

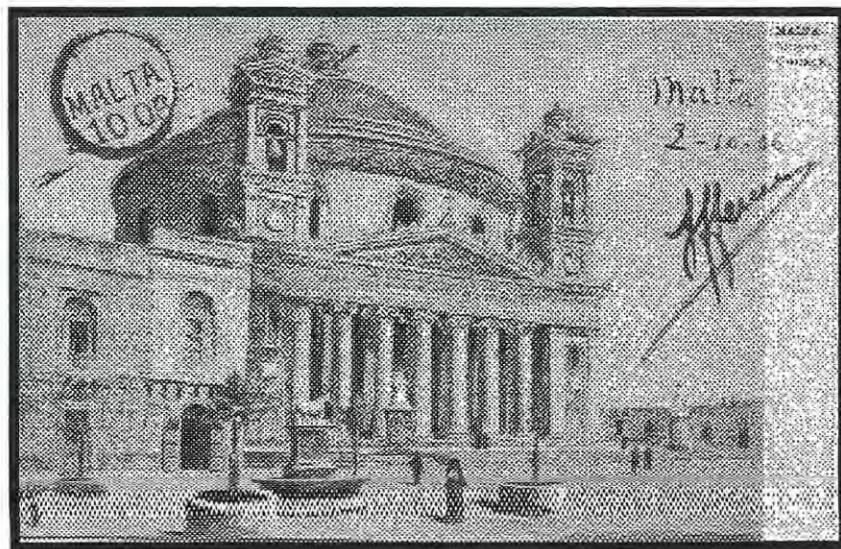
Volume 19 No. 2
February 2001

Capital Philately

*including 'Postcards'
and 'Machinations'*

Published by the Philatelic Society of Canberra Inc.

Inside: Malta—A French Dimension; AP's Adstamp Service; and 'What is Due If Not Postage?'





The Philatelic Society of Canberra Inc.

(Founded 1932)
GPO BOX 1840
CANBERRA ACT 2601

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<http://www.canberra.starway.net.au/~philatelic>

Capital Philately is published quarterly and supplied free to members of the Society, inquiries Regarding membership are welcome and should be addressed to Graeme Broxam, Telephone (02) 6282 4602 (home)

Inquiries regarding subscription rates for *Capital Philately*, advertising rates, the purchase of back issues etc. should be addressed to Dingle Smith. He can be contacted by telephone on (02) 6254 3294 (h) or by e-mail addressed to dingle@cres.anu.edu.au

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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, telephone (02) 6251 2180 (h) or e-mail addressed to darryl.fuller@dcita.gov.au

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CAPITAL PHILATELY

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EDITORIAL

Welcome to the first issue that combines *Capital Philately*, *Pastcards* and *Machinations*. The three editors hope you enjoy this format, which offers a lot more reading. Any comments, suggestions or gripes please let us know so that we can continue to improve the journal.

One of the problems for all editors is finding suitable material to publish. The bulk of the work of an editor of a journal such as this is getting articles, not the editorial process of putting a journal together. Modern technology has made this aspect of the process much simpler. This is a problem with virtually all journals that I subscribe to and editors are continually asking for articles. I started thinking about this issue and realised that the problem is not one of getting people to write an article. The problem is that there are now so many more specialist journals. The ease with which one can now publish means that any specialist group tends to have its journal. This has been compounded for *Capital Philately* because there are now a number of journals published in Canberra that did not exist even five years ago. These include *Pastcards*, *Machinations* and the *Postal Stationery Collector*. Some of the material that would have been published in *Capital Philately* in the past now ends up in these specialist journals. This is good for philately but makes the job of editor that little more difficult.

This issue of *Capital Philately* has its usual eclectic mix of articles but I feel sure that you will find something of interest. However, please note that the editorial committee is taking an active role in soliciting articles that we feel will be of interest to our members. So if you get a tap on the shoulder and are asked to write a piece on one of your areas of interest, please take a positive approach to it. These articles do not need to be in-depth philatelic studies (although these too are welcome) but should highlight an area of interest or a common theme in series of items. Albert Farugia's article on Malta – The French Connection is a good example of the type of article I mean. As is Dr Gregson's article on postage dues. I am in the process of writing an article on commercial airmails which, because I am talking about a worldwide subject I believe will appeal to a number of members. One of the best ways to spread the word about your own area of interest, or to solicit further information, is to publish an article. You will be surprised at the responses that you may receive. So take the plunge and help further every other collector's philatelic knowledge.

Our local members have been particularly active on the exhibition front in the last six months and as usual have shown what a depth of experience we have in Canberra. There are fewer exhibitions this year but don't forget Brisbane in October and our own exhibition in March 2002 which features the Interstate Challenge and the "As You Like It" trial class, which is aimed fairly and squarely at attracting the public to exhibitions. So have a go.

MEMBERS' EXHIBITION RESULTS

Please note that the following members results are only those of local members. The editor has made a decision to only include the local members because of the difficulty in finding out interstate members' results. It is even difficult to keep up with local members. If anyone has an issue with this policy then please let the editor know, or at the least, let me know you exhibit results and I will include them.

WIPA 2000, VIENNA MAY 30- 4 JUNE 2000 (International)

Edric Druce	Postal Stationery of Grenada	Vermeil
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OLYMPHILEX 2000, SYDNEY 15-28 SEPTEMBER & CANBERRA 13 SEPTEMBER TO 6 OCTOBER 2000 (International)

Hans Dahl	The Olympic Road to Melbourne	Silver Broze
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ESPANA 2000, MADRID, 6-14 OCTOBER 2000 (Intenational)

Edric Druce	Pakistan Postal Stationery 1947-61	Vermeil
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VICTORIA 2000, MELBOURNE, 21-23 OCTOBER 2000

National Postal Stationery Class

Edric Druce	Postal Stationery of Uruguay	Gold & Special Prize
Edric Druce	Pakistan Postal Stationery 1947-61	Large Vermeil
Ian McMahan	Postal Stationery of Canada Issued During the Reign of KGVI	Vermeil & Special Prize
Ian McMahan	Belgium Postal Stationery from 1944	Large Silver
Hubert Goron	Postal Stationery of Ryuku Islands 1948-1971	Large Silver

State Level Classes

Andrew Alwast	Poland's Pre-stamp Letters	Vermeil
Dingle Smith	The Revenues of Victoria	Large Silver
Dingle Smith	Water Resources Development and Use	Silver

LAUNPEX, LAUNCESTON 17-19 NOVEMBER 2000

State Level Classes

Dingle Smith	The Revenue Stamps of Tasmania	Gold & Special Prize
Darryl Fuller	Formula Aerogrammes of the British Commonwealth	Gold & Special Prize
Marco Willie	Netherlands – Selected Issues from 1952	Silver (junior)*

* Due to a mixup with the point scales used this was awarded a silver bronze in the awards list. The correct award according to its points is a silver medal.

EXHIBITIONS

For all of you who are interested in attending or exhibiting at exhibitions there are two national exhibitions planned for this year. There is the National exhibition at Invercargill in New Zealand on March 16-18 and the following Australian National exhibition:

October 26-28 2001 2001 Centennial StampShow Brisbane Queensland

This is also a full national exhibition, the first since Adelaide in 1999, and includes all national classes as well as post cards. Entry forms and prospectus for ACT collectors are available from Darryl Fuller. Just call 6251 2180 or send me an e-mail djbsf@bigpond.com.

DISPOSALS ADVICE PANEL

The Council of our Society resolved on 30 November 2000 that the Vice-President should chair a small panel to advise persons on the fair and efficient disposal of collections that were bequeathed. A few times every year we get inquiries from executors or from the partners, usually widows, of deceased collectors, who have inherited collections of stamps and literature. As is often the case, the inheritor does not know much about philately, and has no idea about the possible market value of the collection and associated material, nor how and when advantageously to dispose of it.

We have in the past given such advice, without of course commitment, through the kind assistance of senior members of the Society. The problem is one well recognised, both the Australian Philatelic Federation (on www.apf.org.au) and related bodies such as the ACT Philatelic Council support giving out information on the fair disposal of inherited collections, and in the USA extensive information pertinent to that country is available.

Included in our membership we have people who are professionally qualified in law or in accountancy, and their advice can be invaluable. If you have inherited a collection, or know someone who has and is in doubt what to do (assuming that they are not inspired thereby to take up philately), then there are a few points which it is advantageous to get quite clear before trying to dispose of the collection.

- (1) Confirm exactly what the terms of the bequest were, if the gift is specified in a will. If the collection had been valued for insurance, or insured, this should be in the relevant documentation of the estate.
- (2) Get an estimate of a reasonable minimum value of the collection from a philatelist with relevant knowledge before approaching a stamp dealer or auctioneer. **It is at this point that our panel may be able to help.** If the collection had been written up, or even exhibited at some stage, then this makes its identification easier.
- (3) Be aware that disposal of a collection, if it is large, or specialised, or diverse, may take up to two years because it has to be broken down, or lotted, in parts for which collectors will be prepared to bid competitively at auction. Today most stamps of value or scarcity are sold at some stage in their repurchase through auctions and even on the internet, and the market values are almost international.
- (4) If the collection was highly specialised, say it was of the wartime postal history of Croatia, then quick advice or offers from a dealer who normally only handles Australian Commonwealth issues is not in the interests of the vendor. The Australasian Philatelic Traders' Association may help in directing you to a dealer who will handle a collection which is adequately described. The special interests and competences of many stamp dealers are now listed in various countries on internet pages.
- (5) There is no harm in getting more than one estimate of the collection's value, just as one might have to do in insurance settlements
- (6) Do not part even temporarily with the collection to any person, legal, accounting, or philatelic, who does not offer explicitly to have it placed in storage conditions which will preserve the value of the collection. They should also provide a receipt for the collection in which the storage conditions are set out and responsibility is acknowledged for its safe keeping. Stamps are ruined by damp, or mould, or chemical contamination.
- (7) If you have any further questions or want to inform us about a collection which has been, or is known to be about to be, bequeathed, then contact Professor Gregson on 6248 8972 or write to him care of the Secretary of the Society.
- (8) The library of our Society is always grateful for donations of literature if the inheritor has discretion to dispose of books and pamphlets in that way.
- (9) The Society does not buy collections or sell them on commission, but it may be possible for you to sell the collection privately to a member or to sell it through club circuit books or auctions, particularly if it is not a very valuable collection.

AUSTRALIA POST'S ADSTAMPS SERVICE

Ian McMahon

Advertising on stamps or stamp products has a long history whether on the backs of stamps, on tabs, in stamp booklets or in sheet margins. Given Australia Post's increasingly commercial perspective, it is not surprising that Australia Post has recently moved to promote advertising on its philatelic products.

Australia Post's range of advertising on stamps and related products is known as AdStamps. Adstamps products, include:

- ◆ Stamp Booklets
- ◆ Postmark Messages
- ◆ Commercial P Stamps
- ◆ Stamp Boxes
- ◆ Stamp Strips

In promoting AdSTAMPS products, Australia Post notes that 14 million letters are distributed throughout Australia each week and that they offer an opportunity to reach prime target markets with national distribution, uncluttered messaging, excellent cost efficiencies and strong branding.

