary residence for the Governor-General. The first Australian-born G-G, Sir Isaac Isaacs, was also the first to live at 'Government House' for his full term (1931 – 1936).



Figure 2.

Hotel Canberra

The engineers among us will protest at my omission of the Cotter Dam (original built 1912) and the Kingston Powerhouse (completed 1915), but my next iconic (Canberra styled) building is the Hotel Canberra. Unhindered by anything else, this sprawling set of buildings spread north, west and south along the broad thoroughfare named by Griffin as Commonwealth Avenue. It is shown as Figure 3.

The Hotel was built from 1922 to 1925. It was originally intended to accommodate politicians and senior staff. It also functioned as what many consider a principal role of a hotel, the sale of alcoholic drinks, when, in 1928, the Australian Government began such sales from three Hotels and from three 'cafes'.

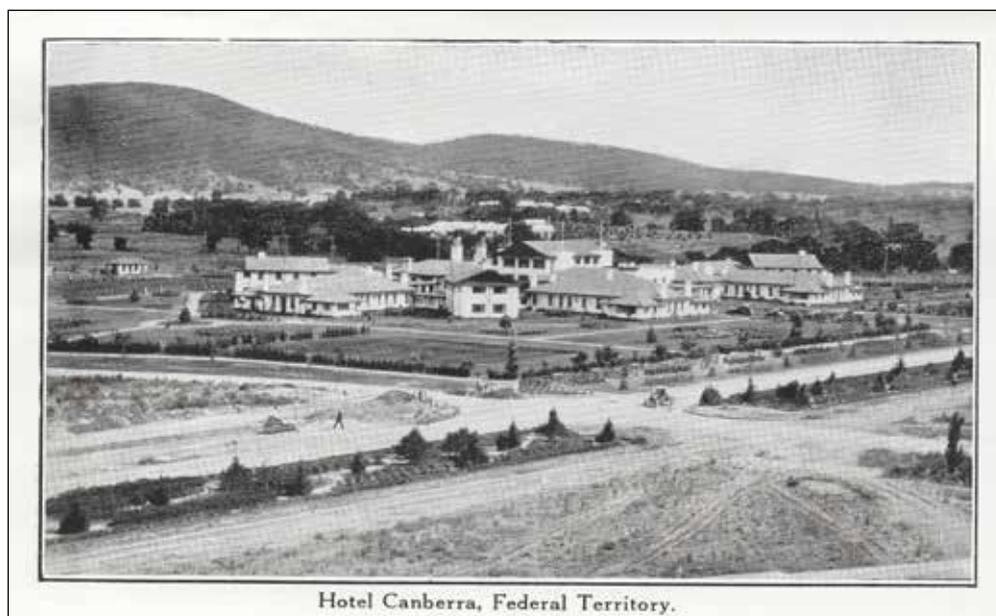


Figure 3.

Telstra Tower

Many readers will notice that Black Mountain, from this perspective, to the left, ‘behind’ the Hotel Canberra, looks strangely bare. Of course, it lacks the landmark now visible from many Canberra suburbs, Telstra Tower.

Studies began in 1970 for a telecommunication tower to replace outdated facilities on Red Hill and Black Mountain. Many protests on environmental and ecological grounds delayed the project until the High Court in 1975 upheld the Federal Government’s right to build it. It was opened in 1980, and now must count among Canberra’s iconic buildings. Hence I include it here although it disrupts the, otherwise partly chronological, narrative.

Telstra (or ‘Black Mountain’) Tower is shown as Figure 4. This is a postcard, bought at the Tower café in 2010, published by the Australian Postcard Company, 2010.

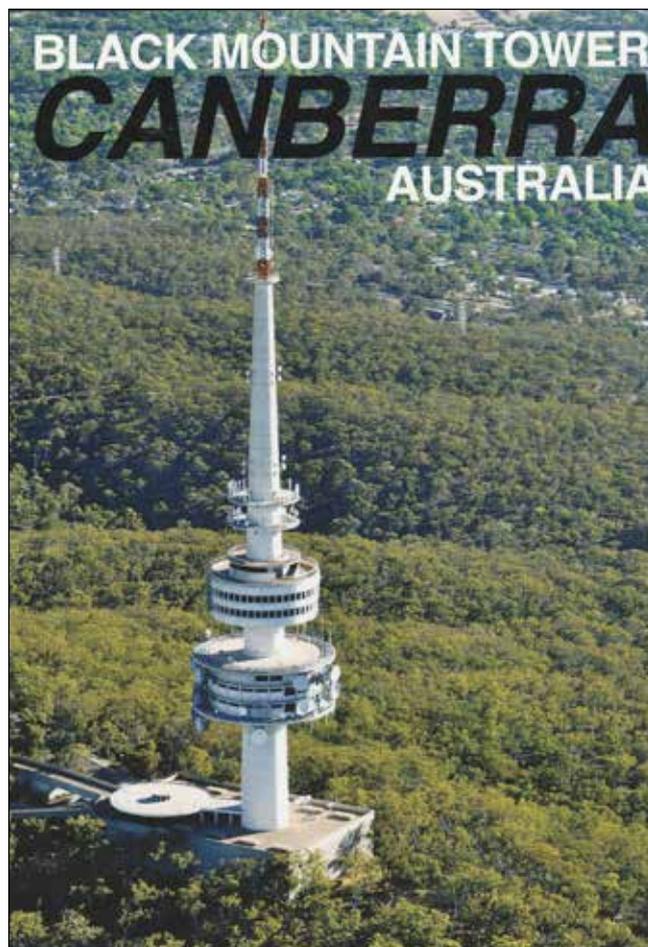


Figure 4.

Prime Minister’s Cottage

To return to a generally chronological discussion, a temporary home for the Prime Minister was constructed as a suburban cottage (though with significant ‘grounds’) on Adelaide Avenue, Deakin. It was occupied five days before the opening of the Parliament building by Stanley Bruce and his wife Ethel (they had no children) on 4 May 1927. ‘The Lodge’, an unofficial name whose origin is unknown, is shown about that time as Figure 5.

Griffin had intended, though never exactly ‘planned’, grand official residences for the Governor-General and the Prime Minister, but these were never seriously contemplated in the loss of optimism and successive financial crises of World War 1, the Great Depression and World War 2. After that, Prime Ministers (except perhaps Menzies), seem to have thought such constructions would be too unpopular with the electorate.

Most Australian Prime Ministers, except short term ‘caretakers’, and some (famously) not, have lived at ‘The Lodge’. It has been renovated many times and is now a substantial ‘Georgian mansion’ of 40 rooms.



Figure 5.

Provisional Parliament House

Initially ‘Provisional’, and now ‘Old’, Parliament House was built in front of Camp Hill, near where Walter Burley Griffin had intended. He had reserved Capital Hill for a large, dominating, peoples’ building, the ‘Capitol’. Griffin was left out of the new Federal Capital Advisory Committee (FCAC) in January 1921, thus ending years of bureaucratic infighting, many changes of Minister, and Griffin’s own role in building the capital city.

So Parliament House became ‘provisional’, to suit for only 50 years, and functional, designed by the Department of Works and Railways. Nonetheless, many Australians came to love its ‘stripped classical’ (i.e. devoid of columns but symmetrical) style. I offer as Figure 6 an illustration especially ‘close to home’, our own logo.



Figure 6.

City

By the mid-1920s the (still few) people of Canberra had begun to refer to the area immediately north of City Hill as ‘Civic’ or ‘Civic Centre’. This was never an official name. The quite large area now bordered by McCoy Circuit and Ellery Crescent, Ballumbir and Coranderrk Streets, and to the corner of Kingsley Street and Barry Drive was Gazetted in 1928, and remains ‘City’ (now 2601).

The commercial centre planned by the architect, Chairman of the FCAC, John Sulman, was complementary buildings straddling Northbourne Avenue – Sydney and Melbourne Buildings. Although Sulman envisaged coherent design and construction, blocks were sold individually, with owners having to build to the general concept. The buildings were begun in 1926 and part completed by 1927 when work largely stopped.

Melbourne Building

Figure 7 is the obverse of a card, a 1940 photograph of the Melbourne Building, used as campaign material for Alistair Coe, MLA, in 2016. The image clearly shows the principal design feature of these buildings, the ground floor colonnades based on cloisters designed by the Italian architect Brunelleschi for a hospital and a church in Florence. Immediately above the colonnades are open verandahs, intended for users to walk unhindered around the upper floor. These open verandahs, designed by Brunelleschi for a more temperate climate, were soon covered in.

The pristine appearance of the Building is an illusion. In 1940 the ‘back’ on West Row and the ‘side’ on Alinga Street were still vacated work sites. In 1945/46 the Government completed the Building mainly for the Commonwealth Employment Service and the Canberra University College



Figure 7.

Albert Hall

The 'Albert Hall', named after the 'Royal Albert Hall' in London, was opened in 1928. It was Canberra's only large 'public' hall until the 1950's, the home to many musical and theatrical performances, concerts, ballets, graduations, eisteddfods, the first Australian citizenship ceremony, even a stamp and coin fair ..., anything 'cultural' if more than 700 people might be expected. (It was a more serious venue than Canberra's other hall, the Causeway Recreation Hall, built by voluntary labour in 1925 and hosting cinema, dances, gymnasium classes, even boxing matches.)

The Albert Hall is shown in Figure 8, another Canberra Philatelic Society item, although the publisher is not identified. It shows the distinctive, front, *port cochere* allowing patrons to alight under cover.

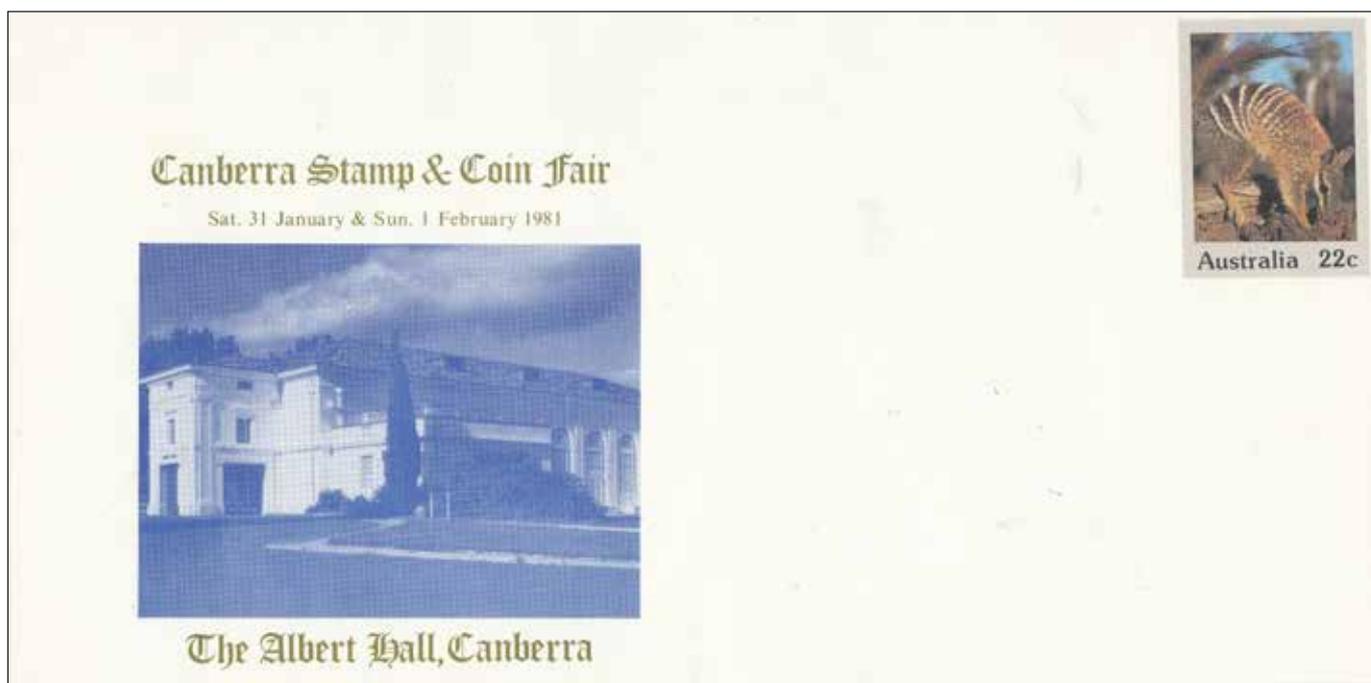


Figure 8.