Stamp Booklets

Australia Post offers advertising space in stamp booklets with the sales pitch:

- ◆ *Guaranteed 1.2 million national distribution*
- ◆ *Ideal for branding on special commemorative issues*
- ◆ *Stamp Booklets will reach audience repeatedly as customers reuse the booklets to access the stamps housed inside.*
- ◆ *Stamp Booklets are an extremely effective vehicle for mail-in offers, competitions, product launches, direct mail campaigns and events.*
- ◆ *From less than 5 cents per booklet*
- ◆ *Space on the front strip and the inside facing panel*
- ◆ *The flexibility of monthly distribution*

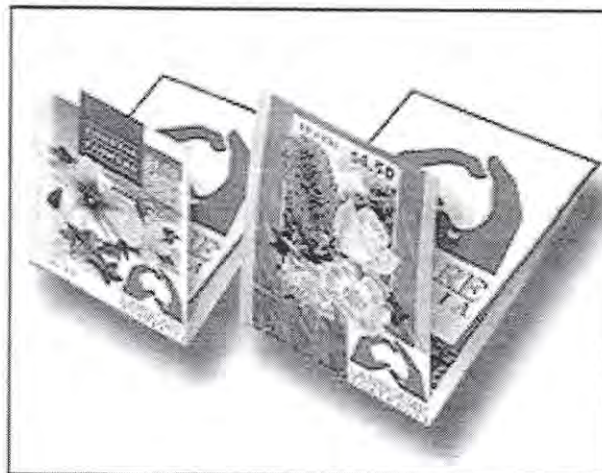


Figure 1: Advertising Booklets (AP website)

Postmark Message

Advertising on slogan postmarks is promoted on the following basis:

- ◆ *A Postmark Message is a way of exposing your advertising message to millions of customers with frequency and penetration.*
- ◆ *Postmark messages are the ultimate branding tool.*
- ◆ *Every week around Australia over 11 million letters carrying your advertising message will reach a captive audience in homes and offices.*
- ◆ *You can tailor your message to the season or time of the year.*
- ◆ *From less than \$1 per thousand Postmarks*

Commercial P Stamps

P Stamps have now been extended to commercial use with advertisers allowed to have their logo on the tab attached to the stamps:

- ◆ *Imagine your advertising message contained as part of the official Australia Post stamp on all of your business mail.*
- ◆ *Commercial P Stamps are an effective way to promote your brand, new product, special promotion, or competition.*
- ◆ *Supply art to the required sized specifications, and we will supply you with the stamp sheets with your message tab attached.*
- ◆ *Whether you need 20 or 20,000, Commercial P Stamps is another way to build your brand or support your advertising promotion — linked with the credibility of Australia Post.*
- ◆ *Commercial P Stamp investment includes the cost of 45 cent stamp and full colour tab attached to right side of official Australia Post stamp*

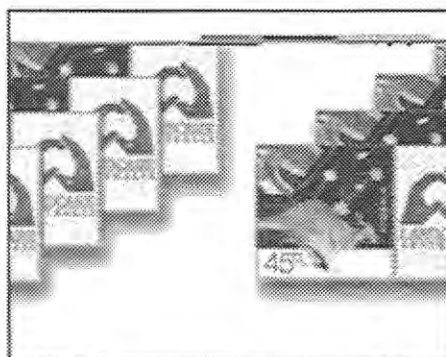


Figure 2: P Stamps with advertising (AP website)

Stamp Boxes

Peel and Stick stamps have proved extremely popular in Australia, so that it is not surprising that Australia Post is seeking to sell the space on the stamp boxes:

- ◆ *Stamp Boxes are the ideal way to reach the high volume stamp user — in particular the business community.*
- ◆ *It is another cost effective way to support your advertising campaign with a monthly circulation of approximately 345,000 units for boxes of 100 and 54,000 units for boxes of 200*

Capital Philately

- ◆ From less than 15 cents per box Australia Post provides full colour 2 side strip plus 1 panel, distribution range from 1 to 3 month duration, choice of 100 or 200 Stamp Boxes and guaranteed distribution of 345,000 boxes per month.

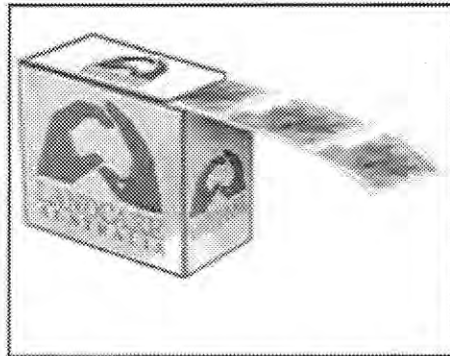


Figure 3: Advertising on stamp boxes (AP website)
(Ed: A challenge to display)

Stamp Strips

The space on peel and stick backing papers is also available for advertising:

- ◆ 345,000 Stamp Boxes are produced each month, each box containing 100 stamps. Peel off each stamp and your message is there. So with 100 stamps in each box that's a total of 34.5 million messages over a one month period (lower frequency available).
- ◆ You may take the premium package, which provides exposure on the box plus Stamp Strips. Alternatively, you may schedule Stamp Strips on a solo basis.
- ◆ Either way, advertising on this exciting new medium offers you the opportunity to reach a large number of people in an uncluttered environment at a cost-effective price. It's also a fantastic way to drive foot traffic with redemption offers.
- ◆ Stamp Boxes with Stamp Strips — from less than 18 cents per box Australia Post provides stamp Box - full colour two side panels plus 1 facing panel, Stamp Strip - mono colour. Distribution available from 1 to 3 month duration's Guaranteed delivery of 345,000 boxes per month
- ◆ Stamp Strips — from less than 8 cents per box Australia Post provides Stamp Strips — mono colour 34.5 million Stamp Strip images per month.

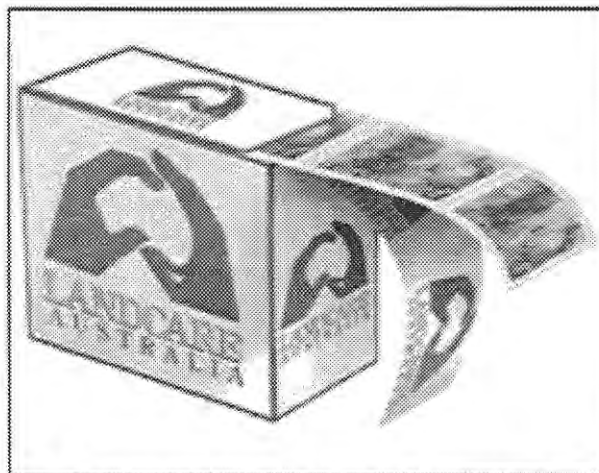


Figure 4: Advertising on the backing paper (AP website)
(Ed: It is not clear whether the advertising is on the front or back of the backing paper)

Rates

As would be expected, the rates for advertising depend on the amount of advertising done. The minimum quantities of AdSTAMPS products and the cost are:

- ◆ Stamp Booklets 1.2 Million for 1 Month \$66,000, Cost per Booklet: \$0.055
- ◆ Postmark Messages 50 Million 1 Month \$55,000, Cost per 1,000: Postmarks: \$1.10
- ◆ Commercial P Stamps 2,000 for \$1,940, Cost per Stamp: \$0.97
- ◆ Stamp Boxes 345,000 for 1 Month \$55,200, Cost per Box: \$0.160
- ◆ Stamp Strips 34.5 Million stamps for 1 Month \$27,600, Cost per Box: \$0.078
- ◆ Stamp Boxes and Stamp Strips 345,000 boxes for 1 Month, 34.5 Million stamps, \$66,240, Cost per Box: \$0.192

The above descriptions are taken from Australia Post promotional material, and not from actual examples of issued items. It indicates the range of material potentially available and which collectors of modern Australia may be able to find. What have you seen? (*Ed: an excellent field for a frugal collection!*)

AS YOU LIKE IT

“As You Like It” is a trial class at State level designed to attract the public to exhibitions and in the process allow exhibitors the complete freedom to display philatelic material in the manner that they like without the constrictions that often apply to formal exhibiting classes.

The rules are simple:

1. The exhibit must have a connection to philately.
2. The exhibit must fit in the frame/s.
3. Joint/Group/Family entries are allowed.
4. There are no restrictions on coloured sheets.
5. Exhibits will not be judged but will win prizes by public acclaim.
6. Exhibits can be from one frame up.
7. Cost per frame is only \$10.
8. Judges may enter.

The type of display is only limited by the imagination but it is important to remember that it should have a connection to philately and will hopefully have excellent public appeal. This is a real opportunity to show the public the great variety of philatelic material and ways of collecting that go beyond the confines of a formal exhibit. There will be a winner and a runner up with both chosen by public acclaim.

As stated above the type of exhibit is limited only by the imagination but examples could include:

- Unusual treatments
- The weird and the wacky
- A display of philatelic terms illustrated
- The philatelic material and ephemera of a stamp exhibition
- Post office ephemera
- Material not allowed in other classes
- Social exhibits that go beyond social rules
- Group displays by specialist groups promoting their field of philately

So take this opportunity to use your imagination to attract the public to the fascination of philately without the strictures of the rules associated with formal exhibiting. **This class will be trialed at Canberra Stampshow in March 2002** so put your thinking caps on and have some fun. (*Ed. Litotes this includes you!*)

FINE USED

“LITOTES”

(Ed: I have illustrated this article with a few examples from my own recent mail.)

In collecting stamps that come in 'sets' – for example, the UK George V photogravure issue of 1934 – I try wherever possible to supplement the sheets carrying the mint and used sets with further sheets, one for each stamp in the set, bearing at least six copies of what, not to beg the question, I might call visually pleasing used stamps.

That aim may seem extravagant but the search for the minimum six ensures my seeing enough copies of a stamp to have some idea of how the stamp is put together and what can go wrong with it.

I suppose that the combined (never mixed) mint *and* used approach is typical of most conventional collectors of stamps that come in 'sets'. To aim at a purely mint collection calls for a deep pocket, where most early material is concerned, while a collection that shows nothing but mint recent stamps, bought over the PO counter or through a new issues service, tends to lack sparkle. I have sympathy with the idea of a wholly used collection, especially given the fact that some stamps common in mint condition are very scarce used.

There is, too, a matter of principle to consider. The *primary* purpose of a postal item, be it label or stationery, is (or was) to prepay the cost of conveying something through a postal system from A to B. (Unfortunately nowadays the *principal* purpose of the item's issue often seems to be the raising of funds for the issuing authority or its governmental owners. The item, once bought, going straight on to an album page or into a stockbook or, if intended as a brick in a retirement scheme, into a bank vault.) If we translate the principle into practical terms, it is legitimate to ask whether a mint stamp is a 'real' stamp or whether it achieves that status only when it has gone through the mails. To take an analogy, which is the 'real' doll or teddy-bear, the one on a display shelf or the one being dragged along the ground by a grubby two-year old?

So used stamps come almost inevitably into most conventional collections (including mine) that are based on 'sets'. (Wider aspects of 'set' stamps such as varieties and flaws often require access to mint material; flaws can be difficult to see on used copies and used positional blocks can be hard to find. Postal history material is, by definition, almost always used.)

But an unqualified 'used' is not enough for present purposes. I seek visually pleasing material: 'fine used', in other words.

But again, what does 'fine used' mean? You pay your money and you take your pick. For me, fine used means having just enough cancellation to show that a stamp has been through a genuine postal mill but not so much as would hide its design or throw the whole presentation out of balance. (Gibbons Part 1 shows a range of Penny Blacks, from Good to Superb, but as much in terms of margins as of cancellation impact. Since so many stamps tend towards the spacefiller end of the spectrum, it's a pity Gibbons's range has Good as its base.)

To some of my European-born or -orientated friends, my idea of fine used is far from fine. They regard as fine used stamps that carry a sock-on-the-nose circular cancellation, complete with full name of the postal town and full date of posting, and applied to the stamp with full respect to verticality. Such stamps, neatly laid out on the page, are attractive but often the design is hidden and for me they can look like a row of portholes or Pomeranian Grenadiers on parade.

Where European collectors of this school are often fortunate, is in having postal administrations that respect their preferences as a matter of course and as part of the service. All three modern Germanies, Austria and Switzerland are outstanding examples of collector friendliness in this regard.



(I note in parenthesis here, with some surprise, the acceptance of sock-on-the-nose and worse cancellations by such egomaniacs as the rulers of the Third Reich and the USSR, and by that major issuer of sacred labels, the Vatican City. All contrast favourably, in this regard at least, with the pipsqueak sometime ruler of the Kingdom of Sicily, Ferdinand, aka King Bomba, who insisted that stamps bearing his image be defaced with a special blank-centred canceller that left his unattractive features untouched.)

At the other extreme, we have most of the rest of the world where postal administrations seem to have been determined from the word go that no one should ever be in a position to use their stamps more than once.



This mindset still seems to remain in most of the Americas, North, Central and South, where maximum obliteration is unhappily married to minimum legibility in the wide variety of cancellers in use.

The UK led the way in the matter of fears of stamps being cleaned or otherwise re-used and the Maltese Cross was not introduced for any aesthetic reason, charming though it now looks. And the rationalisation of Post Office listings from 1844 provided the opportunity to go one better than the M/C in the shape of the duplex type

cancel where the stamp proper was all too often slaughtered under a PO number. No wonder that Gibbons strike a premium on fine used copies of the surface-printed stamps that began to appear in 1855. India had an even uglier type of duplex with its All-India Series of 1873 and coming closer to home, we have Victorian Victoria. I can think of nothing more depressing than the exchange books I receive from another Society that contain page after page of Victorian numeral cancels. Worst of all, however, was the combination of the UK parcel section cancellers and the introduction of stamps specially overprinted for use on so-called Government Parcels. One suspects that the brutality with which these stamps were cancelled reflects an early form of occupational therapy for disturbed postal clerks – their antisocial moods were alleviated in the process of ensuring that no overprinted stamp

would ever be cleaned for re-use. Over the years I've gone through hundreds of Government Parcels and, while the 'dot under T' varieties surfaced in pleasing numbers, even stamps one could only describe as just about tolerable were scarce.



The only good thing that can be said for duplex type cancels is that they help to sort out various used-abroad cases (not least as regards Hong Kong) and that, if one is prepared to go off on a totally different tack, pretty little side collections can be made of the duplex numbers themselves - even with UK Offices some of the numbers are very scarce.

The substitution of compound machine cancellers for the hand-struck duplex was a distinct improvement: provided a stamp was put on well to the right it would generally collect a circular cancel. But then came a slogan slug in place of the bars slug, and all too often the slogan formed the right hand element of the cancelling head and it was too much trouble (cost would have been minimal) to reverse the order. And more recently, at least in the UK, there have been sorting code dots and bars slapped across otherwise acceptable stamps and, last of all, the matrix dot printer cancel, which lacks both definition and legibility.



I find that it is now practically impossible to get an acceptable cancellation on a UK stamp that has gone through the normal handling process. (What that process does to the *physical* condition of a stamp is another and different story, too long to go into here. Sufficient to say that creasing, surface scuffing and bent perforations are commonplace.)

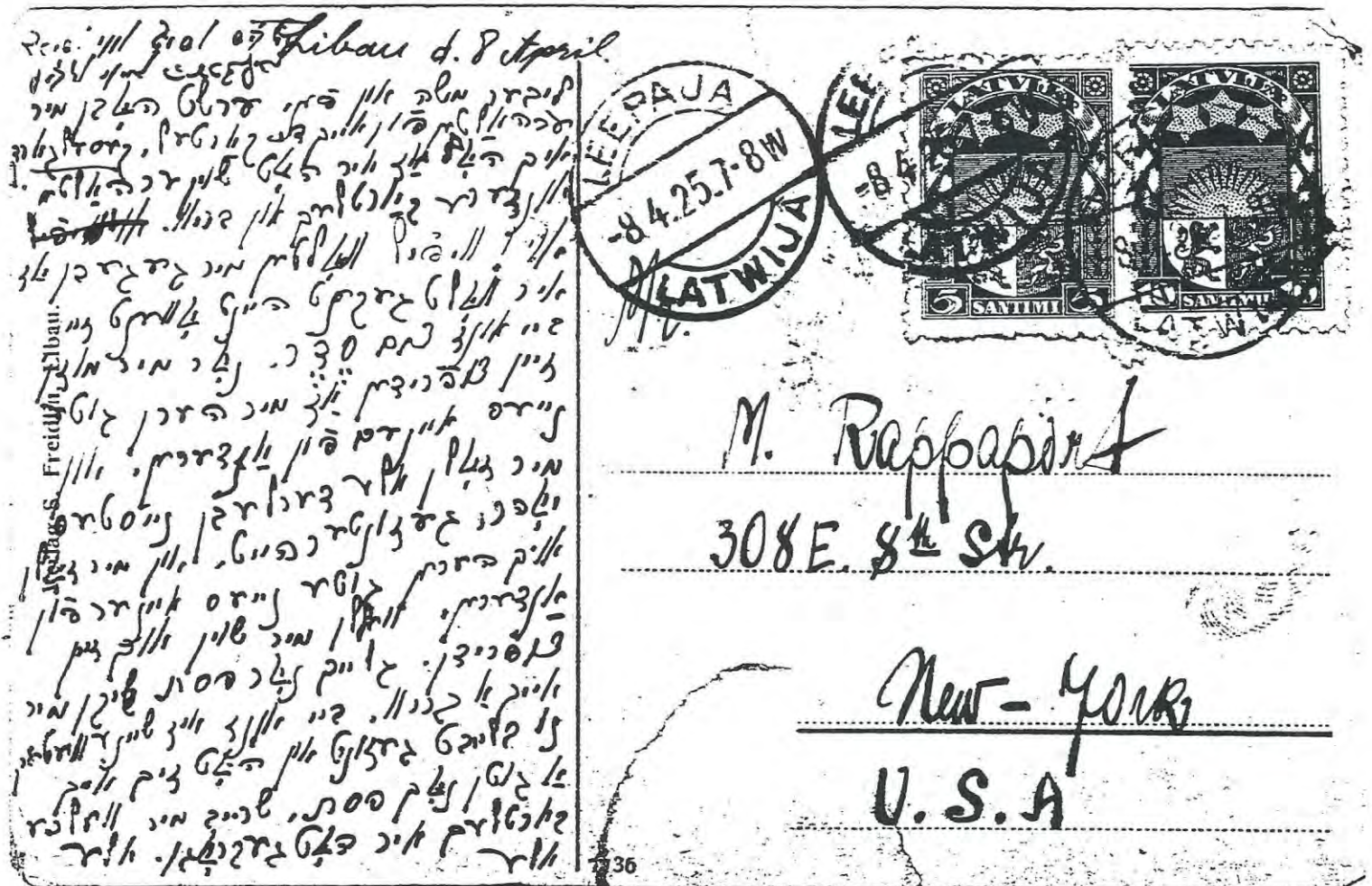
So what does one do? The only solution seems to be to try to make special arrangements without coming so close to artificiality as to go down the Cancelled to Order (CTO) Trail.

CTO is something of a dirty word among serious collectors. It's true that some material appears only or mainly in CTO form, certain classic Commonwealth of

Australia material, for example, and is snapped up when it comes on to the market. But CTO generally denotes remainder sales (British North Borneo, for instance) or the provision on a vast scale of material for the cheap packet market (post-war Eastern Europe *passim*). Australia, too, has indulged in more recent days in CTO (cf the Dinosaurs) to meet the demand for packet material in a particular market. One or two examples of such material can, I think, be legitimately be included in a serious collection as an indication of the lengths to which postal administrations will go in search of profit. But a whole page, even a whole collection, of CTO stamps? The answer has to be, No, if only on aesthetic grounds. CTO material is so mechanical in appearance, far more so than the sock-on-the-nose European stamps referred to above. It looks mechanical because it is mechanically produced, full sheets, full printing rolls perhaps, being 'cancelled' at one pass. And there is always the gum on the reverse.

PASTCARDS

Journal of
CANBERRA PICTURE POSTCARD COLLECTORS
Volume 4, No. 4
No. 42, February 2001



Can anyone translate this message? See article on page 19.

Society Information

CANBERRA PICTURE POSTCARDS COLLECTORS is a branch of the Philatelic Society of Canberra Inc., and membership is open to anyone interested in the collection and study of any aspects of the design, production and subject matter of picture postcards. The annual subscription for 2001 is \$25 within Australia and \$35 overseas, although existing subscribers will not be charged for 2001 due to the limited publication of the journal over the past two years. All members receive the combined journals *Capital Philately*, *Machinations* and *PASTCARDS*.

Canberra Picture Postcards Collectors meets on the second Tuesday every month in Room 5, upstairs at the Griffin Centre, Bunda St., Civic. The main topic of each meeting is listed on the program below, but everyone is invited to bring along any other items of interest.

Canberra Picture Postcards Collectors normally holds two auctions each year. Anyone is entitled to bid in our auctions, but must be a member of Canberra Picture Postcard Collectors to submit lots for sale.

Canberra Picture Postcards Collectors also holds a small but expanding collection of books and journals relating to Picture Postcards held in the library of the Philatelic Society of Canberra Inc., which is in the clubroom opposite Room 5 in the Griffin Centre. Members can see and borrow books before and after Picture Postcard Collectors Meetings or at the Philatelic Society's Stamp markets held at the Griffin Centre every month on the second Sunday, 10 a.m. – 5 p.m.

For any further information about **CANBERRA PICTURE POSTCARD COLLECTORS**, please contact Mrs. Elspeth Bodley at P. O. Box 341, Dickson ACT 2602.

THE CALENDAR 2001:

Date	Presenter	Topic of Display
Jan	Open to all members	<i>Members' Night – Items of Interest</i>
Feb	Elspeth Bodley	<i>Artist Cards of Great Britain</i>
Mar	Bernard Van Der Meer	<i>Cornwall</i>
Apr	Ian McMahon	<i>More Postal Stationery Postcards</i>
May	Joint Display	<i>The Wild Wild World of Animals</i>
Jun	Graeme Broxam	<i>Australian Coastal Shipping</i>
Jul	Joint Display	<i>More Paper Ephemera</i>
Aug	Peter Cheah	<i>Piston Engined Airliners</i>
Sep	Bruce Parker	<i>The Ferries of Sydney Harbour</i>
Oct	Peter Cheah & Lloyd Menz	<i>Malaysia</i>
Nov	Pamela Van Der Sprenkel	<i>Gibraltar Revisited</i>
Dec	Paul Griffiths	<i>Strangman – Canberra Photographer</i>

Meetings commence at 7.45 p.m. and usually finish between 9.30 p.m. and 10 p.m. Anyone interested is invited to attend, and don't forget to bring along anything else of interest, especially your own examples of cards of the topics of the main displays.

PASTCARDS

CANBERRA PICTURE POSTCARD COLLECTORS

Philatelic Society of Canberra Inc. ISSN1326-9941 P. O. Box 341 Dickson ACT 2602

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No. 42 February 2001

Editorial.

Welcome to the second edition of **PASTCARDS** as a supplement to Capital Philately. We have an intriguing look at mysterious messages on postcard backs and a detailed look at Canadian postal stationery postcards, as well as our latest auction.

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The Language on Postcards.

Most of us are familiar with the Language of Postcards as seen on many series of early postcards. The Edwardian era was quite romantic, assigning meanings to the placing of the stamp on the envelope or the gift of all sorts of things. There was the language of flowers, of fruit (apples = True to the Corps), of vegetables (Sprouts = fond kisses and a long embrace!), of keys, of jewelry, of eyes and so on. Such cards are an interesting collection and not so easy to find, especially the more abstruse series.

It was also the language that the correspondents used on postcards that can be fascinating. It was not uncommon to write your messages in code presumably so that neither the postman nor your landlady/parent/secretary/spouse could be a party to your private correspondence. Such codes ranged from the simple substitution style (a=b, b=c, c=d, etc. or a=1, b=2, c=3) Others developed their own code using the tic/tac/toe or noughts and crosses format, whereby the alphabet was distributed over 9 positions of A/D/G; 2d. line down of B/E/H and 3d. line C/F/I. Thus A was a reversed L and G was a normal L; the centre E was a square and F a squared U upside-down. Then add a dot for the next 9 letters covering 3 through to R. S - Z was a V in the 4 positions with and without a dot so the remaining 8 letters were represented in this way.

More sophisticated codes could be constructed like the dancing men in the Sherlock Holmes story or transposition of letters to another script, e.g. Roman into Greek.

This lengthy introduction is really to ask if anyone can recognise and even translate the card shown here. The script alone is mystifying being apparently neither Greek, Cyrillic, Hebrew, Sanskrit, etc. It comes from a batch of 8 cards written from Latvia to America in 1925-28 with the last 2 being now addressed to Mrs. Rappaport at a new address - ? now widowed. I do not think the writing is a code - one of the original Enigma team now retired in WA has rejected this explanation. Holding it to a mirror also excludes it as an imitation of Leonardo da Vinci !

So any suggestions please from the expertise available from our membership. Copies of all 8 cards are with the editor if you need more than one to check your conclusions.

I'll try and find a prize for the finder of the solution to this most intriguing problem.

Derek Pocock.