Australian War Memorial

We now leave the Parliamentary area and the 1920s and shift to the other side of the (as yet unconstructed) lake. But we move to a spot reserved, at least from 1928, when Griffin's 'Prospect Parkway' was renamed Anzac Parade.

At the prompting of the official Australian war historian, Charles Bean, and on a model begun by the Canadians, an 'Australian War Records Section' was established in London in 1917. It was led by Lieutenant John Treloar with staff of just four. In 1919 the infant collection was renamed the Australian War Museum (later Memorial) and moved back to Australia.

Treloar was appointed Director in 1920 and held that position until his death in 1952. After long struggles for funding, the permanent building was opened in 1941. A stamp set was issued to commemorate the Memorial on 10 February 1958. There were two stamps, one showing a soldier and a nurse, the other a sailor and an airman. First Day Covers for the stamps are shown as Figures 9 and 10. (The cancel on Figure 10 is faint, but it is dated '11FE58' at Perth.)

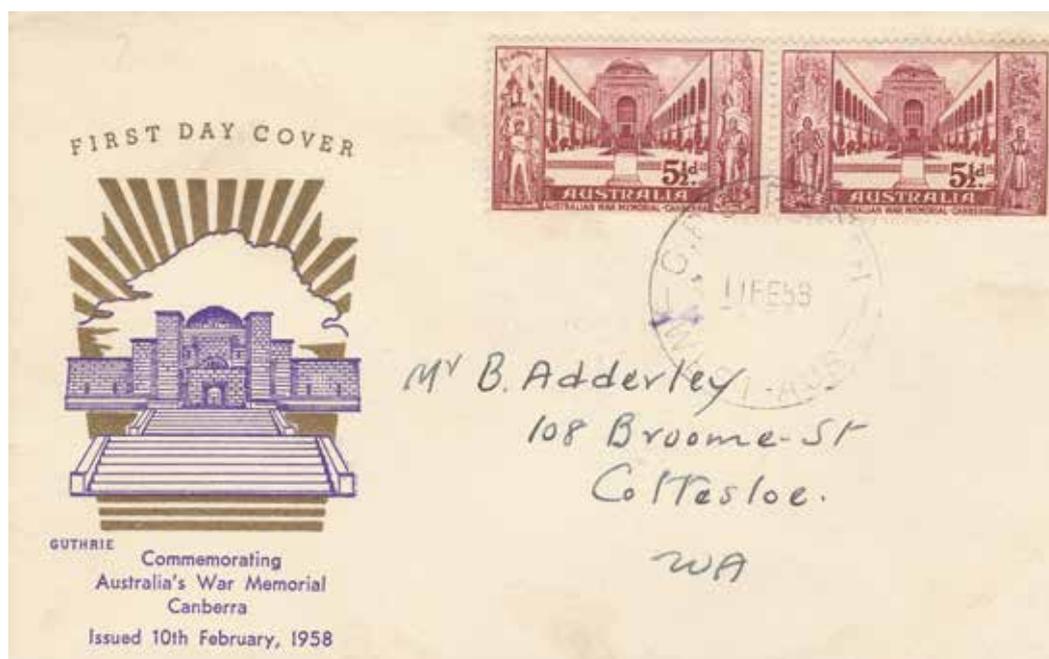
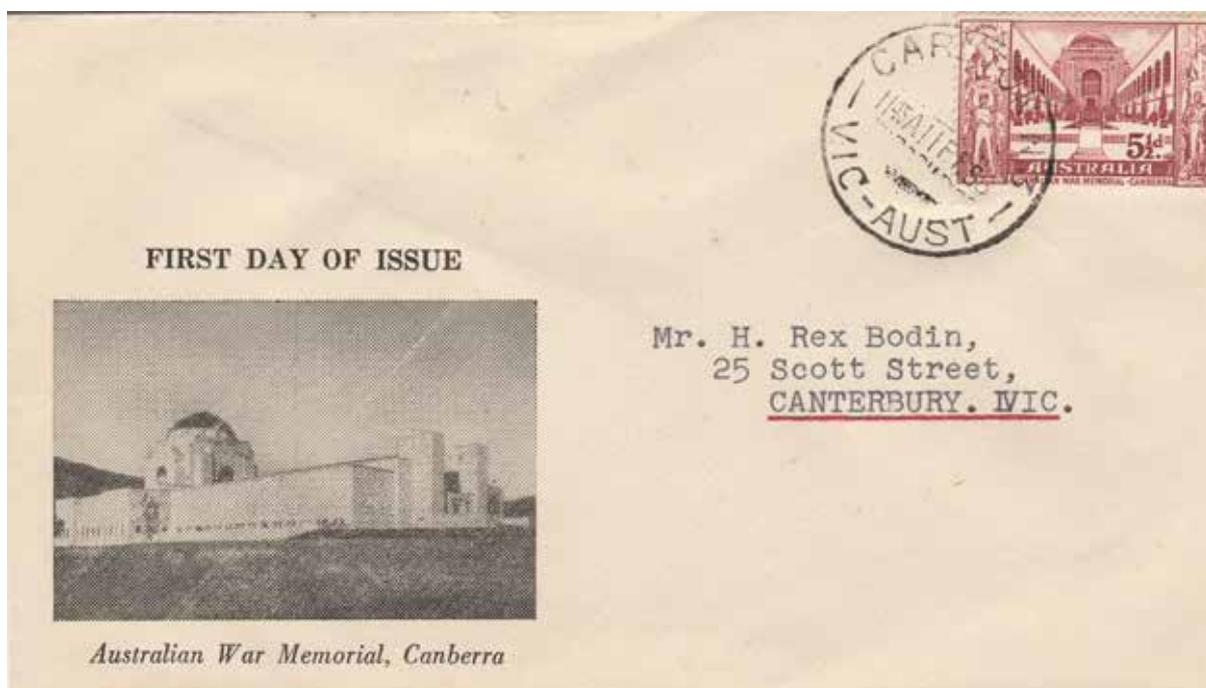


Figure 9
(above) and
Figure 10.

Two Mysteries

Here are two ‘mysteries’ about FDCs for these stamps. Perhaps they are not so mysterious at all, in which case some more learned reader might enlighten us in a ‘Letter to the Editor’, our new journal column.

First, I do not know why any event, or anniversary connected with the Australian War Memorial, or its predecessors, should have been commemorated on 10 February 1958. That is the mystery. I just do not know.

Second, until recently I was a committed collector of pre-decimal, privately-published, Australian FDCs and a published author on the subject. I never encountered ‘runs’ of wrong dates of stamps on FDCs by established, professional publishers – except on this occasion.

H Rex Bodin of inner Melbourne (Figure 9) and A M C Guthrie of Perth (Figure 10) were two of Australia’s most ‘professional’ FDC publishers in the 1950s. February 10 was a Monday in 1958, but it was not an established holiday. Nor was it likely to have been a ‘special’ holiday in both Melbourne and Perth. Nor did doubt about the date affect other FDC publishers. It is a mystery.

The 1980s

The 1980s saw a flurry of building excitement in the ‘Parliamentary Triangle’. Three major national institutions were opened, culminating, of course in the new Parliament House. Perhaps there were four if we include ‘Questacon’. The latter is better known to local parents, and to visitors, as a fun park for children – very expensive and rather unexpected in such an august precinct. I expect it ‘snuck in’, in 1988, because the new building was partly a gift of Japan and it was the ‘National Science and Technology Centre’.

New High Court Building

At the insistence of Sir Samuel Griffith, Premier, then Chief Justice of Queensland, and later first Chief Justice of the High Court, the High Court was given separate Constitutional authority, and could interpret the Constitution. This ensured ‘the Separation of Powers’ on the US model. After 77 years in Victoria a new High Court building, on the Lake in Canberra, and physically separated from the intended new Parliament, was opened by the Queen in 1980. It was designed by the Sydney firm EMTB as ‘late Modern Brutalist architecture’. A first Day Cover commemorating the opening is at Figure 11.

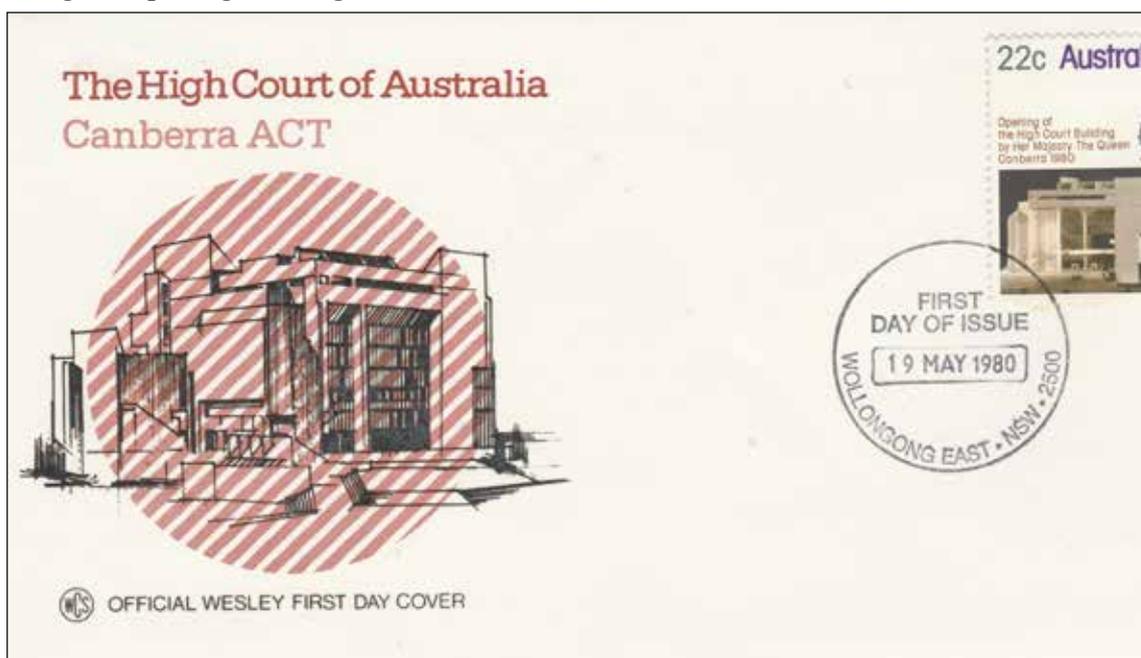


Figure 11.