POSTAL STATIONERY PICTURE POSTCARDS: CANADA

Ian McMahon

Postcard collecting and stamp collecting have a number of points of overlap. The area of greatest overlap is the collecting of illustrated postal stationery postcards.

Postal stationery postcards (known to the Americans as postal cards) are post cards on which the postage stamp is directly printed on the card. The earliest postcards were of this form and the cards are usually sold by the Post Offices with the price of postage included in the cost of the cards.

Many countries have issued such postcards with illustrations on either the front or the reverse of the card. The Canadian Post Office did not issue such cards until the 1930s (much later than countries such as Queensland or New Zealand). This late start arose because of the practice of the Canadian Post Office of issuing sheets of postal cards to firms who would then print pictorial views or advertising on the cards.

The railway companies such as the Canadian Pacific Railways made full use of the cards to advertise their tourist hotels such as those at Banff and Lake Louise in the Rocky Mountains.

The 1930s cards have 2c brown King George V 'Arch Issue' stamps imprinted on the front and sepia views on the reverse. The cards depicting views from the predominantly English-speaking provinces bear English-only (Figure 1) inscriptions while cards with views of Quebec have a bilingual heading. 70 different views are known including views of well-known Canadian landmarks such as Niagara Falls (Figure 2) and the Rocky Mountains (Figure 3) as well as views of Canadian cities such as Vancouver (Figure 4) and Canadian icons of the period such as the *Bluenose* (Figure 5) well known to stamp collectors. The cards were typographed by the British American Bank Note Co, a company responsible for many of Canada's stamps and postal stationery of the period.

CANADA POST CARD



Niagara Falls, Ont., Canada

301

Figure 1

Figure 2



Banff, Bow River Valley, Alta., Canada

459

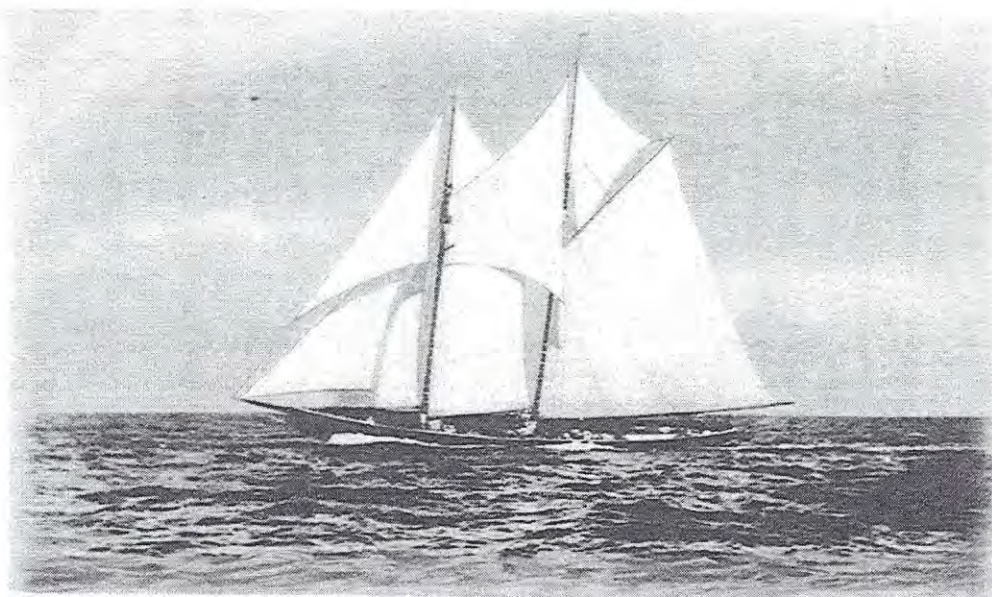
Figure 3



Figure 4

Bird's Eye View Vancouver, B.C., Canada

501



Fishermens' Race Canadian "Bluehose" Winner International Schooner Race, Halifax, N.S.

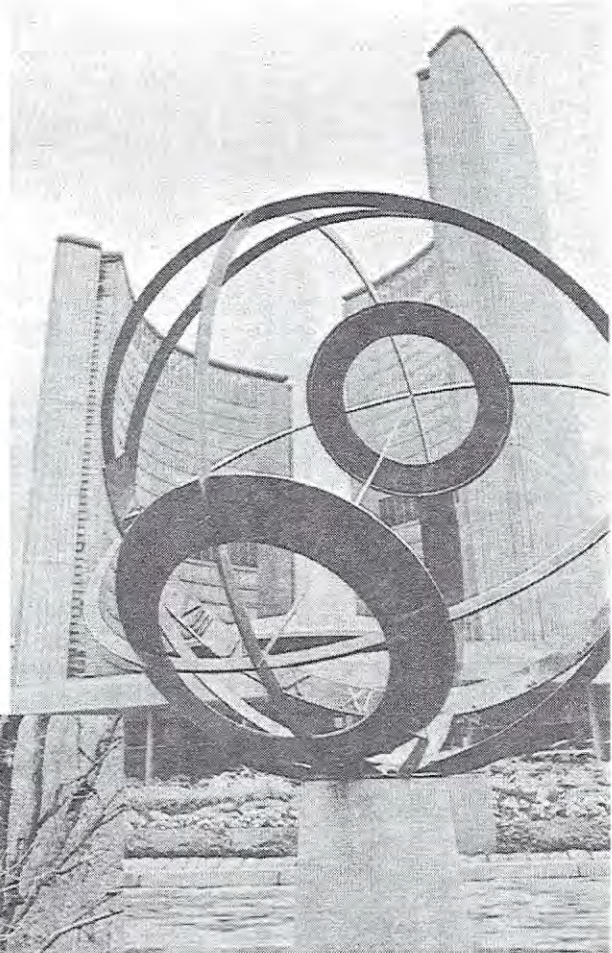
106

Figure 5

Canadian National Exhibition cards

For whatever reason the Canadian Post Office did not issue further pre-paid picture postcards until the 1970s. This new series of cards began in 1971 when cards were issued for the Canadian National Exhibition at Toronto (the Canadian version of our Sydney Easter Show). The cards (Figure 6) depicted scenes of the exhibition, Toronto and of Ontario Place. The 7c stamps printed on the front of the cards depicted a similar view to that on the reverse of the cards.

Figure 6 New City Hall, Toronto



Pictorial Cards

The Canadian National Exhibition cards were followed in 1972 by a series of some 90 8c pre-paid cards (Figures 7-9) with scenic views from all of the Canadian provinces and territories on the reverse. Once again the stamp and the picture on the reverse of the card was the same. (Australia also issued similar cards in the 1970s.)

Figure 7 Quebec Maple Sugar Bush

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EDITORIAL

An end in sight?

I don't know how many of our esteemed readership have appreciated the implications of two recent announcements from the British postal authorities. These include the expansion of the self-adhesive issue program, described in Deegam report no 38 which accompanied our last issue, and the proposed issue of English pictorial definitives, similar to the pictorial Scottish and Welsh regionals, scheduled for later this year.

Perusal of the most recent (December 2000) issue of *The Bookmark Journal* - visit <http://www.gbdsbsc.kabsi.at> for information - reveals the thoughts of the editor, our colleague Hans Fasching, on the future cataloguing of self-adhesive books. The spate of such books which may well be adorning your collection by the time you read this editorial came soon after the issue of new self-adhesive 1st and 2nd stamps in sheets in September 2000. The 1st class stamp from Quеста is a totally new stamp. The 2nd from Walsall follows the sheet format stamps issued in 1998; although the sought after front panel is different, the stamps themselves, in my opinion, are undistinguishable. We will review the issue of distinguishing EME singles in future issues of *Machinations*. For current purposes, we may safely assume that differentiation of singles from the approaching books and the recent sheets, unassisted by perforation variations (Deegam's TTCC system - consult your Handbook!) will be impossible.

Indeed, as Hans points out, with the introduction of sheets which look like books and books which are similar to sheets, with self-adhesives the main distinguishing feature will probably be the number of stamps, which is clearly useless as a differentiating feature. Another interesting aspect of this whole area are the approaches taken by Deegam and *The*

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Bookmark Journal in classifying these issues. Suffice it to say that new level two classifications are envisaged by Deegam, but we await his thoughts on, eg, distinguishing between the two sheet printings of the Walsall 2nd class. Given the nature of the self-adhesive books, *The Bookmark Journal* will not allocate DP numbers to the relevant "panes".

The point is that the increasing use of self-adhesives is going to decrease the level of variation - sheet, book and coil - observable on the basis of format, and thus the number of singles to be collected. It is envisaged by Deegam that this development will be extended to all the definitives and it is the case that special stamps will be issued in this format throughout 2001. This is apparently as a result of the demand of the (non-philatelic) public, who just love the prospect of not having to lick their stamps. We in Australia can attest to the success of self-adhesives in this country, where they have totally dominated postal use, despite Australia Post's insistence on issuing many sets in sheet and self-adhesive format. Most sheet stamps are very scarce, and I wonder if the British Post Office will emulate Australia Post and maintain both formats. If they do, we can expect anguish for the collectors of used singles.

But I digress. The second important development is the issue of English pictorial "regionals". When these were issued for Scotland and Wales in 1998, it allowed a closure in Machin collections of these countries. Of course, the Post Office couldn't allow a potential market to just slip away without a fight, and inserted some Machin Welsh and Scottish NVI's in this year's first (of three, Ye Gods!) prestige book. However, it is the case that the number of regional Machins was considerably decreased with the advent of pictorial definitives.

Clearly, therefore, if the same policy is applied for England, we can envisage a shrinkage in the number of Machins. At the very least, the standard rates paying for postcards, overseas mail etc should be covered by these issues.

So there you have it. It seems that this year, we may well see the beginning of a policy which will decrease the number of Machin new issues. Not before time, you may well say. We agree. Of course, it may be safely anticipated that prestige books containing Machins will continue to be issued. And I also anticipate that small denomination make up values will be maintained in the Machin format. Also, collectors will see the introduction of self-adhesives as an opportunity to draw the line, irrespective whether the Machin head stays there or not.

So, for us hard pressed and penurious collectors, 2001 holds some promise. And.....Mrs Windsor may well decide to give Charlie a go. In which case.....

CUTHBERT REPORTS - "NOVOGLO" REVISITED

Edgar Smith re-examines fluors and phosphors, and comments on the Novoglo phenomenon

- 1 Due to a copyright problem BDSSC and MCC introduced the notations of Csw, Clw, Dsw and Dlw. These notations were devised solely for copyright, and not technical reasons.
- 2 Jim Bond discovered the phosphor, known as 'Dlw' and stated that the new phosphor had a clear afterglow at long wave. This statement is correct, but was misunderstood. Hence a concept emerged, that the new phosphor glows at long wave only, whilst the original glowed at short wave only.
- 3 It's now generally appreciated, that the so-called long wave version glows at both long wave and short wave. In fact both versions can glow at both long and short wave. The essential difference is that the new version is stronger at both long wave and short wave, than the old phosphor, but still has the strongest response with a short wave lamp.
- 4 The terminology now needs reconsideration from both a copyright and a technical perspective. The notations sw and lw are likely to confuse and are best dropped. I suspect that short wave lamps peak at 310nm not 257nm. (310nm is in the long wave band). Also I suspect that UK stamp phosphors have changed from 257nm to 310 nm. These are theories only at this stage, but could be additional reasons for not using 'sw'.
- 5 A problem exists with the 'A' phosphor concept, since it's not the original phosphor. Other catalogues use the term 'A' in a different way from BDSSC/MCC. Elsewhere all phosphors, since 1986, are treated as 'A'. BDSSC/MCC is using 'A' as the 1986 phosphor only.
- 6 Albert Farrugia editor of the Australian Machinations Newsletter has compared the afterglow of the so-called yellow fluor stamps with that of the previous new phosphor ink stamps and concludes that they have different phosphors. Albert is saying that the so-called yellow fluor stamps are not 'A' with something added.
- 7 Austin Barnes (letter in BDSSC Newsletter October 2000) comments 'My impression is that the various recent, and probably ongoing, changes are poorly chronicled and that the phenomenological evidence is obscured by the inappropriate terminology used to describe the various phosphor/ fluor combinations, this goes back to the description "C phosphor" being coined for the introduction of a fluor rather than a change in phosphor.' Austin is saying that the 'C' notation system is unsafe.
- 8 Fluors (USA flours) are dyestuffs, known in the USA as *fluorescent organic tagging dyes*, and are complex compounds of carbon with cyclic structures, usually including benzene rings. These dyes are used to change the

(Continued on page 7)

The Millenium 1st Class Definitive

A good Machin "mini" collection

Albert Farrugia

When this stamp was issued, this journal's editorial took exception to a perceived "Machin mutant" and severely criticised the issue (*Machinations Vol2 No4*). This view was subsequently modified (*Machinations Vol3 No2*) with the recognition that the stamp contributed to the enhancement of the Machin design and was a legitimate postal issue. With the end of 2000, we presume that the stamp's official life is ended, and we can therefore review the various printings and sources and advise on identification.