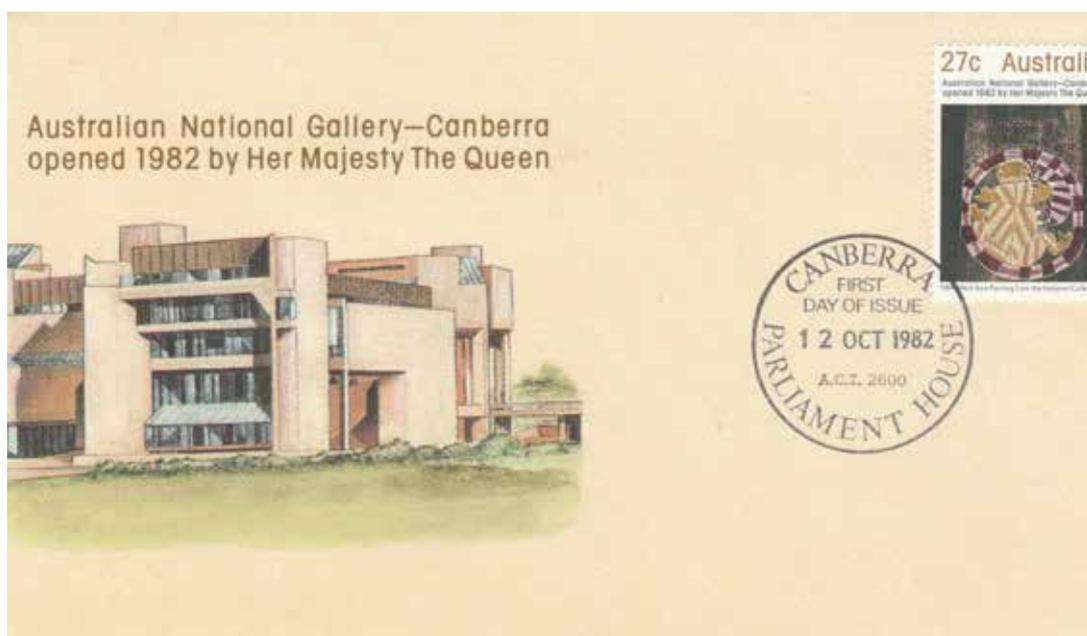
The Australian people, at a referendum in 1977, had set the retiring age for all new federal Justices as 70 years. They may have had in mind that the Chief Justice, Sir Garfield Barwick, then 74 years, had advised Governor-General Kerr that it was within the ‘reserve powers’ to sack Prime Minister Whitlam.

National Gallery of Australia

Adjacent to the High Court, and designed by the same architects, is the National Gallery of Australia. This too was opened by the Queen in 1982, a stamp and event celebrated by the FDC at Figure 12.

It had been a long time coming. Prominent colonial artists had lobbied for it, and Andrew Fisher had accepted the idea in 1910. Menzies made it policy in 1965 and Holt announced construction in 1967. It was delayed by uncertainty over the siting of the new Parliament, then Gorton firmed up the lakeside site. McMahon appointed James Mollison, the Exhibitions Officer in the Prime Minister's Department, as Acting Director in 1971 and a commencement plaque was unveiled by Whitlam in 1973. Fraser announced Mollison as Director in 1977 and oversaw the opening.

Figure 12.



(New) Parliament House

Australia's Parliament moved to its new home on 9 May 1988, the same day as the openings of the 1901 Parliament in Melbourne and that of the Provisional Parliament House, and surely one day a candidate for a national day. The event, and the opening again by the Queen, were marked by the FDC at Figure 13.

The new Parliament nicely completes this survey. It is a huge building but hidden under a hill upon which, in gentler times, the citizens could climb and roll, properly above those they elected. Those more friendly times were so recent, but they seem so long ago.

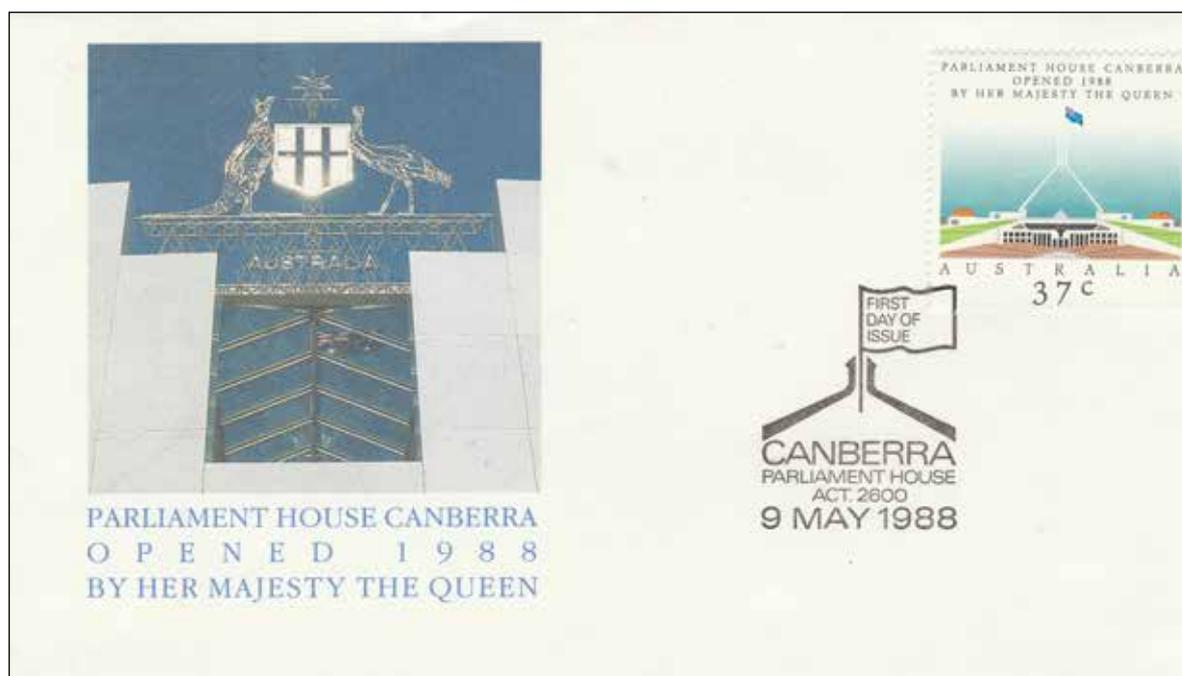
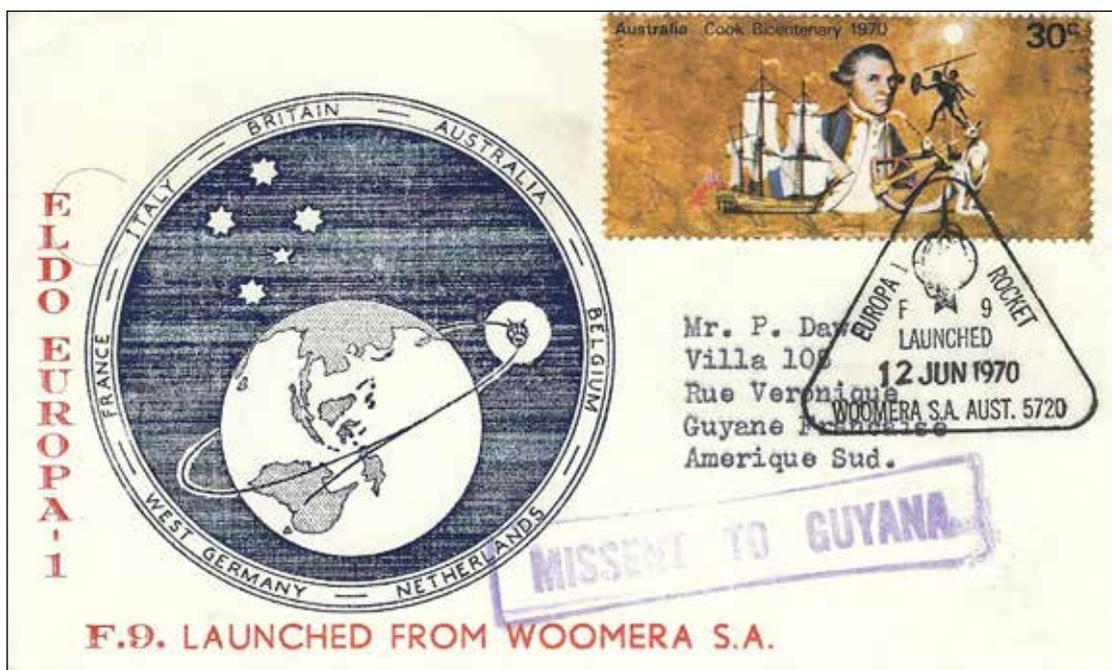


Figure 13.

Missent To Guyana

Ian McMahon

The cover illustrated was sent from Woomera on 12 June 1970, the day of the Europa 1 F.9 launch with a special postmark marking the launch and a printed cachet with the names of the countries participating in ELDO.



The Europa rocket was developed by the European Launcher Development Organisation (ELDO), a precursor of the European Space Agency (ESA), as a vehicle to launch satellites. The tenth launch, F.9, of the rocket occurred on 12 June 1970 and, while the rocket worked, the satellite it carried failed to orbit. With the cancellation of the next planned launch (F.10), this was the last launch of the rocket at Woomera with the next launch F.11 occurring at a site near Kourou in French Guiana. Following the failure of F.11 the Europa project was cancelled and ELDO disbanded.

The cover is addressed to P Dawe at Rue Veronique, Guyane Francaise, Amerique Sud.

With the country name given in French and partly obscured by the postmark and with no town name, it is not surprising that the cover was incorrectly sent to the nearby country of Guyana receiving a 'MISSENT TO GUYANA' marking as well as an 'AIR MAIL GPO GUYANA' backstamp dated 25 06 1970 from the GPO at Georgetown.

Checking on Google maps there is a Rue Veronique in Kourou, French Guinea, the closest major town to the ELDO launch site in French Guiana so the cover may have been sent from Woomera to someone working at the launch site that replaced Woomera to launch Europa rockets. The launch site near Kourou was redeveloped for Ariane rockets and remains today as one of the major satellite launching sites in the world.

Operational history of the Europa Rocket

Following the study of various designs and concepts, ELDO developed a rocket which was given the designation Eldo A, later formally named as Europa.

The first test took place at 9.14am local time on 5 June 1964 at Woomera. Thrust was terminated after 147 seconds, 6 seconds earlier than planned. The point of impact was 625 miles (1000 km) from the launch site, instead of the intended 950 miles (1500 km). It reached a height of 110 miles (180 km) and a maximum speed of 6,400 mph (10 300 kph). Near space is considered to be around 60–70 miles (90–110 km). The craft's structure was built by Hawker Siddeley Dynamics and the rocket engines were the Rolls-Royce RZ.2. At this stage the

French and German rocket stages were mere fibre-glass scale models.

The first full-size launch, weighing in total 104 tons, took place at Woomera on 24 May 1966, with dummy upper stages. Tests were conducted by Australia's Weapons Research Establishment and the French Laboratoire de Recherche en Balistique et Aérodynamique (based at Vernon). After two minutes and fifteen seconds, six seconds short of the planned flight, the rocket was destroyed as it was thought (by an impact predictor) to be veering west of the planned trajectory. However, the rocket was exactly on course and inaccurate readings had been picked up by a radar station 120 miles (190 km) away.

Two-stage testing was planned for June 1967. At 11.12pm GMT on 30 November 1968, the first three-stage Europa 1 launcher put a 550 lb (250 kg) Italian satellite-model into orbit.

After F-10 was cancelled, it was decided that Woomera launch site was not suitable for putting satellites into geosynchronous orbit. In 1966, it was decided to move to the French site of Kourou in South America. France planned to launch F-11, on which Europa-2 launched off into the sky.

The first launch from French Guiana on 5 November 1971 was also the first launch of the four-stage Europa 2. It exploded over the Atlantic after three minutes. It landed in the sea 302 miles (486 km) from the launch site, and had reached a height of 40 miles (65 km). The launch of F12 was postponed whilst a project review was carried out, which led to the decision to abandon the Europa design.



Europa II rocket engines at the Euro Space Center in Belgium.

Overall, the Europa programme had been heavily marred by technical problems. Although the first stage (the British Blue Streak) had launched successfully on each occasion, either the second or third stage would fail during every launch, preventing a fully successful launch from ever having been achieved. This disappointing performance heavily contributed to work on the programme being terminated.

Europa rocket launches

Flight	Date	Model	Stages	Payload	Launch site
01	5 June 1964	Blue Streak	1	-	Woomera
02	20 October 1964	Blue Streak	1	-	Woomera
03	22 March 1965	Blue Streak	1	-	Woomera
04	24 May 1966	Blue Streak	1	upper stage mockups	Woomera
05	15 November 1966	Blue Streak	1	upper stage mockups	Woomera
06	4 August 1967	Coralie	2	third stage mockup	Woomera
07	5 December 1967	Coralie	2	third stage mockup	Woomera
08	30 November 1968	Europa 1	3	third stage mockup	Woomera
09	31 July 1969	Europa 1	3	satellite mockup	Woomera
10	6 June 1970	Europa 1	3	satellite mockup	Woomera
11	5 November 1971	Europa 2	4	satellite mockup	Kourou

PASTCARDS

Journal of

CANBERRA PICTURE POSTCARD COLLECTORS

a branch of the Philatelic Society of Canberra Inc.

No. 101

December 2018

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ISSN 1326-9941

Running Away to the Circus - Act 1, The Physical Circus.

Postcards Greg Smith, Text: Jenni Creagh

There is probably a stage in everyone's life when they dream about running away to the Circus. The illusion that it is all glamour and sparkle is the stuff that fantasies are made of, obviously that isn't the real situation at all. Years of training and hard work go in to creating the spectacle that is Circus. Through this postcard collection of Greg Smith, we can catch some glimpses of Circus life and spark some of our own memories or dreams. To complete the story I have sourced additional images, although sadly not all postcards; credits in captions.

So where did it all begin? The circus I remember as a child, and that shown on many of the postcards in this collection is different from what we see as Contemporary Circus. Over the last 50 years there has been a shift towards a human spectacle rather than trained animals. However we need to travel back further into history to see the beginnings of the Circus phenomena - one that you might not have joined voluntarily.

The need to entertain a populace and win favour politically is an eternal issue when large numbers of humans are living in close quarters, especially in times of war. This need is thought to have been responsible for the creation of the Circus.

Circus [sur-kuhs]¹ noun, plural cir-cus-es.

1. a large public entertainment, typically presented in one or more very large tents or in an outdoor or indoor arena, featuring exhibitions of pageantry, feats of skill and daring, performing animals, etc., interspersed throughout with the slapstick antics of clowns. Compare big top.
2. a troupe of performers, especially a traveling troupe, that presents such entertainments, together with officials, other employees, and the company's performing animals, traveling wagons, tents, cages, and equipment.
3. a circular arena surrounded by tiers of seats, in which public entertainments are held; arena.
4. (in ancient Rome)
 - a large, usually oblong or oval, roofless enclosure, surrounded by tiers of seats rising one above another, for chariot races, public games, etc.
 - an entertainment given in this Roman arena, as a chariot race or public game:

"The Caesars appeased the public with bread and circuses.
5. anything resembling the Roman circus, or arena, as a natural amphitheater or a circular range of houses.

Etymology of circus

1350–1400; Middle English < Latin: circular region of the sky, oval space in which games were held, akin to (or borrowed from) Greek *kirkos* ring, circle. There is also a claim that the first circus games were staged by the goddess Circe in honour of the the Sun God Helios (her father).

Ancient Circus - A Political Crowd-Pleaser and Demonstration of Wealth and Excess.

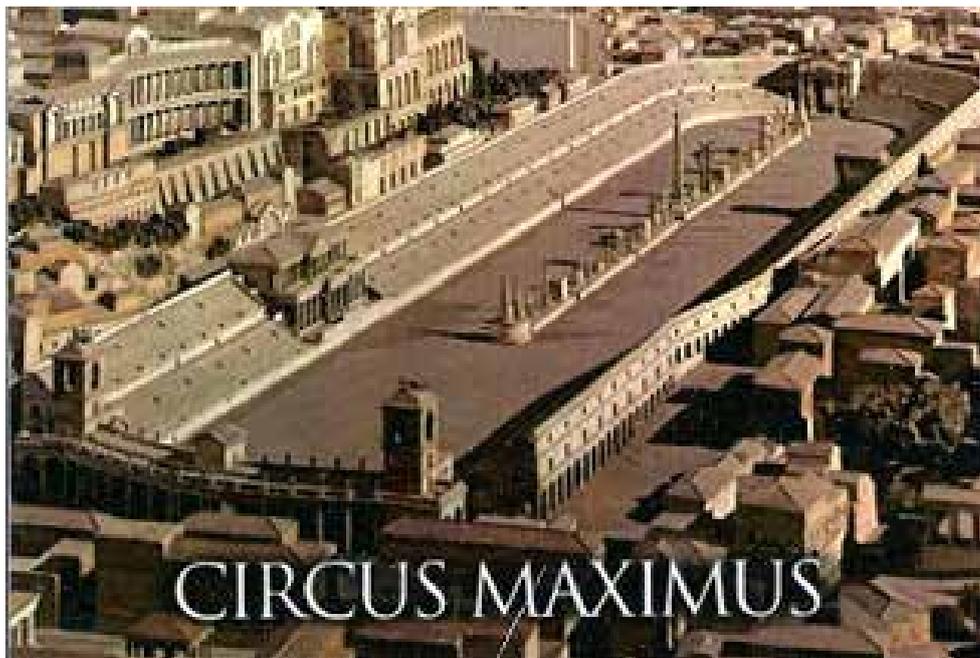


Figure 1

Postcard of Circus Maximus (it's only a model...)

www.jackspostcards.blogspot.com/2011/07/circus-maximus.html

as the thrills of racing and display combat or tricks on horseback, there was death enough to satisfy the animals in the audience and their cries of “Jugular! Jugular!”.

The Circus Maximus is the best known of the Ancient Roman venues, but there is little of the structure that remains today. It began as an open space in the Valley of Murcia, a simple hippodrome for horse races. Over subsequent generations a woden pallisade was built, then seating added that rose upwards and was made available to the common Roman citizens. By 329 BC, the track could accomadate up to 25 four-horse chariots over a 621m course. By 50 BC Julius Caesar had ordered seating along the entire length of the track, with the bottom row constructed now of stone for the highest ranked citizens. The rest of the structure was still made of wood, but by now surrounded a canal to drain the track and a huge underground cavea where animals etc were kept. 150,000 people could be seated inside the Circus. In 31 BC Circus Maximus was damaged by fire, and this problem continued as it was rebuilt subsequently again in timber, with more fires and deaths until Emperor Trajan ordered it to be rebuilt entirely out of stone: this is the image most often seen in recreations within our entertainment of movies and television.

Circus Maxentius is the best preserved ancient Roman circus, built between 306 and 213 AD on the Appian Way. It was costructed out of stone blocks in some places faced with marble. Emperor Maxentius intended to hold many games there to honour his son Valerius Romulus, but who's tragic early death turned the inaugral celebration into a funeral offering - Valerius is buried nearby. Emperor Maxentius had usurped power in 306 AD, but was not officially recognised by other Roman Emperors, and was defeated north of Rome by Constantine I the Great in 312 AD. It is thought that the reason this Circus survives is that it was not subject to much use, given its more distant location relative to the heart of the Roman population.

Volume 36, No.3.

In Ancient Rome, the Circus was a physical structure built to house various entertainments including Chariot races, Gladiatorial combat and equestrian shows. These sometimes included staged fights with “wild” animals, and in later years, real fights between wild animals and captured humans. These buildings were rectangular with semi-circular ends - similar to many modern racecourses. Seating rose in teirs, with the wealthy closest to the action and special boxes for the most important guests and the benefactors of the games. It was the practice to fund these events as part of a bid for power and prestige - as the training of the “entertainment” was a hard and expensive process. As well



Figure 2

Photograph of the ruins of Circus Maxentius.

*<https://commons.wikimedia.org/wiki/>
User: Livioandronico2013*

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After the fall of the Roman Empire, most Circuses became a travelling affair, based in tents and wagons. This itinerant lifestyle allowed the performers to move from location to location, avoiding saturating the market, and leaving an audience waiting with baited breath for more on the next visit.

Obviously the Gladiatorial Games were no longer the fashion, instead feats of dexterity and daring with trained animals or defying gravity became the popular crowd-pleasers. Strength and power were still respected - the Strong Man being a popular trope or theme. However, before we move on to the Main Event and see the stars in all their glory, let us take a look at a resurgence of the permanent venue and the birth of the Modern Circus.

Modern Circus in the Round - Astley doesn't give up on a grand idea.

Phillip Astley was an English Cavalry Officer, who set up an Amphitheatre for the view of his (and others) displays of Trick Riding, first opened on April 4, 1768. He was obviously not the first person to perform tricks on horse-back, nor to showcase Clowns or Acrobats, but he was the first to create a space where these were all brought together for public entertainment. Many displays prior to this were done in a parade ground style, with artists going back and forth in straight lines. Astley was the first to perform in a circle - of 42 feet (approx 12.8m) which allowed him the perfect radius to have his steed at the right speed for tricks and in good view of the audience. 42 is still the magic number for performance spaces today (another significance to this number) providing the optimum balance of inertia and centripetal force to ensure the rider remained upon the horse.



Figure 3
“Astley’s Amphitheatre”
coloured plate from Microcosm of London, 1808.
57-1633, Houghton Library, Harvard University

Astley’s Amphitheatre in London (not called a Circus until later) was not without troubles; being constructed of wood, it was prone to fire just as those in Ancient Rome. The first, then the second iteration succumbed to the fiery fate, but like a phoenix, each time he rebuilt from the ashes and the structures became more grand with stronger reinforcement to hold more horses and thus be a greater spectacle. The acrobats, clowns and other acts filled in the times between equine acts - the shows sometimes recreating historic battles or full-costume dramas.

In 1782 Astley established the Amphithéâtre Anglais in Paris; the first purpose-built Circus in France. Not long after, the phenomena hit Italy, and the phenomena of Circus had arrived.

Fifty six years after it opened (1824), Astley’s Amphitheatre was taken over by Andrew Ducrow, son of a circus family, trick-rider, tumbler, rope-dancer and eventually actor. The scale of productions continued to increase and become more varied in order to keep the audiences coming in. Circus was becoming a major entertainment attraction in Europe and North America/Canada. The development of Circus in Asia will have to wait for a future story.

Circus reached North America in 1792, with the first permanent building opening in Philadelphia on April 3, 1793. During the 19th Century there were circus tours from Montreal to Havana, building permanent structures in many of the cities visited along the way. In 1825 the first Big Top was used for a performance and this concept travelled back to England with Tomas Taplin Cooke in 1838.



Figure 4 (Left)

The Vicissitude of a Tar, Plate 6 - Mr Ducrow (1793-1842).

W. Cocking (drawing), R. Lloyd (etching), M. & M. Skelt (publishers), London, around 1840, hand-coloured etching.

Museum no. A.Hippisley-Coxe Collection 1-5

Figure 5 (Right)

Trapeze artists in circus.

Lithograph by Calvert Litho. Co., 1890.

Edited digital image from the Library of Congress, reproduction number: LC-USZC4-2091.



Cirque Jules Verne - Circus Jewel of Amiens in the Somme, France

Designed by Emile Ricquier (student of Gustave Eiffel) and inaugurated by Jules Verne in 1889, the municipal circus of Amiens was designed as a multi-purpose building to welcome circus shows and various public meetings. This replaced the wooden structure that had been painfully maintained for the previous 15 years with the City Council prevaricated over the cost of the project, but eventually agreed to the construction. At more that 815,000 francs the cost was immense; double that budgeted, but the facilities have stood the test of time. Unlike many Circus building it is still being used for that purpose today.



Figure 6

Postcard 143 - Amiens - Le Cirque Sortie d'une matinee. Unused.



Figure 7
 Postcard 90 - Amiens -
 Le Cirque Municipal.
 ND Phot.
 Imp. Phot. Neurdein et
 cie - Paris.
 Unused.

“The new circus is a work of art that your municipal administration wanted to provide with all the improvements of modern industry. It is the most beautiful, undoubtedly, it is also the most complete by its facilities and its tools which was built in France and abroad. “

- Jules Verne (Excerpts from inaugural speech)



Figure 8
 Postcard 55 - Amiens - Le
 Cirque - The Circus. LL
 Levy Fils & Co. Paris.
 Unused.



The design was based upon the Cirque d’hiver of Paris (left²) but with a cast metal frame that Ricquier declared should be exposed rather than the tradition of hiding structure behind cladding. The steel was supplemented by local bricks which can be seen more clearly in the rear of the structure.