The stamp was issued in the following formats shown in the Table:

Printer	DOI	Format	DP no	Number ⁽¹⁾
De La Rue	6-1-00	Sheets (Cyl 1)	NA	MILL-1
Walsall	6-1-00	"Window" book	DP301	MILL-2
Questa	6-1-00	"Window" book	DP302	MILL-3
Walsall	15-2-00	Prestige book – Special by Design	DP 303	MILL-4 ⁽²⁾
Walsall	14-3-00	"Window" book	DP301	MILL-5 ⁽³⁾
Questa	14-3-00	"Window" book	DP302	MILL-6 ⁽³⁾
Walsall	21-3-00	Label book – Postman Pat	DP307	MILL-7 ⁽⁴⁾
Walsall	4-4-00	Label book – Wales Botanic gardens	DP308	MILL-8 ⁽⁴⁾
De La Rue	23-5-00	Min sheet (DMS12)	NA	MILL-9
Walsall	26-5-00	Millennium retail book	DP314	Note ⁽⁵⁾
Questa	4-8-00	Prestige book – The Life of the Century	DP316	MILL-10
Walsall	5-9-00	Millennium retail book	DP314	Note ⁽⁵⁾
Walsall	18-9-00	Prestige book - Treasury of Trees	DP323	MILL-11 ⁽⁶⁾

Notes to Table :

- (1) Arbitrary – *Machinations'* policy is to use the Deegam numbering system for singles but some of the issues have not been allocated numbers as of end January 2001
- (2) Pane DP 303 generates 5 separate Deegam singles on the basis of the type and positions of the phosphor bands – see Deegam Report No.34
- (3) Although the DP no and the DG no for the resultant single stamps are identical, it is clear that these new printings of the Window books resulted in stamps with a sufficiently different appearance to be considered as different – see below
- (4) Panes DP 307 and DP 308 each give rise to two Deegam singles depending on the phosphor band position
- (5) DP 314 is a truncated version of DP 301, and in these Millennium retail books, the stamps do not appear to be any different
- (6) Although not yet available as of January 2001, it is likely that two Deegam singles will be generated from this pane

There is therefore extensive scope for specialisation with this stamp. Depending on the level of your collecting interest, up to eighteen different singles appear to have resulted from the various printings. This includes the different stamps from the two separate printings of the Window books, which although differing in various aspects have not been given different designations by the GB Decimal Stamp Book Study Circle or by Deegam.

Several features may be used in distinguishing the various stamps:

(1) Perforation

All DLR stamps are perf 14 $\frac{3}{4}$ x 14. Walsall printings are 14 $\frac{3}{4}$ x 14 for the window and label panes; however the two prestige panes are 13 $\frac{3}{4}$ x 14 according to the *Bookmark Journal*; the *Newsletter* of the British Decimal Stamps Study Circle suggests that DP 323 is 14 x 14.3. Questa stamps are 13 $\frac{3}{4}$ x 14 from the window panes and 14 $\frac{3}{4}$ x

14 from the prestige pane. Given that it is highly unlikely that single stamps from the prestige panes are going to be postally used (unless posted by collectors who know damn well where they got the stamp from!), stamps with perf 13 $\frac{3}{4}$ x 14 are most likely to be Questa and this may be supported by the fact that they will be the only stamps which will have both cut and torn perforations. Stamps with perf 14 $\frac{3}{4}$ x 14 will be DLR or Walsall, and examination of other features will be required to distinguish between them.

(1) Head position

Apparently the image was supplied by DLR to the other two printers (Deegam report no 34) and the three resultant images in the January 2000 issues differ in the position of the head – basically Walsall cropped off the corsage relative to DLR, showing a bigger gap between the tip of the crown, while Questa cropped off the tip of the crown to show more corsage (Fig 1). The subsequent printings by Walsall approach the DLR image more closely in this



DLR WALSALL QUESTA

regard, as does the
Questa image on DP
316 (Fig 2).

(2) Image details

Detailed examination of
the crown shows the



DLR Fig 1



WALSALL



QUESTA



DLR DP 302 DP 316

Walsall stamp to be quite distinct from the DLR and
Questa versions in all its printings (Fig 3). The first jewel



DLR



WALSALL



QUESTA

Fig 3

cluster, the shape of the
space between the second
and third clusters and the
space between the
penultimate and ultimate
clusters are all points of
difference. These details
are much more similar in
the DLR and Questa
images; however, these can
be told apart (apart from
other features such as
perforation etc) by the

presence of strengthening lines on the queen's forehead
and neck on the Questa stamps. Again, these features
appear to have disappeared in DP 316.

(3) Value types and settings

The value types are classified by Deegam as Type I (thin
elements) for the DLR printings and type 2 (thick
elements) for the Walsall and Questa stamps. To this
author, under X 10 magnification, it is more likely that
DLR and Walsall are type 2 and Questa are type I!
Clearly, these are somewhat subjective assessments.
However, Deegam has (as always) provided a system for

assessing the position of the value – settings – which allows
the classification of two types of settings. This is described in
Deegam report no 36 and is based on the relative position of
the value and the portrait chin and neck (Fig 4). With this
system, Questa stamps have a setting of "b". It is interesting
that stamps from DP 308, at least the one in this author's
possession, have the value set significantly closer to the
perforated
margin than
stamps in the
other Walsall
panes, and if
consistent, this
may be a
distinguishing
feature.

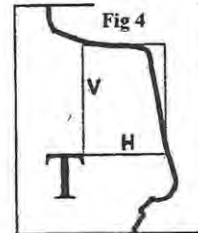


Fig 4

	Normal	Setting "b"
Example	DLR cyl 1	Questa DP 302
H	2.60 mm	2.45 mm
V	3.45 mm	3.70 mm

(3) Phosphor bands

The stamp from DMS12 has no bands and is printed on OFFP.
All the other stamps have two bands. Under long wave UV, in
this author's hands mint cylinder blocks of the DLR printings
have bands which duller than the other printers' and appear
creamy white. The Questa bands are brighter than Walsall's,
and are 9.5 mm as opposed to 9 mm for the other printers.
Detailed study of the label and prestige panes allows
identification of stamps from these sources eg two band stamps
with S16 and S17 bars originate from DP 303. Stamps with
two bands with I(inset) 1 and I 2 types originate from DP 303,
DP 307 and DP 308. DP 303's different perforation is useful in
distinguishing stamps from this pane.

(4) Shades

One of the more interesting features of the Millennium 1st class
NVI is the different shades found between the two sources of
DP 301 and DP 302. These were necessitated by a change in
the phone code number for postcode inquiries specified on the
inside cover of the books. The pane itself is supposed to be
unchanged. However, there is consensus in the literature that
different shades ensued. The Walsall pane DP 301 produces
stamps with a darker shade in the March 2000 book, while the
Questa pane DP 302 produces a lighter shade. Other
differences have been described (See reference 2 below).

Conclusion

The Millennium 1st class NVI provides an interesting study for
those who wish to collect Machins with the aim of "drawing a
line". An analogous issue is the "Gold" 1st class NVI from
some years ago. A search through kiloware should turn up
many of the variations noted above, although, alas, prestige
booklet singles must be considered as unobtainable from this
source. From a cursory examination of used singles in the
author's possession, the impression is acquired that other
variations may well occur. Altogether, a good area for the
dedicated Machinite.

References

- 1) Millennium 2000 definitives – telling them apart. Robert Bostock. *The Bookmark Journal*; V39(4) March 2000, 154-157
- 2) Millennium head stamps. The first three months. Edgar Smith. *BDSSC Newsletter*; April 2000, 16-22
- 3) Questa Millennium stamp with De La Rue head. Edgar Smith. *BDSSC Newsletter*; October 2000, 7-11
- 4) Millennium Machin head & value types and settings. Douglas Myall. *Deegam Report* No 34; January 2000, 3-4
- 5) Millennium Machin head (B5) value settings. Douglas Myall. *Deegam Report* No 36; April 2000, 22-23

Review

Specialised Machin Catalogue 3rd Edition September 2000

Machin Collectors Club, UK

The 3rd edition of the MCC's catalogue promises to be the standard reference for collectors wanting a work which encapsulates all the areas of Machin collecting while providing access to some knowledge of market values. This third edition provides several enhancements over the previous editions in 1996 and 1998. Which brings us to the inevitable observation that three editions in four years may be construed as excessive by the average – financially challenged – collector – and it is to be hoped that the new edition will lend itself to supplementation rather than requiring purchase of a new catalogue in a few years time. The new format of the MCC catalogue appears to lend itself quite well to such an option. The decimal singles section, which by its nature may be expected to require the most frequent updating, classifies the stamps on the basis of paper/gum combinations, and we may thus expect that any currently redundant types such as PCP, ACP, GA, PVAD etc will not require significant updating (except possibly in price!). It should thus be possible to update the catalogue through relatively modest, perhaps yearly, supplements. It is important that the producers of catalogues such as this keep this aspect in mind at the inception of the work, as we are confident is now the case. The numbering system now adopted by the MCC Catalogue allows a systematic classification and once the

concepts are grasped, is easy to understand and remember. As a stalwart Deegamite, this reviewer finds the approach less easy than Deegam's system of adding on sequentially on a chronological basis, and I am already engaged in constructing a conversion table. However, for practical purposes, there is a lot to be said for the MCC system, and it does allow the construction and layout of a collection on very sound systematic grounds, allowing completion to be envisaged when approaching, as indicated, the various combinations of paper/gum types.

The work is proudly dedicated to the memory of Arnold Machin, and is introduced in a very charming essay by Patricia, the late artist's wife, on Machin's love of gardens and his works in garden design (Figure). The Catalogue is divided, as always, into several sections, and the largest is the afore-mentioned decimal singles section. The various sections describing the different book and pane types provide



Design for a covered seat by Arnold Machin

sufficiency in these topics for the general Machin collector, although a specialist should avail him/herself of the *Bookmark Catalogue*. The chapters on postage dues and Castle high value definitives are possibly surplus to this work's scope, although I am always appreciative of a good description of the various printings of the latter, which this book provides. The sections on cylinder and warrant blocks, as far as this reviewer is aware, are unique in the field. The final chapter on training stamps is fascinating, and provides another opportunity for a specialised mini-collection.

Strangely, I could not find any mention of the small format high value intaglio stamps, either the Enschede or the De La Rue printings – I sought these out for any views the Catalogue may have had on identification. The publication cut off suggests that both printings should have been included.

Prices are provided, whenever possible, representing retail realisations rather than standard catalogue estimates as are found in other works. These will be useful for the collector wishing to estimate the worth of his/her collection. It is interesting that only mint prices are provided - is there no possibility of assessing the price of used modern stamps? I would suggest, as in previous contributions, that many issues should command a premium when postally used during the time of actual availability.

This work represents the effort of many experts in the field, some of whom edited the separate sections. While we salute all of them, we must express our sincere thanks and congratulations to Melvyn Philpott for maintaining this essential catalogue to this high standard. And, as he himself states, we include his mother for all her hard work, in this and all the other MCC activities.

For collectors who wish to build a Machin collection around a set of cogent, well-founded principles, this Catalogue is a must. It promises to become the standard work in the field. We recommend its purchase – see page twelve for details.

Decimal stamp booklets.

The 50p stitched issues

By Ron Shanahan

Background

A set of 8 designs was issued showing drawings of British flowers by Rosalie Southall, each of which was issued in a single edition on a turquoise-green cover.