Looking at the pictures in the postcards, the building looks stately, solid and large, but it is not until you see inside (right) that the enormity of the space is revealed - sadly not a view show in the vintage postcards.



Figure 9

Amiens - Le Cirque.

*Raphael Caron -
Photo-editeur, Amiens.*

Used in Vermont USA.

*The printing on the reverse
appears to be advertising
a patisserie specialising in
Milk Chocolate.*



The design is a 16-sided polygon, with a diameter of 44 metres (144 ft). It was the first circus to include a buffet and refreshment bar as well as the usual lodges and stalls in the complex. Two steam engines powered electric lighting and central heating. Jules Verne, then City Councillor responsible for events and celebrations, was the overseer of the project and declared it open on Sunday 23 June 1889, start of the annual fair of Saint-Jean and the centenary of the French Revolution.

The Amiens Cirque managed to survive the war in France with only one shell damaging the roof in 1916. It has been the setting for movies and has hosted many other events as well as the circus.

Following a public order launched by the town of Amiens in 2001 with the support of the Ministry of Culture, the project of the Austrian artist, Ernst Caramelle, was selected for the coloration of the newly renamed Jules Verne Circus. Those works, started in March 2002, lasted twelve months. The results can be seen in the images below. From now on, the renovated circus can accommodate 1,700 spectators in circus layout and 1,400 in theatre layout.

In 2011 the Circus was named a “National Hub Circus and Street Arts”, one of seven in France and is still operating today. The complex includes The Hangar - a warehouse that manufactures items for use in many types of performances, and The Jules Verne Circus School. The school offers a 2 year course for those wishing to increase their repertoire of circus skills. A short distance away is the Manège Cascabel - an equestrian centre dedicated to the training and production of new forms of equestrian entertainment that satisfies all the modern requirements for ethical animal interactions. Manège translates to Riding School or Carousel - a nod to both the circular shape of the facility and the purpose, Cascabel from Jules Verne’s “Voyages Extraordinaires”.



Figure 10

*Photographs of the coloured and refurbished interior of Jules Verne Circus.
<https://www.circusphotographer.com/portfolio/circusbuilding-gallery/amiens-cirque-jules-verne>*

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Cirque Theatre of Angers

Constructed in 1866, but not of robust design, the National Theatre of Angers or Circus Theatre was a modest performance space for circus and other arts. The central space was 13m across, surrounded by seating for 2000 patrons. The building was purchased by the city in 1899.



Figure 11

Postcard 26 - Angers - Le
Cirque-Théâtre - A.B.

Collection A. Bruel,
Angers.

Unused.

#26 is used for different
seasonal photos of the same
building by this producer.



Cirque Angers was particularly known for the acoustics and was a popular concert venue during its formative years. Not all of its usage was as glamorous, it was left to run down during WWII and served as a morgue in 1944. The building was destroyed in 1962, so that only postcards and photographs remain.

Like Amiens, the Cirque at Angers was a popular subject for postcards, although there was only one present in this collection. There were many more angles captured and obvious seasonal difference can be observed. While many of these cards shown are unused, stamps and used examples can be found reasonably easily on the internet - for which I am extremely grateful, and hopefully the additional information adds to those illustrated.

Antwerp Circus Schouwburg.

In Antwerp this spectacular building has sadly been demolished. Built in 1903, and most commonly referred to as the Hippodrome (hence my original difficulty in finding any references) was demolished after neglect and



Figure 12

Postcard - Antwerp
- Théâtre du Cirque -
Leopold de Wael.

Albert Postcard.

Phototypie, 9 de rue
Chambéry Brux.

Unused.



Figure 13

Postcard - Antwerp - Théâtre de l'Hippodrome.

Delcampe.net image, details unknown.

from performances of La Traviata for example where it was named as “Volksschouwburg van Antwerpen” (Antwerp’s popular theatre).

Jules Verne came to the rescue once again - not personally, but on the website of the Dutch Jules Verne Society³. It appears that the play “Around the World” was one of the performances at this venue and a program with some wonderful illustrations had been acquired by the Society. I apologise a little for the tangents to which this article is prone, but the voyages of discovery are (to me) what collecting is all about; thus I share (link in the footnote for further details).

Figure 14 (Right)

Postcard 34 - Antwerp - Hippodrome.

VL/LV mark - ??? can't find information.

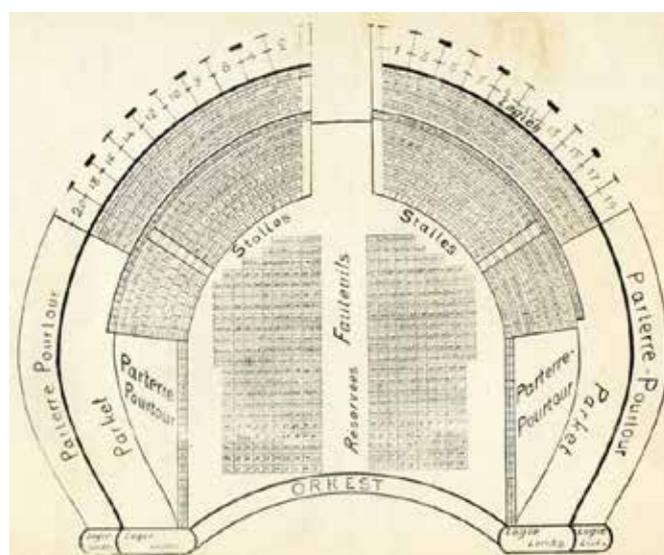
Dutch Jules Verne Society



Figure 15 & 16 (Below)

Hippodrome Program for Around the World in 80 Days.

Dutch Jules Verne Society



PASTCARDS

And so, with a certain amount of frustration at not being able to identify the  mark (on a number of excellent websites - see credits) that we bit a fond farewell to Antwerp and continue our journey.

Tours, Indre-et-Loire - World Heritage Historic Architecture.

The glorious Tours Cathedral stands behind the Circus building in this postcard. The work on the current Cathedral (commenced in 1170) replaced a much older succession of buildings dating back to 337 AD. A gradual building process continue through the 16th Century. The resulting building has Romanesque butresses, Gothic ornamentation and Renaissance Towers. In the foreground the Circus seems almost squat by comparison with the lofty towers, but when viewed alone has an aspect more like that of the circus in Armens or Angers.

When searching the internet, certain keywords vital to the research of this piece open up a veritable rabbit hole of distractions: "Tours" plus "Circus" or "Cirque" gave nothing useful to purpose - even with I-et-L added. In the end I decided to walk through Tours myself to see if the building was still there. Sadly it appears not to be, but the virtual stroll via Google was pleasant. It seems that all that remains are the postcard views and at Musée des Beaux Art, one stuffed elephant "Fritz" who died in Tours in 1902 while on tour with Barnum & Bailey Circus.

Searching for Cirque de la Touraine yielded a few more results in images, but no building information.



Figure 17

Postcard 31 - Tours (I, et - L.) - La Cathédrale et le Cirque - A.P.

Imp.-Phot. A. Thiriat & Cie. Toulouse.

Unused.

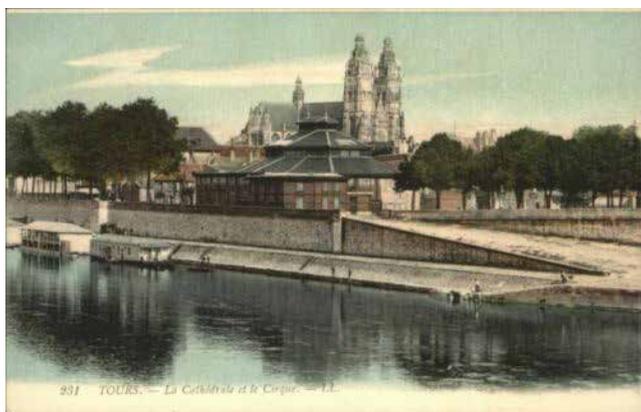


Figure 18

Postcard 231 - Tours - La Cathédrale et le Cirque - I.L.

French eBay.



Figure 19

Postcard G B 282. - Tours - Cirque de la Touraine.

Front view - with school children?



Figure 20 a & b

Postcard Spot the Difference: Tours - Cirque de la Touraine.

Image Licencing or early philatelic image "borrowing"?

Chalons-sur-Marne - Circus Champagne.

Like Amiens, the Circus at Chalons (now Chalons-en-Champagne) has stood the test of time like the fine vintages synonymous with the region. Now operating as the National Circus Arts Centre NCAC (from 1985), it provides similar training opportunities to the Jules Verne School within the renovated Municipal Cirque and recent nearby facilities. The building was constructed in 1898-99 from plans by Louis Gillet (Chalons municipal architect). Like the other stone or block Circus buildings in France, it is a polygon - this time with 12 sides and a distinctive carved main entrance.



Figure 21

Postcard 52 - Chalons-sur-Marne - Le Cirque - LL.

*Lévy Fils et Cie, Paris (pre-1920)/
Lévy et Neurdein Réunis, Paris (1920-1932).*



During WWI, the Circus became a workshop for making camouflage netting, and then a Cinema after the war ended. In 1938 the City took control of the building, and it was used as a warehouse during WWII. Subsequently it served varied uses by sporting associations, until returning to the Circus in 1985 with the creation of the NCAC.

The building was completely restored in 2010.



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The Circus of Limoges - an Aussie Twist.

The Circus at Limoges is a late-comer compared to those we have seen in the rest of this article. Built in 1925, and destroyed in 1958, it also had the shortest existence. The site now holds the Limoges Opera House.

The dome was 18.75 m above the runway and the diameter was 13m - seating 1860 patrons. The interior was decorated with bright canvas paintings (below) by David Widhopff - some of which survive in the Municipal Museum of the Evêché. Widhopff (1867-1933) was a Russian-born French artist, designer and caricaturist.

In 1928 the seating was re-arranged so that it suited theatre performances, so I suspect that it ceased Circus at that time. It seems a little early for adjustable sets of tiered seating to accommodate both styles of production.



Figure 22

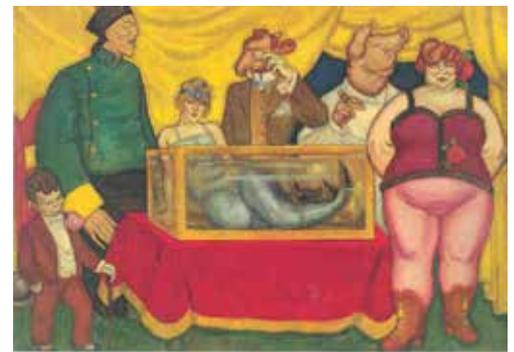
Postcard 20 - Limoges -
Cirque Municipal.

MTIL in black shamrock =
Maurice Tesson, Imprimeur,
Limoges.

Unused.



Sadly this ends Act 1. Act 2 will look into the Traditional Circus Companies and their fabulous Acts, followed by Contemporary Circus in ACT 3. This adventure would have been impossible without Greg Smith lending his collection and the wonderful resources of the Internet.



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MACHINATIONS

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

December 2018

ISSN 1329-9948

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Collecting Machin Postal Stationery

Ian McMahon

The Queen Elizabeth II adhesive stamps of the United Kingdom depicting a sculpted profile of the Queen designed by Arnold Machin have been immensely popular with collectors of adhesive stamps since their introduction on 5 June 1967.

The portrait has also been extensively used on postal stationery and the collection of UK Machin postal stationery has much to offer the collector. Given its use over fifty years, Machin postal stationery has encompassed many changes and innovations in stamp printing and postal services.

Postcards using the Machin Head design were first issued on 16 September 1968. The portrait was in a rectangular frame with the denomination underneath and "POSTAGE" on the left and right (Figure 1). The original issue comprised 4d sepia single cards and 4d+4d sepia reply cards. The 4d sepia postcards with no phosphor bands were replaced by 4d vermilion postcards with a single phosphor band in 1970.

Following the introduction of decimal currency in 1971, the design was changed to a Machin Head portrait in an octagonal frame (Figure 2). Decimal postcards were originally issued in 2½p denomination but due to postage rate increases were issued in eight denominations up to 12p in the period 1971-1980 with either one or two phosphor bands. No decimal reply cards were issued due to the extremely low demand for reply cards.