British flowers. designed by Rosalie Southall.

The first in the series was issued on February 15th 1971 and the cover illustration was of 'Large Bindweed'. (Fig 1) It contained four stamp panes:-



1 pane of 6 x 3p (2 band phosphor),
1 pane of 4 x 3p (2 band) set-tenant horizontally with 2 x 2½p (side band),
1 pane of 5 x 2½p (centre band) with one printed label. (Tear Off to Esso) (Fig 2)

1 pane of 5 x ½p (two band) with one printed label. (Lick battery failure)
Number issued 1,296,960



The stamps were printed on Original Coated Paper (OCP) with Polyvinyl Alcohol (PVA) gum.

The second illustration was of a Primrose and the booklet inscribed May 1971, though it was in fact issued on March 24th 1971. Number issued 1,226,960

The third illustration showed Honeysuckle, was inscribed August 1971 and issued on June 28th 1971. Number issued 1,374,480.

The fourth illustrated a Hop, was inscribed November 1971 and was issued on September 17th 1971. From this edition the paper was changed to Fluorescent Coated Paper (FCP) Number issued 1,923,368.

There was a change of composition starting with the fifth edition which showed Common Violet, was inscribed

February 1972 and was issued on December 24th 1971.

Although the actual stamp content was the same as the previous issue the advertising labels were changed. Both the 2½p and ½p panes now showed 'Rushstamps' advertisements (Fig 3 shows cylinder B18 on APL perforation type)



Number issued was 1,133,280.

Cover number six showed Lords-and-Ladies, was inscribed May 1972 and was issued on March 13th 1972. Number issued was 1,316,680.

Edition seven illustrated Wood Anemone, was inscribed August 1972 and was issued on May 31st 1972. Number issued 1,506,848.

The eighth and final of the flowers series showed Deadly Nightshade, was inscribed November 1972 and was issued on September 15th 1972. Number issued 2,758,560.

Canada Life Series.

The first of this series was issued on January 19th 1973 but dated on the back February 1973. Though the cover design was changed the stamp make up was as for the later editions of the flower series. Number issued 497,880.

The second issue was released on February 26th, 1973 and dated April 1973. Number issued 753,080.

The third was issued on April 2nd 1973 and dated May 1973. Number issued 791,307.

The fourth was issued on June 14th 1973 and inscribed August 1973. Number issued 1,424,267.

Canada Life. Change of composition.

On November 14th 1973 a booklet was issued with the Canada Life cover but with a change of colour to Moss green, the booklet value shown at top right instead of bottom right and with a completely new make-up. It consisted of two panes of 5 x 3½p stamps (2 band) with one blank label and one pane of 5 x 3p (centre band) with one blank label.

The back cover was inscribed with Autumn 1973 issue. Numbers issued 2,935,832.

The second in this series was released on February 18th 1974 and inscribed on the back cover March 1974. The gum was

changed to Polyvinyl Alcohol gum with Dextrin added labels, cylinder numbers, perforation variations and so on. (PVAD). Number issued 2,820,292.

In fact as BASIC or as SPECIALISED as you care to make it.

Numbers issued.

There were no surprising print runs in the 50p series. The largest was the Autumn 1973 issue and the smallest February 1973. What strikes me as strange is that the prices for the lower printings are less than those of the higher. For instance, the February 1973 issue with a print of only 497,880 is catalogued at £7 and the August 1973 with a run of 1,424,267 is catalogued at £12. This has cropped up before with the earlier issues and it is not just in catalogue prices, it is the same with dealers prices.

Can anyone explain this inconsistency to me?

I hope that some readers have found interest/information from the articles and that not everyone has been 'bored to their boots'. If anyone would like to exchange booklets, panes or information please e-mail me at ears@gil.com.au
Enjoy the hobby.

Source acknowledgments:-

British Philatelic Bulletin.
Stanley Gibbons Great Britain Volume 4.
Mike Holt Price List No. 25.

Perforations.

The panes from the first 4 editions each have seven variations of perforation types. Average catalogue prices range from about £5 for the 'P' type to about £35 for the 'APP' type.

The changed panes in editions 5 to 8 had three types each and all average about £5 each catalogue price.

Varieties

As with other panes there are the usual crop of minor varieties, retouches, missing serifs, scratches etc. but a good one to look out for is pane UB39 - 3p x 6 with one broad phosphor band. It is catalogued at £550. Best of luck!

Variations in make up.

Edition 2 (Primrose) is listed with 'Stick Firmly' advert instead of 'Tear Off'.

Edition 4 (Hop) is known with additional 2½p 'Tear Off' pane.

UB23 for UB24 (pre-blind pane)
3p and 3p/2½p with OCP instead of FCP
3p pane OCP instead of FCP.

There appear to be no listed variations on the editions 5 - 8.

Canada Life.

The first edition has various combinations of panes with dextrin instead of PVA.

The second edition has the first pane of 3½p with PVA instead of PVAD

Both 3½p panes with PVA instead of PVAD.

This is the last of the articles dealing with the 10p - 85p stitched decimal booklets and anyone who has been following the series will realise how varied the scope of a collection can be.

It can be a simple 'one of each' approach or it can be 'one of each plus one exploded copy with each change of content' It can illustrate the different make up of panes, se-tenant and different

Cuthbert on Novolgo (Continued from page 2)

colour of the phosphor glow. They change the colour, but do not produce the initial colour. Where used with a phosphorescent agent, the on-glow and afterglow will both be changed. These dyes change the emission frequency towards the 'red' side of the human-eye optical range, whilst optical bleaching agents change the colour towards the violet side of the human-eye optical range. (The emission frequency determines the colour as seen by the human eye).

9 The 'red' colour address coding bars printed on mail in the UK has added fluor. Address coding cameras (sensors) are more efficient with 'reds', which are less susceptible to envelope paper variability. The on-glow and afterglow of these phosphorescent coding bars is the same colour. The discrimination between coding phosphors and stamp phosphors is now apparently by emission frequency. Originally this discrimination was by excitation frequency. It's known that the coding dot phosphor excitation frequency has changed from 357nm to 310nm. It appears probably that the stamp phosphor excitation frequency has changed from 254 to 310nm. Where discrimination is by emission frequency both types of phosphor can have same excitation frequency.

10 Whilst the red coding bar phosphors have *added fluor* the so-called yellow fluor stamps have *added fluorescence*, as a security feature and for quality checking. If the *yellows* had added fluor the on-glow and afterglow would essentially be the same colour. The so-called blue fluor stamps have the same colour on-glow and afterglow, but are blue/violet. Additive fluors are not needed to produce *blues*.

11 (Editorial Note. Agreement has been obtained to republish in the BDSSC Newsletter data from the Royal Mail Consultancy Services Group at Swindon, and from USA sources, supporting the above arguments.)

[This important contribution to the field will be continued in the next issue]

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John Oliver

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An Introduction to the 11½ p and 12 p Machins

The 11 p rust brown issue

This stamp was issued on 15th August 1979 and paid the basic surface rate for overseas letters over two and a half years until 3rd February 1980 when the rates were changed; from then onward it was little used and sold until the stocks were exhausted.

It was printed by Harrison in photogravure on phosphorescent coated paper. The paper coating in the first printing had only a weak afterglow, a later printing was standard PCP1.

It was printed only in sheets.

The 11 p drab issue

This stamp was issued on 14th January 1981 and from 29th January 1981 paid the second class letter rate

The stamp was printed by Harrison on fluorescent coated paper with one phosphor band.. The stamp was first issued in sheets, with a centre band from cylinders 1 and 3, followed by a £1.15 counter booklet (panes DP 46 and 46A) on 26th January 1981. A Christmas booklet (pane DP50) which has 10 x 14p in the top row and 10 x 11½p on the bottom row, was issued on the 11th November 1981. This stamp carried a centre phosphor bar short at the top and the bottom. There was a coil stamp (EL) issued in March 1981 which was the same as the counter booklet

Two 50p vended booklets (panes DP45 and DP45A) were issued 26th January 1981, pane DP45 contains 1x ½ p, 1x1p and 1x14p with 2 bands in the right column and 3x11½p each with one right band in the left column. Pane DP45A has 1x½ p, 1x1p and 1x14p with 2 bands, in the left column and 3x11½ p each with one left band in the right column.

A £1.30 counter booklet (panes DP48 and DP48A) was issued on 6th May 1981 these contains 5x14p on the top row and 1x14p and 4x11½ p on the bottom row , of the 11½ p stamps two are right band and two are left band.

Two 50p vended booklets (panes DP49 and DP49A) were issued on 26th August 1981. Pane DP 49 contains 1x4p and 3x 2½ p with two bands in the right column and 1x4p and 3x11½ p with one right band in the left column. Pane DP49A contains 1x4p and 3x 2½ p with two bands in the left column

and 1x4p and 3x1½ p with one left band in the right column .

Examples of the booklet stamps can be found with

- All over phosphor (pane DP46A)
- Missing phosphor (pane DP45/N and pane DP48/N)

Worthwhile additions to a collection.

The 11½ p drab was withdrawn from issue on 26th January 1982.

The 12 p yellow green issue

This stamp was issued on 30th January 1980 to prepay the basic 1st class letter rate and from the 4th February the recorded delivery fee.

It was printed by Harrison first on phosphor coated paper. The stamp was issued in sheets and can be found as PCP1 and PCP2 varieties. The stamp was also issued in a £1.20 counter booklet (panes 39 and 39A) issued on 4th February 1980 and coil (DL) issued on 11th June 1980

A variety is known on cream paper which gives the stamp a bright green appearance.

The 12p yellow green was first issued on fluorescent coated paper with two narrow phosphor bands in two booklets on 4th February 1980. Pane DP38 contains, in the left column, 1x printed label (Don't Forget The Post Code), 1x2p and 2x10p and in the right column 2x2p and 2x12p. Pane DP38A contains, in the right column, 1x printed label (Don't Forget The Post Code), 1x2p and 2x10p and in the right column 2x2p and 2x12p.

The second Story of Wedgwood £3 prestige booklet contains the 12p greenish yellow with two wide phosphor bands on two separate panes, DP40 has 9x12p and DP43 has 1x2p, 4x10p and 4x12p. This booklet was issued on 16th April 1980.

The Christmas booklet was issued on 11th November 1980 and contained pane DP44, which consisted of a top row of 10x12p and a bottom row of 10x10p.

The 12p yellow green was withdrawn on 30th October 1981

The 12 p emerald green issue

This value was reissued in a new colour on 29th October 1985 when the second class basic letter rate was reduced to 12p on 4th November 1985.

The stamp was printed first in sheets by Harrison, on fluorescent coated paper with a centre phosphor band. Some of this issue can be found with blue stars printed randomly on the gummed side, this was paper remaining from printing the Christmas booklets.

Three booklets were issued with a centre band,

- £1.20 counter booklet (pane DP84/A) contains 10x12p stamps on 14th January 1986
- 50p machine vended booklet. (pane DP90) contains 2x1p and 4x12p stamps on 29th July 1986
- £5 Prestige booklet "The Story of British Rail" DP87 containing 9x12p stamps on 18th March 1986

Two coils were also issued, ML on 12th November 1985 and SA on 23rd September 1986.

There are examples of missing phosphors, screened values and all over phosphors to be found from these sheets and booklets

The right and left band stamps were issued in two booklets

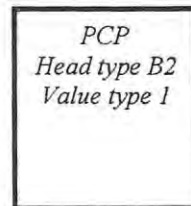
- £1.50 counter booklet (pane DP84/A) contains 5x17p on the top row with 1x17p and 4x12p on the bottom row two of which are right band and two of which are left band. This booklet was issued on 14th January 1986.
- £5 Prestige booklet "The Story of British Rail" DP88 which has 3x12p with a right band in the left column , 2x17p and 1x31p in the centre column and 3x12p with a left band in the right column.

Missing phosphors are to be found from booklet pane DP88/N searching for them may keep you out of your favourite watering hole for a day or two.

We gratefully acknowledge the kind permission of the Great Britain Decimal Stamp Book Study Circle in the use of their DP and DB notations.

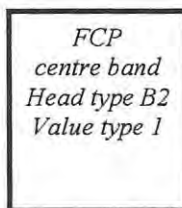
*Face Value 1 1/2p
Colour Rust brown*

Printed by Harrison in Photogravure

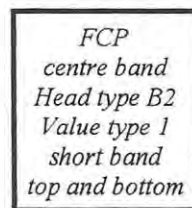


Issued 15.8.79

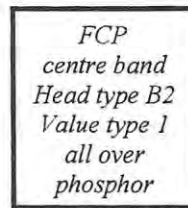
Colour Drab



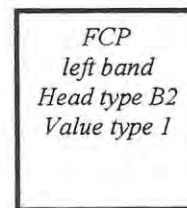
Issued 14.1.81



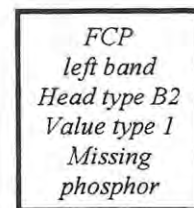
Issued 11.11.81



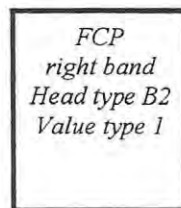
Issued 6.5.81



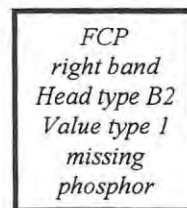
Issued 26.1.81



Issued May 81



Issued 26.1.81



Issued Jan 81

Rust brown issue

This was the basic surface rate for overseas mail from 20th August 1979 until 3rd February 1980 when there was a change in tariff. It was then used as a makeup value until stocks were exhausted.

Drab issue

With another change in postal rate on 26th January 1981 there came a change in colour. The value was used as the basic 2nd class letter rate until the 31st January 1982.

The stamp was withdrawn on 26th February 1982

*Face Value 12p
Colour Yellow green*

Printed by Harrison in Photogravure

<i>PCP Head type C1 Value type 1 PCP1</i>	<i>PCP Head type C1 Value type 1 PCP2</i>	<i>PCP Head type C1 Value type 1 cream paper bright green</i>
<i>Issued 30.1.80</i>	<i>Issued March 80</i>	<i>Issued 30.1.80</i>

Colour Emerald green

<i>FCP 2 narrow bands Head type C1 Value type 1</i>	<i>FCP 2 narrow bands Head type C1 Value type 1 missing</i>	<i>FCP 2 bands Head type C1 Value type 1</i>	<i>FCP 2 bands Head type C1 Value type 1 missing phosphor</i>
<i>Issued 4.2.80</i>	<i>Issued June 80</i>	<i>Issued 16.4.80</i>	<i>Issued April 80</i>

<i>FCP 2 bands Head type C1 Value type 1 short bands top and bottom</i>	<i>FCP centre band Head type B2 Value type 3ac</i>	<i>FCP centre band Head type B2 Value type 3ac missing phosphor</i>	<i>FCP right band Head type B1 Value type 3a</i>	<i>FCP right band Head type B1 Value type 3a short band top left</i>
<i>Issued 12.11.80</i>	<i>Issued 29.10.85</i>	<i>Issued Nov 85</i>	<i>Issued 14.1.85</i>	<i>Issued Jan 86</i>

<i>FCP right band Head type B1 Value type 3a missing phosphor</i>	<i>FCP left band Head type B1 Value type 3a</i>	<i>FCP left band Head type B1 Value type 3a short band top right</i>	<i>FCP left band Head type B1 Value type 3a missing phosphor</i>
<i>Issued Mar 86</i>	<i>Issued 14.1.86</i>	<i>Issued Jan 86</i>	<i>Issued Mar 86</i>

The yellow green issue of this value was used for the first class letter rate and the recorded delivery fee.

It was withdrawn on 30th October 1981.

The emerald green value was issued on the 4th November 1985 when the basic second class letter rate was reduced to 12p.

It was withdrawn on 18th October 1986



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283 x 216 mm	500g	Per 50	\$11.00
283 x 230 mm	500g	Per 50	\$16.00
283 x 230 mm	500g	Per 50	\$16.00
Sheet protectors - polypropylene - 60 micron clear			
285 mm x 225 mm - top open	400g	Per 50	\$21.00
285 mm x 240 mm - top open	400g	Per 50	\$21.00
290 mm x 252 mm - side open	400g	Per 50	\$21.00
Sheet protectors - Mylar			
285 mm x 225 mm - top open	190g	Per 10	\$16.00
285 mm x 240 mm - top open	200g	Per 10	\$16.00
Replica cards			
Number 35 - Ferdinand Von Mueller		Each	\$5.00
Number 36 - Australian War Memorial		Each	\$5.00
Number 37 - 6d Kookaburra		Each	\$5.00
Number 38 - Centenary Ist South Australian stamp		Each	\$5.00
Australia 99			
Navigator Miniature Sheets (2) overprinted		Pair	\$2.70
First Day covers of the above (2)		Pair	\$3.50
Australia 99 Cover carried on the Doepel ship		Each	\$5.00

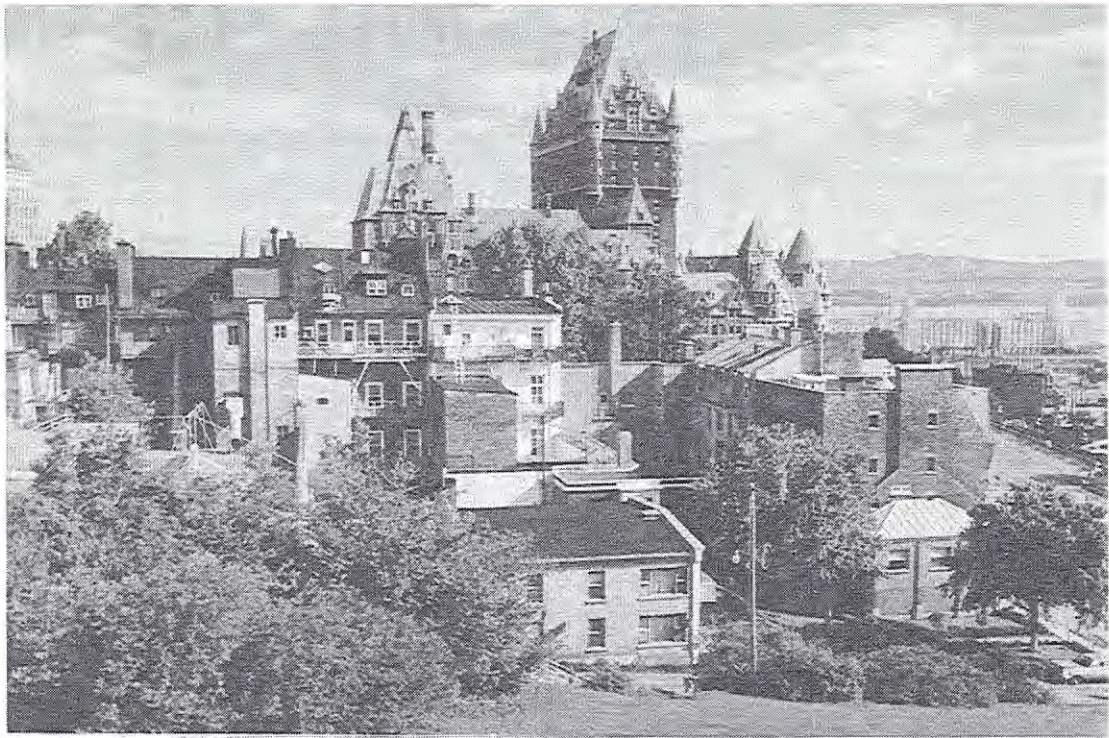


Figure 8 Chateau Frontenac, Quebec



Figure 9 Pastoral Scene, St Francois River, Lower Richmond, Quebec

Postal Museum Cards

Ten similar 8c cards were issued for sale at the Postal Museum in Ottawa depicting classic Canadian stamps (Figure 10) and postal transportation.



Figure 10 1851 3d Beaver

Postcard Factory cards

Canada Post issued a range of pre-paid pictorial postcards commencing in 1997 in conjunction with the Postcard Factory. These postcards (Figure 11-13) depicted views with appeal to the tourist market. Topics range from views of Toronto, Niagara Falls and the Rocky Mountains to Canadian animals such as beaver, chipmunks, moose and bear. The cards pre-pay postage worldwide. The stamp on the cards is a modification of the current flag adhesive definitive stamps.

The postcards were first issued in July 1997 when 25 cards were issued. Unlike Australia Post cards, the cards were sold not only at Canada Post outlets but also in stationery/tourist stores. A further 10 cards were issued in late 1997. The fun began soon after when reprints began to appear with all text on the front of the cards in brown (the original printings were in black) or in grey. Additional views then began to appear especially for the Rocky Mountains and Western Canada. Furthermore, like Australia Post, the cards available from any given Canada Post Office varies from office to office. Thus in May 1999 in Vancouver I found about



Fig. 11 Niagara Falls



Figure 12 Toronto City Hall

30 different cards at the main Vancouver Post Office (none at any of the postal agencies) while the Whistler Post Office had a further 10 different cards including, as you might expect, additional views of the Rocky Mountains. In Toronto, the first post office I visited had a range of cards including a few cards that I hadn't yet seen but none at all with views of Toronto. When I enquired about these the obliging postal clerk rummaged around out the back of the office and found three views of Toronto all on cards with brown printing on the front. Fortunately his computer was down so he didn't have to scan each card in individually. I found further cards (including a Montreal card) at the next Toronto post office and at a couple of tourist shops. In all I had finished with some 50 or so different cards (including black/brown printing varieties but not including the range of shades of the printing and the cards with grey printing instead of black!).

Another interesting point about these cards is that the views on the cards are the same as others produced by the Postcard Factory for sale as unpaid cards through the usual tourist outlets. Indeed the numbering system on the cards is the same for the Post Office cards and the ordinary cards.



Figure 13 Seal Pup

About mid-1999, at least 33 new pictorial postcards produced including views of Toronto, Newfoundland, Atlantic Canada (Figures 14-15) and Quebec were issued. By mid-2000 over 20 varieties of these cards had been issued.