Figure 1: 4d Vermillion Machin Head in Rectangular Border.



Figure 2: 2½p Postcard with Machin Head in Octagonal Border.

Machinations

4d and 5d lettercards were issued for the 2nd class (1969) and 1st class (1968) mail services respectively and used a design similar to the 4d postcards. The 5d lettercards exist with either no phosphor bands or two phosphor bands. The first printings were by letterpress while later printings were done by photogravure. Decimal currency lettercards were first issued as 2½ d lettercards in 1971 with many changes in denomination up to 14p (Figure 3) over the period 1971-1981. The 3p, 3½p, 7p and 10p lettercards exist with either one or two phosphor bands.



Figure 3: 8p Lettercard with Machin Head in Octagonal Border.

Envelopes with the Machin Head design were first issued on 7 October 1969 to pay the 5d first class mail rate. The impressed stamp had the Machin Head in an octagonal frame and were embossed and had 2 phosphor bands. A 4d envelope for 2nd class mail was issued in 1970 while decimal currency envelopes were issued in 1971. In 1974 the embossed stamp design on envelopes was replaced by a letterpress design. 3p, 7p and 10p envelopes were issued with either one or two phosphor bands as the postage rates changed. The period 1971-1982 saw many postage rate increases which together with the envelopes being issued for 1st and second class mail services resulting in 16 different denominations being issued from 1971 to 1982. In 1973 the 3p embossed envelope was revalued to 3½p by overprinting with a double ring with ½p in the centre and 'POSTAGE PAID EXTRA' (Figure 4).



Figure 4: 3 pence revalued to 3½ pence Envelope with Embossed Machin Head in Octagonal Border.

An additional 1p stamp has been added for extra postage.

Registered envelopes with the Machin Head design were issued to cover the postage and registration fee in 1970, with decimal currency envelopes being issued in 1971. The first issues used the embossed octagonal design (Figure 5) with later issues produced by letterpress. Three sizes were issued for the inland rate (G, H, K). As for the other class of stationery the many postage rate increases from 1971-1984 resulted in many different denominations of registered envelopes. 3/- and 15p registered envelopes were issued in 1970 and 1971 for the international use. From 1971-1984 a series of registered envelopes were issued for use to members of the armed forces overseas (Figure 6) at reduced rates. These are inscribed 'FORCES OVERSEAS'.

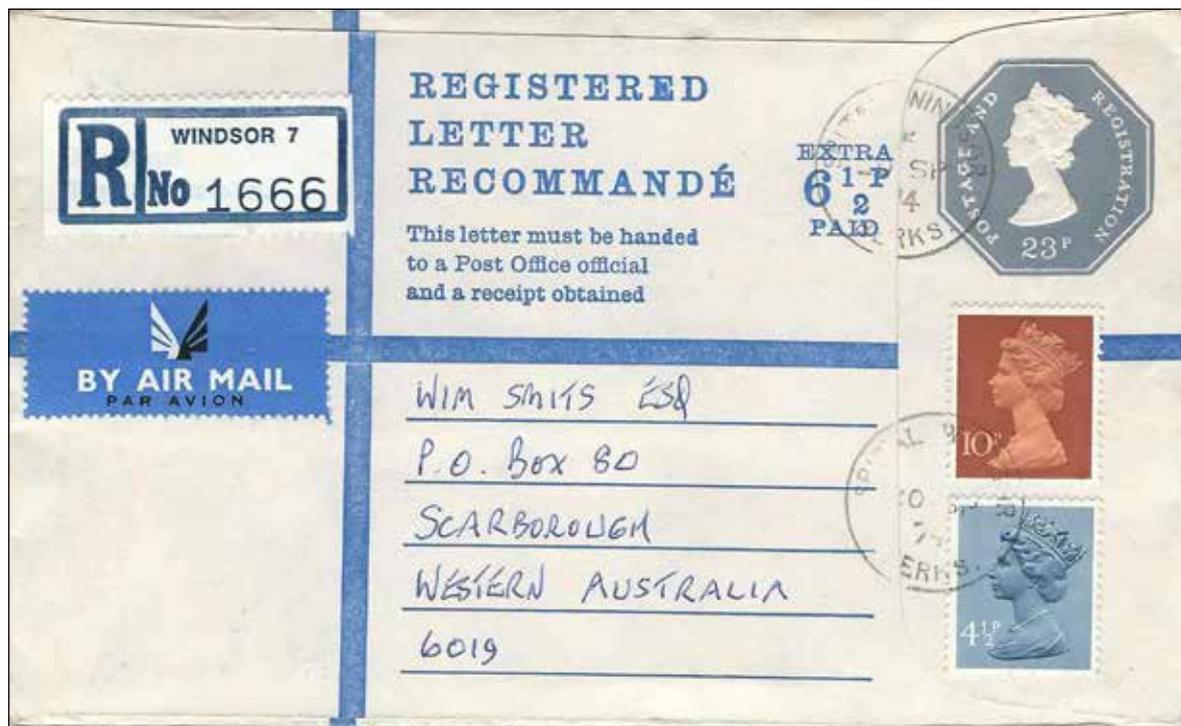


Figure 5: 23p + 6½p Registered Envelope Used to Australia.

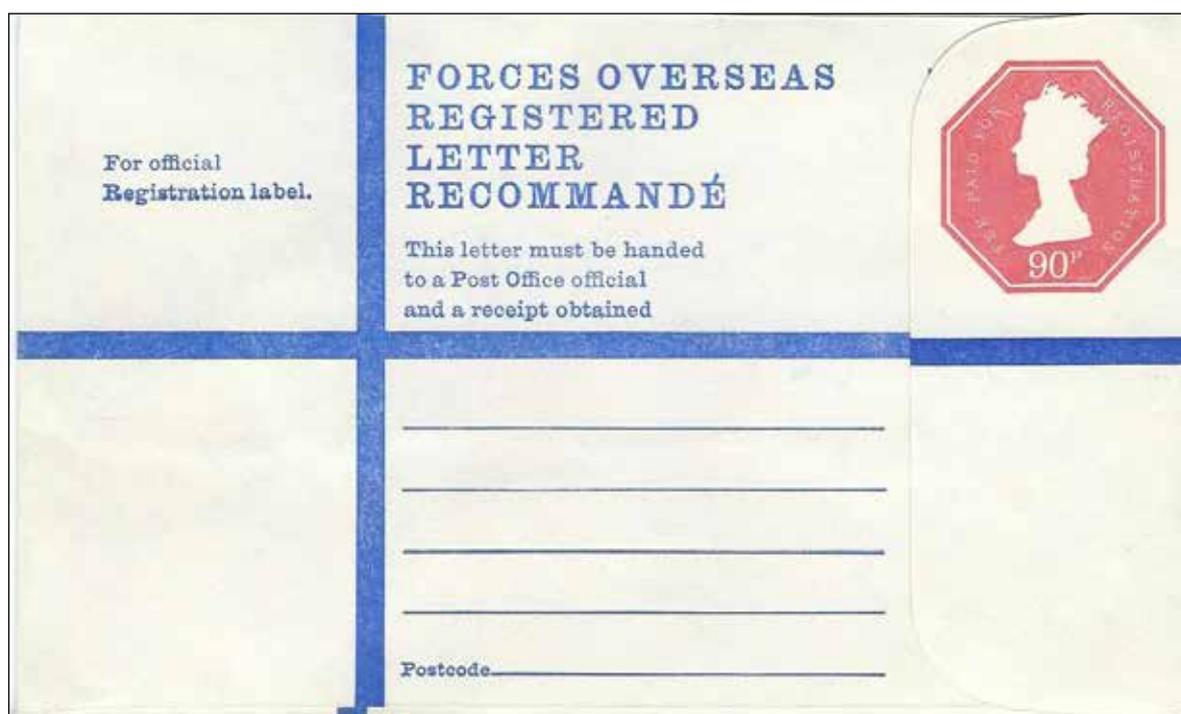


Figure 6: 90p Forces Registered Envelope.

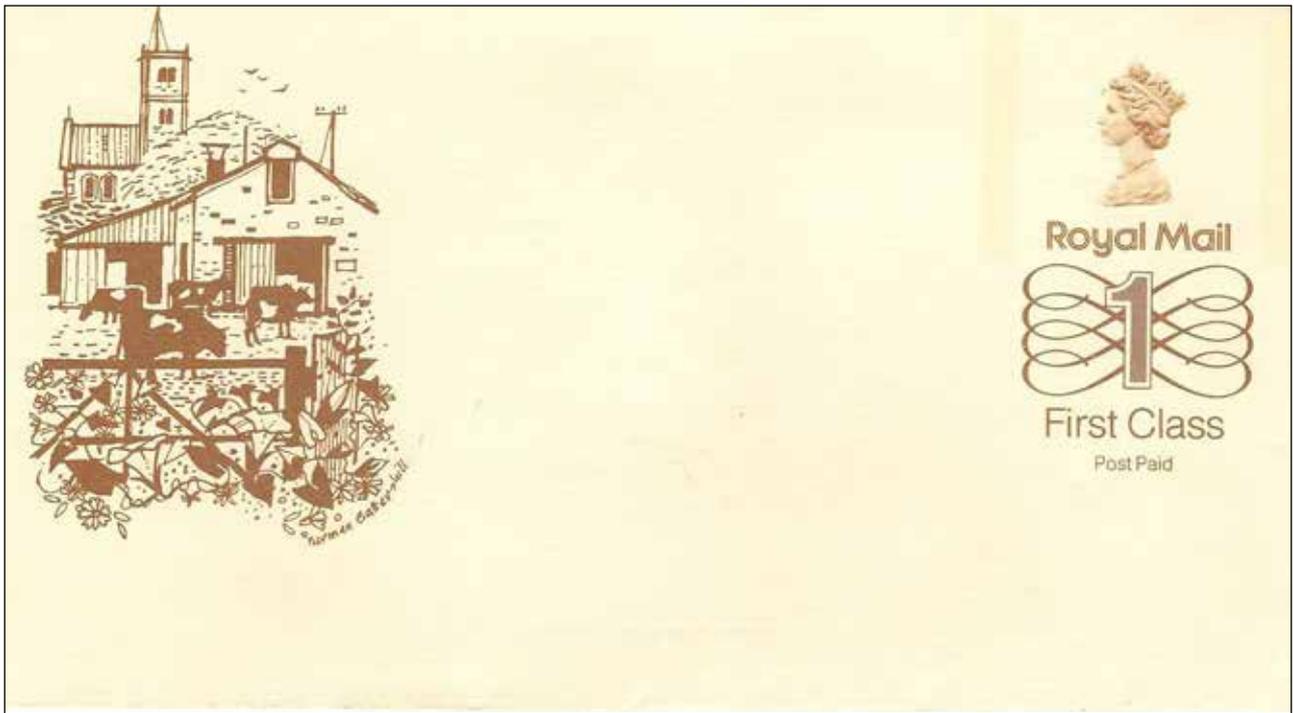


Figure 7: Non-denominated Machin 'Postnote' Lettersheet.

In 1982 Lettersheets were issued which were known as 'Postnotes' in the UK. These lettersheets had a Machin Head design but were non-denominated with the stamp inscribed 'Post Paid' (Figure 7). This design was extended to envelopes in 1983 (Figure 8) but was replaced by a 'Post Paid' design with the Machin Head in an octagonal border in 1991 and to a Machin Head design without border but surrounded by 'POSTAGE PAID POSTAGE PAID' arranged in a circle around the portrait in 1995 with 'either '1st' or '2nd' on the right indication the postage service paid (Figure 9). The current stamped envelopes sold by Royal Mail are essentially of this design. Registered envelopes were issued with non-denominated stamps from 1993.

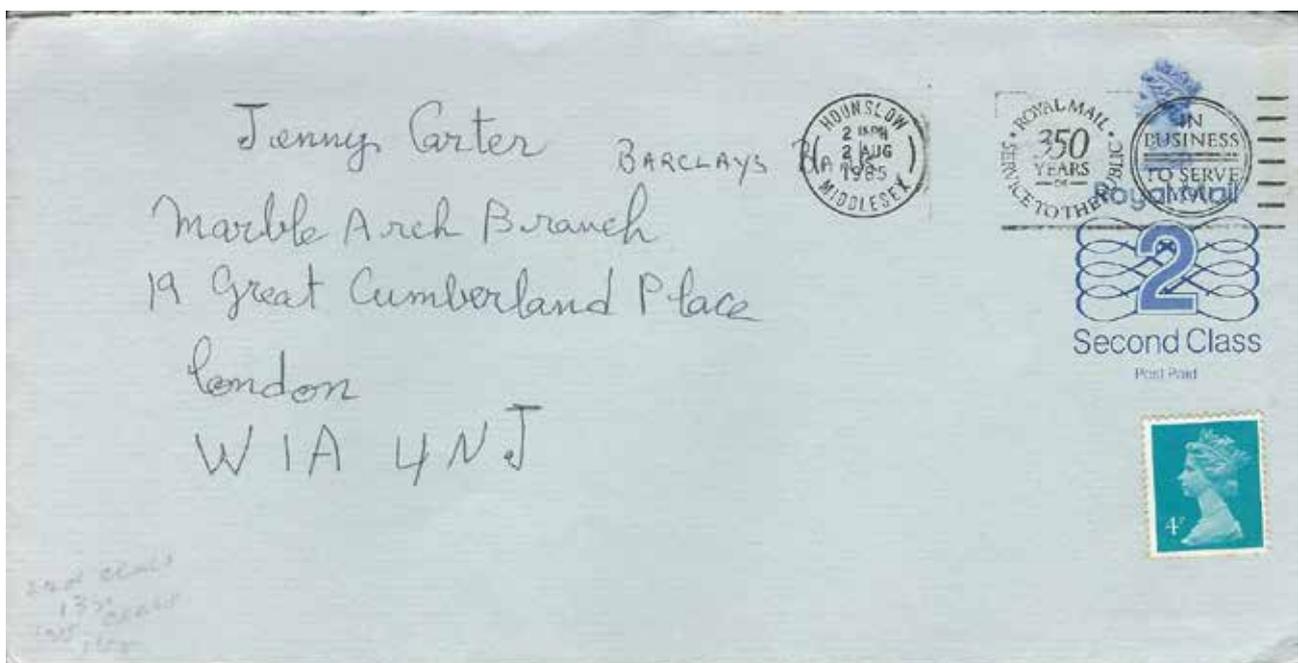


Figure 8: 1983 Non-denominated Machin Envelope with Service Indicator for 2nd Class Mail.

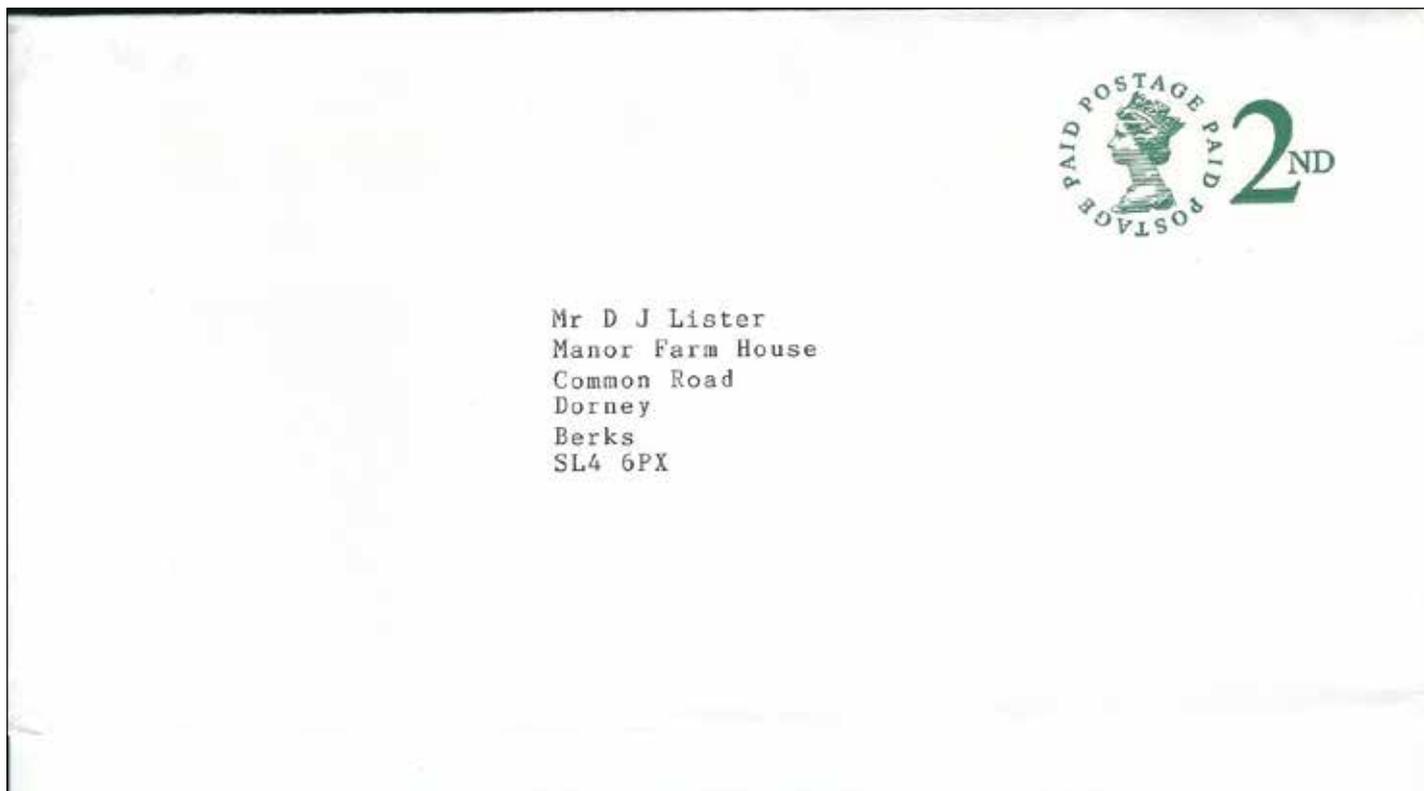


Figure 9: Non-denominated Machin Envelope with Circular Design for 2nd Class Mail.

Used From 1995 to the Present.

Aerogrammes using the Machin Head design (Figure 10) were not issued until 1972 when a 6½p aerogramme was issued with an unframed Machin Head and the value. This design was used until 1981. Aerogrammes with a non-denominated stamp were issued from 1988 and include a wide variety of commemorative and Christmas aerogrammes including issues with text in Welsh (Figure 11) and Scottish.

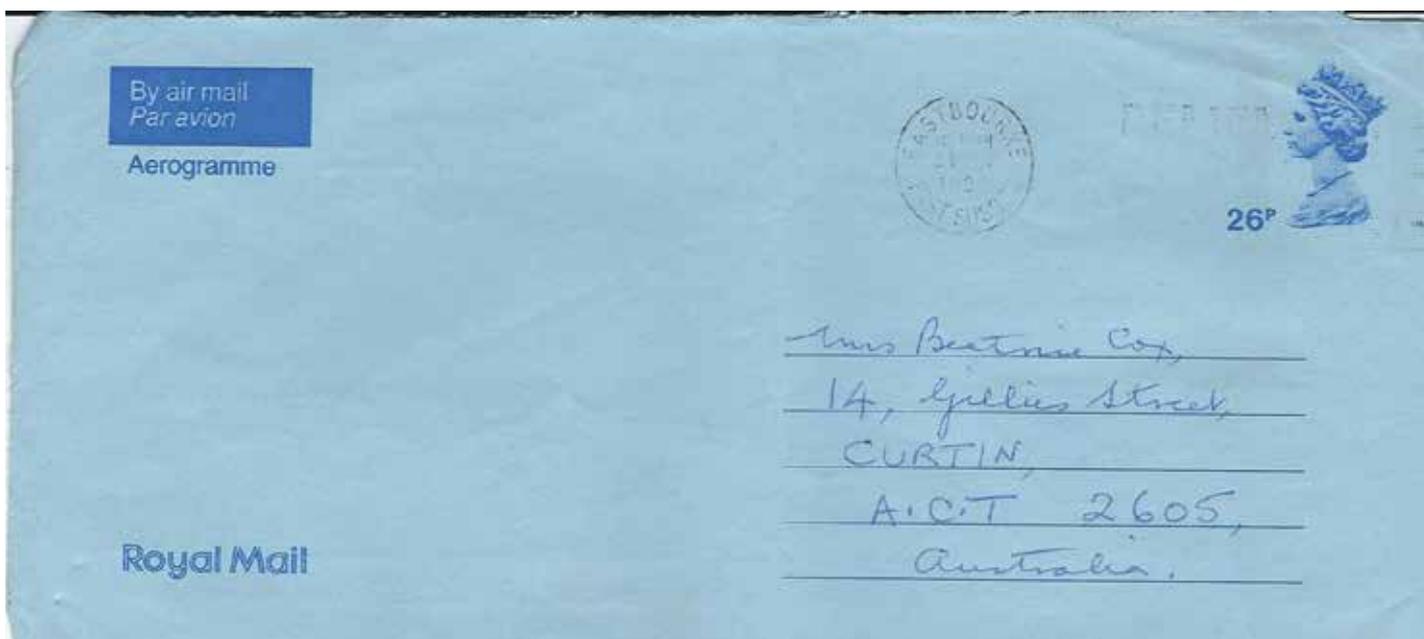


Figure 10: 1984 26p Machin Aerogramme.



Figure 11: 1998 *The Snow Spider* Aerogramme with text in Welsh and a non-denominated Machin Stamp.

The British Post Office provided a PTPO service using Machin Head designed impressed stamps which was extensively used. A wide variety of postcards, envelopes, lettercards, registered envelopes, wrappers and labels (many philatelically inspired) as well as some aerogrammes (Figure 12), certificates of posting and other stationery have been stamped-to-order with Machin Head design stamps. In 1987, the British Post Office introduced a service which provided envelopes to customer's design with company message and logo with a non-denominated stamp (Figure 13).

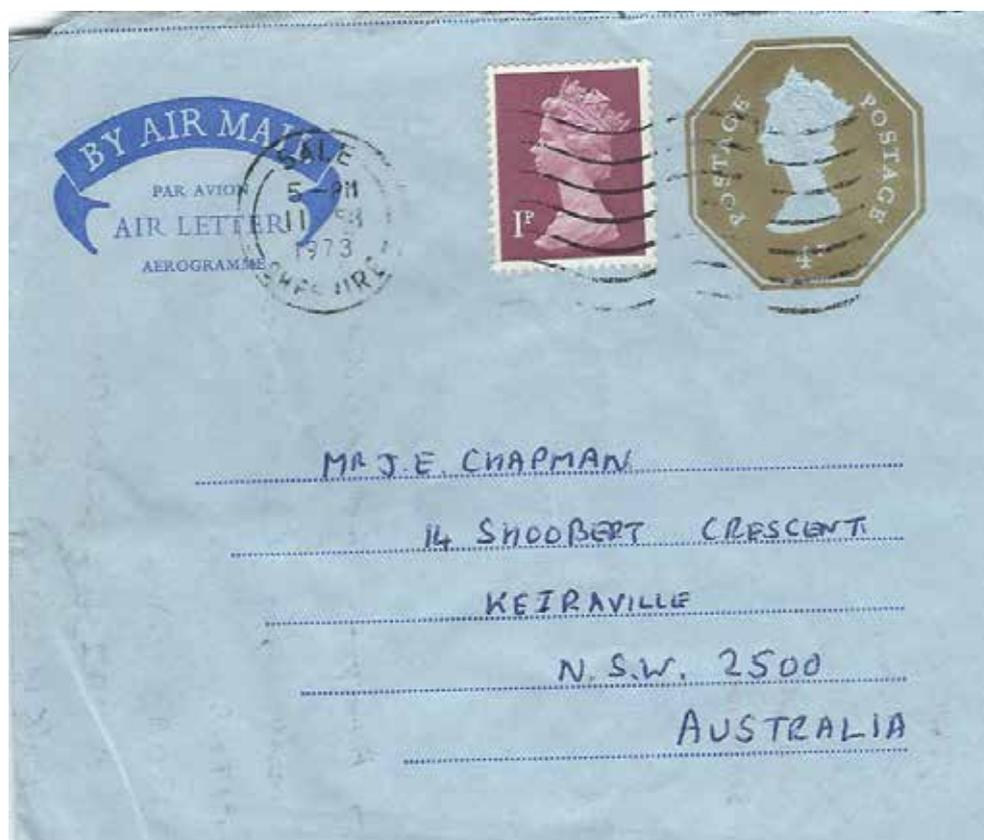


Figure 12: 4p PTPO Aerogramme.



Figure 13: Private Order Envelope for the Comet Science Group.

Machin Head non-denominated stamps have also been used on a wide variety of other postal stationery including plastic ‘Mail Pack’ envelopes, Registered Plus Envelopes, Guaranteed Delivery envelopes (Figure 14) and House of Commons envelopes (Figure 15) and air mail postcards (Figure 16).

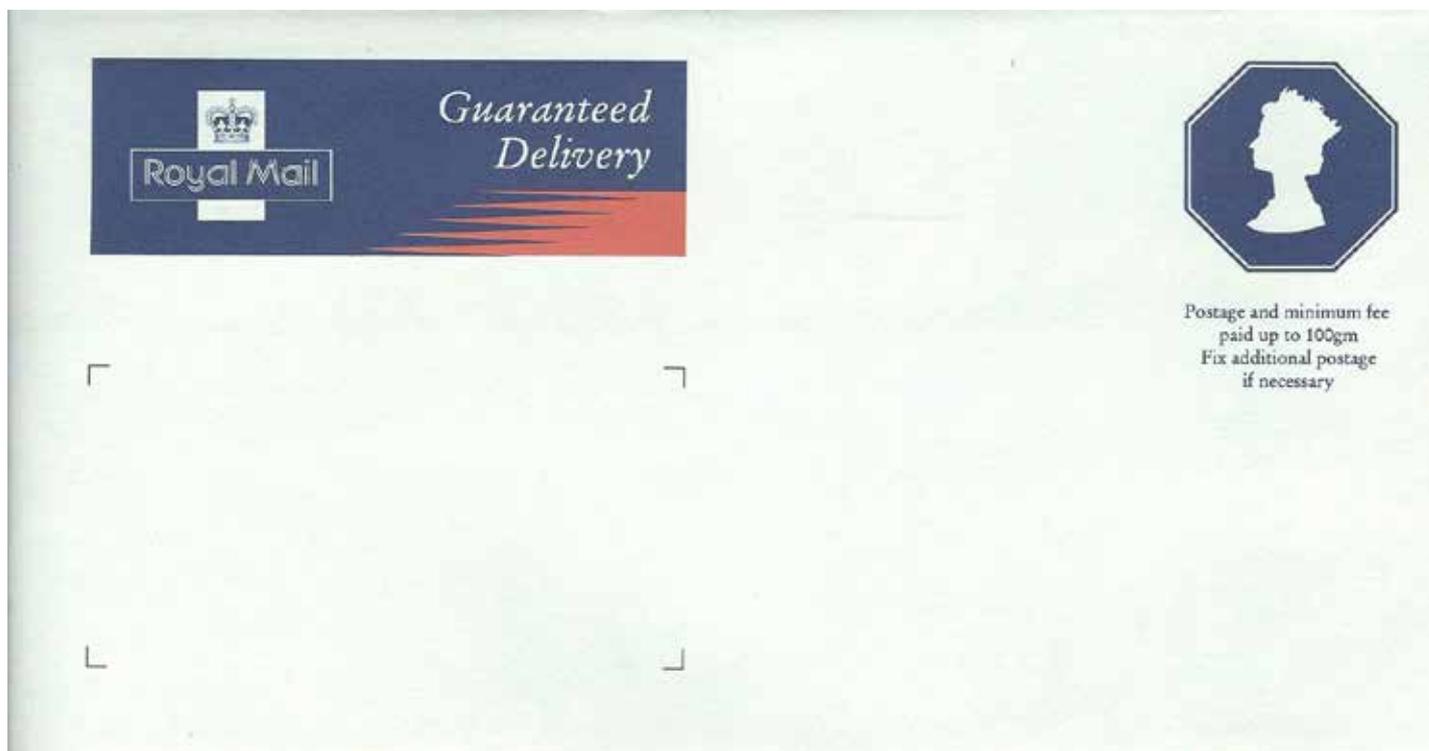


Figure 14: Guaranteed Delivery Envelope with non-denominated Machin Stamp.

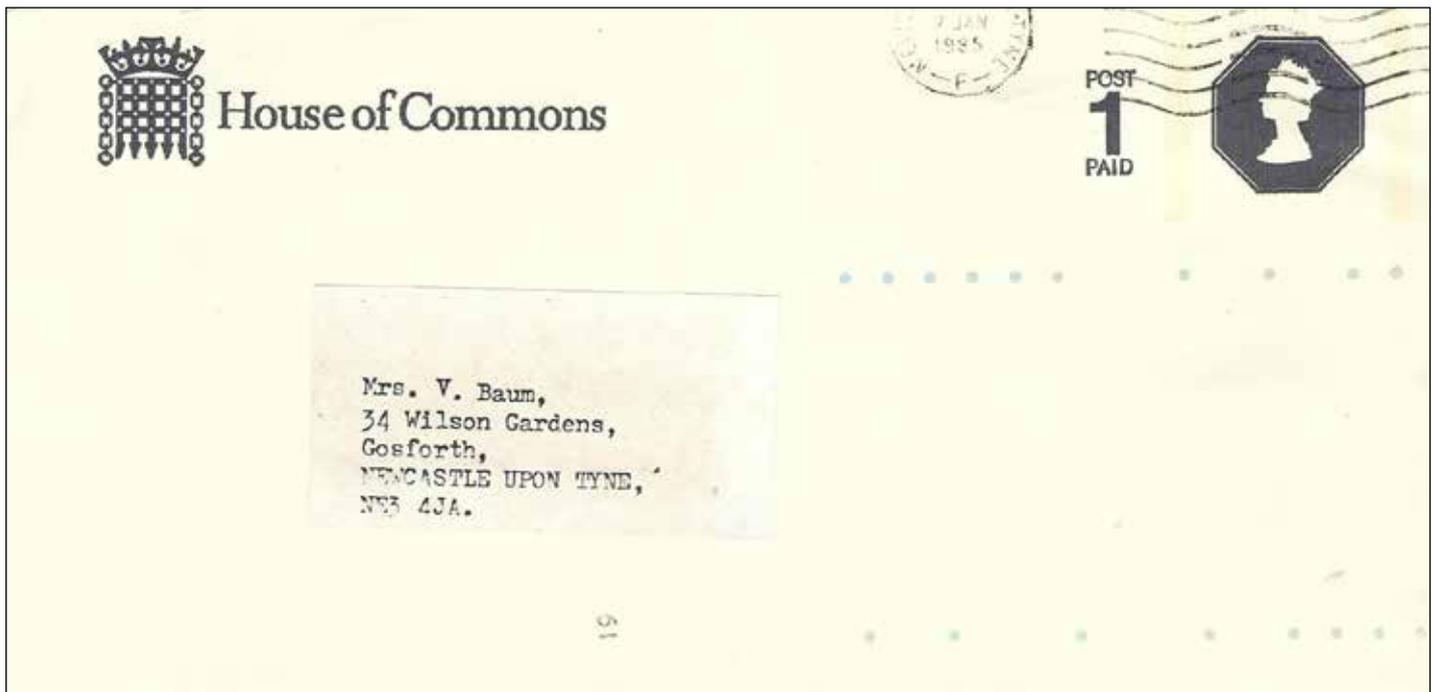


Figure 15: Machin Envelope for the House of Commons.

I hope this quick overview provides you with an idea of the scope of UK Machin postal stationery. The range of postal stationery types and over 50 years of use mean that these issues provide considerable scope for an interesting collection.

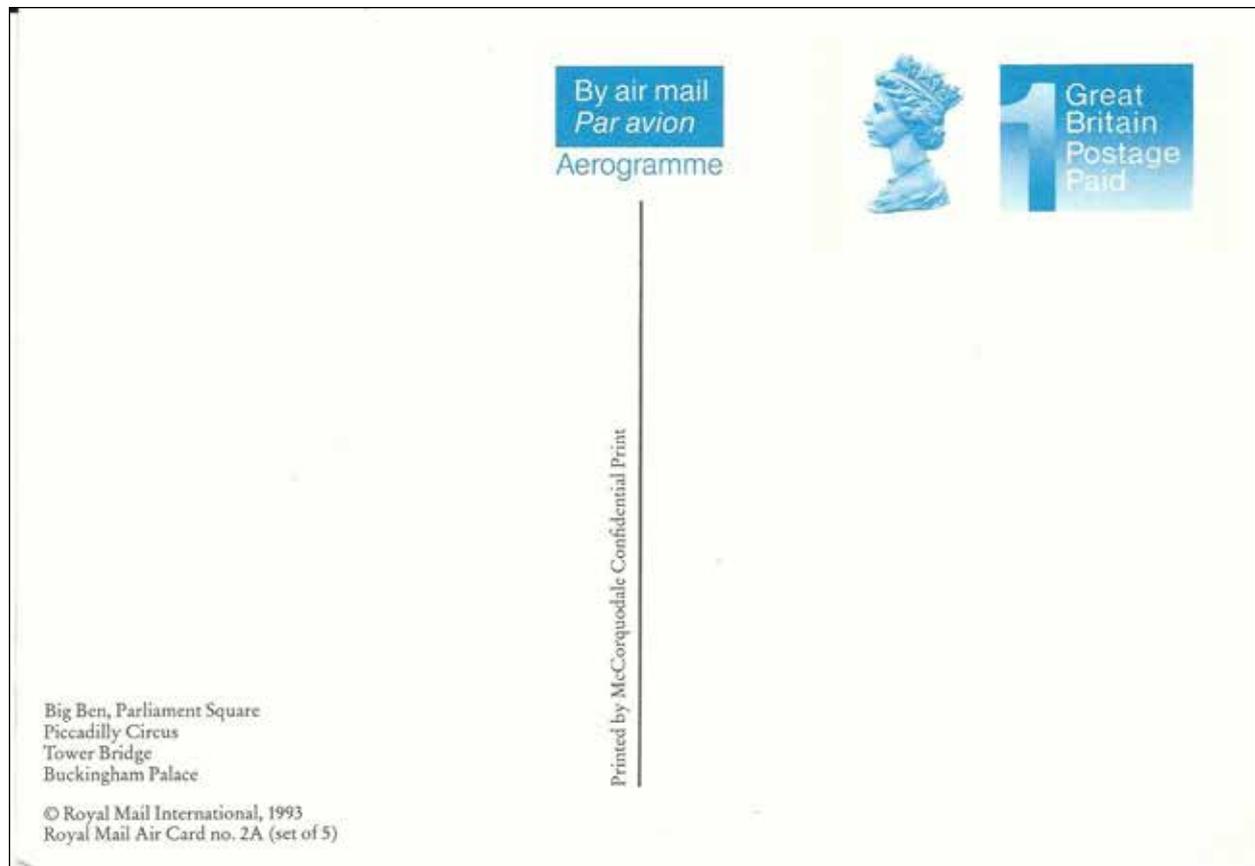


Figure 16: 1993 Airmail Postcard.



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CAPITAL PHILATELY

December 2018 – VOL. 36, NO.3.

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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.