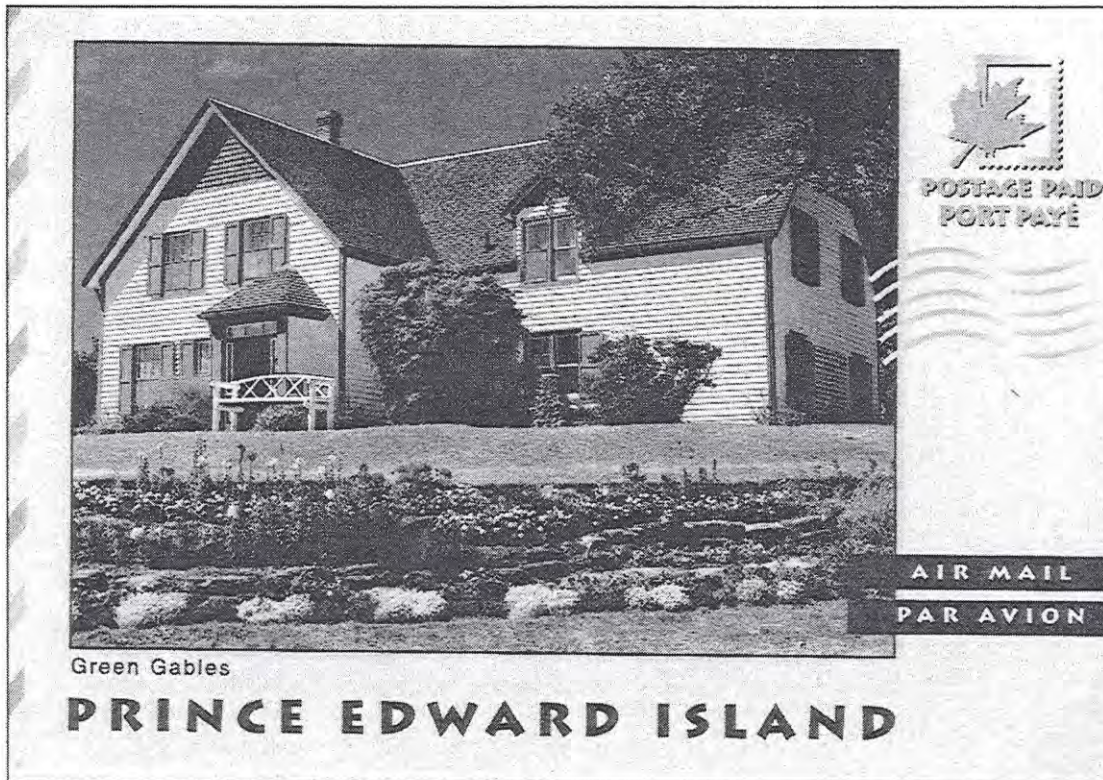


Figure 14 Green Gables, Price Edward Island

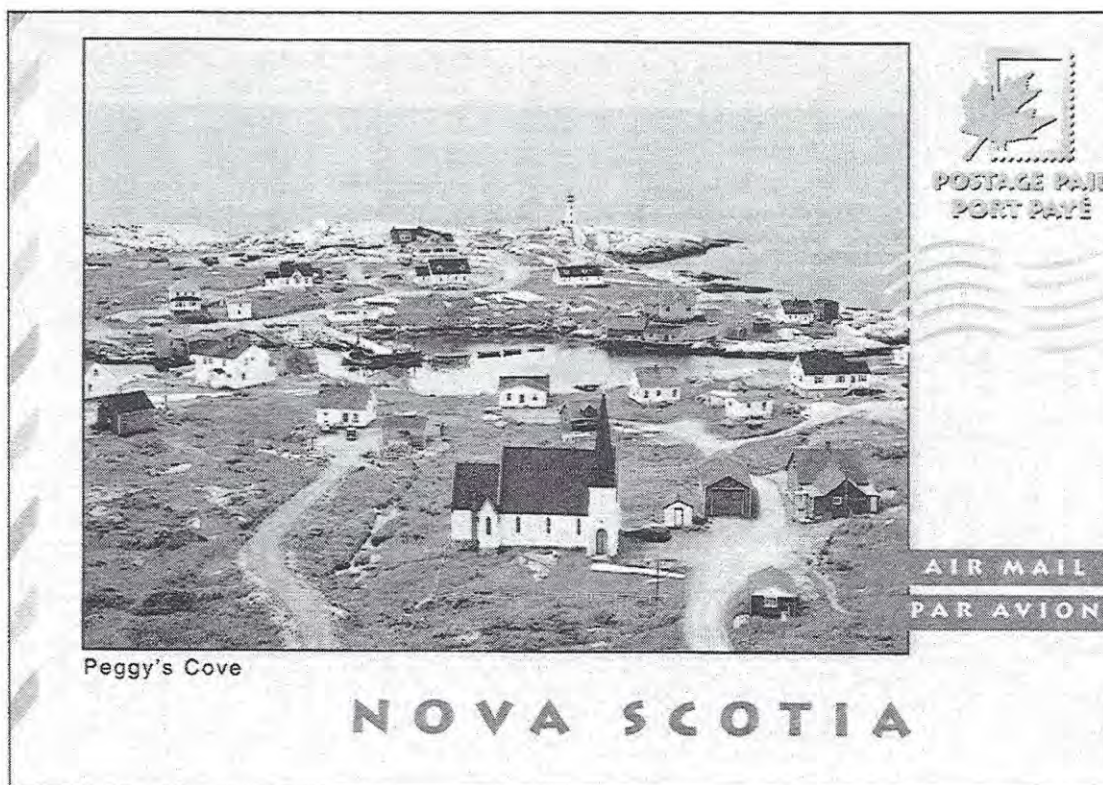


Figure 15 Peggy's Cove

Other cards

Since 1998, Canada Post has issued a number of other pre-paid picture postcards including a set depicting Canadian birds (sold in packs of five for \$5.00 (plus GST) which includes worldwide postage, Figure 16), a card for the 1999

Pan American Games in Winnipeg (Figure 17), a card for the Francophone Summit (Figure 18) held in Moncton, New Brunswick, a card for the 'Millenium' in 2000 and four tall ship postcards in 2000.

Figure 16 Puffins

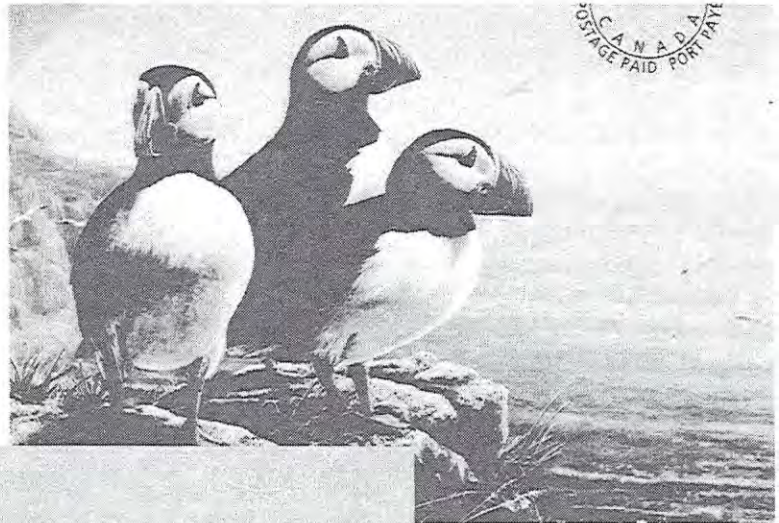


Figure 17 Pan American Games

1999 CANADA 2000

Figure 18 'Millenium' card

PLAGE (en français) est imprimé en 21 langues officielles du Canada ainsi que dans 21 autres langues du pays, selon le recensement effectué par Statistique Canada en 1996.

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- d) Bohemia

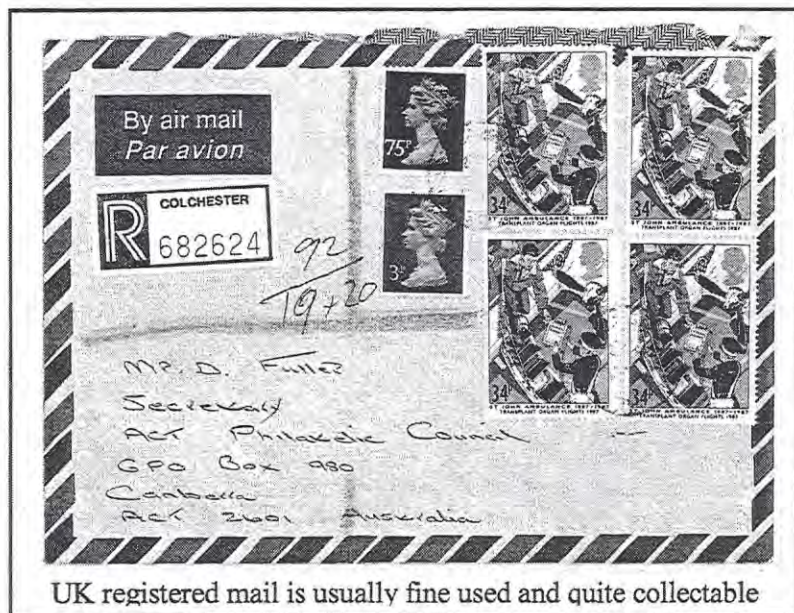
DAVID WARDLE: Murray steamers and other Murray river vessels. Please contact CPPC.

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For any further information about Canberra Picture Postcard Collectors, please contact Mrs. Elspeth Bodley at P. O. Box 341, Dickson ACT 2602.

But is there any difference in principle between such 'used' material, bought *tout fait* as the French might say, and the material you bring home (used to bring, now, in my case) from your friendly local PO? You bought two sets or whatever, one to be mounted mint and the other to be lightly cancelled on the spot, passed back to you and then mounted as a used set (the gum, often, still on the back).

Or you buy a commercially prepared first day cover and soak the stamps off. I have some 'fine used' Falklands Dependencies stamps, obviously soaked off a FDC by someone else. The cancel is that of Shackleton Base, or rather one stamp has a few letters of Shackleton, and the others unmistakable Shackleton arcs. Isn't it all rather artificial and contrived?

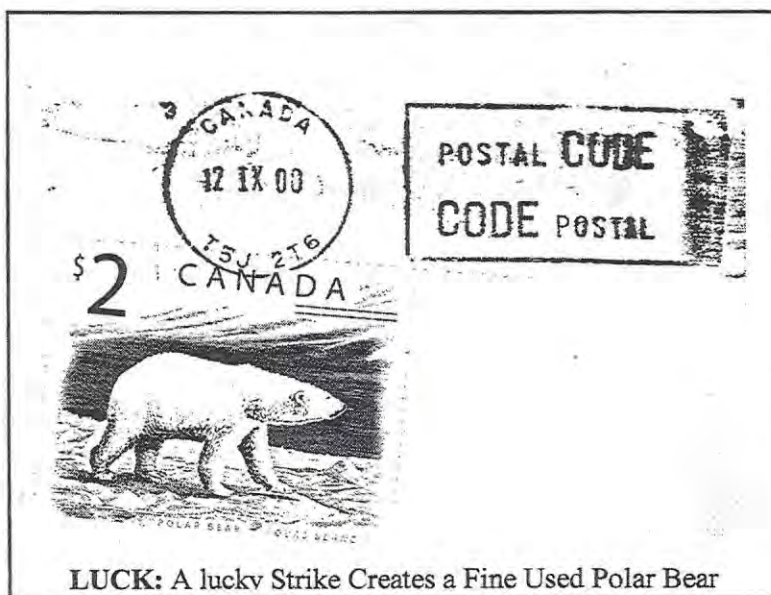


Again, I have a dealer in the UK who is a treasure. Every dispatch from him is franked with good material, usually cancelled (lightly) by an ECCO machine. He even put panes from the preposterous 1999 Profile on Print prestige booklet on one packet in response to a request from me for used copies (of any quality) of the large ugly Machins. Contrived again. And, if all parties play the game, the sending and receiving of exchange books through the post can involve the exchange, by way of the postal franking, of good stamps which generally arrive in good condition.

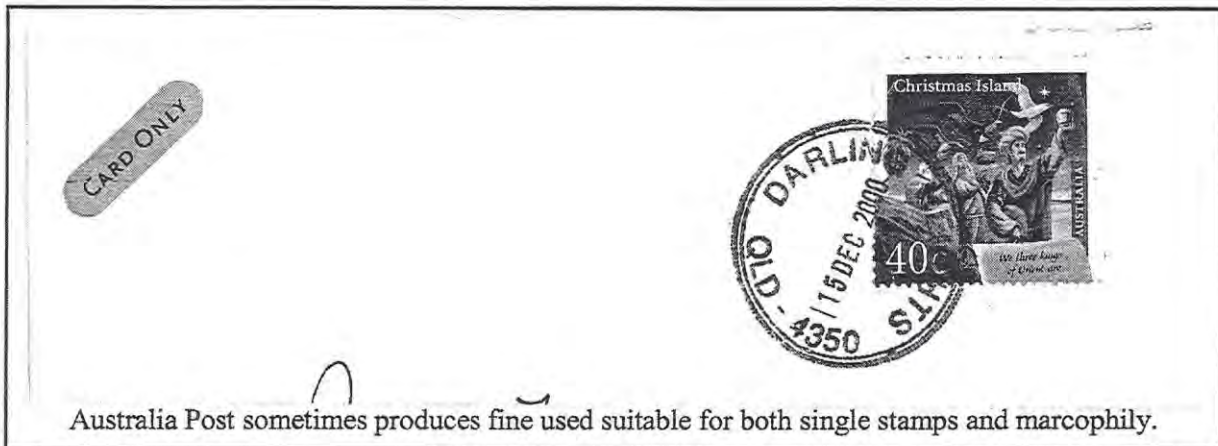
Australia Post's parcel section not yet having devised ways of running secondary dot-printed cancellations over the dedicated efforts of friendly local POs. But essentially one is indulging in CTO of a kind. What worries me is whether such contrivances are legitimate or whether it would not be more sporting to rely on the luck of the draw – the day's post, such as it is, or exchange books and dealers' stockbooks.

Given the paucity of stamped mail, and the cancellation policies of so many postal authorities, such a reliance has a touch of the heroic about it and, as well, the day may well come when those who make up exchange sheets start catering for the fine used market alone, depriving me of the serendipitous finding of Tsarist railway cancels, Scottish island marks and village POs of the West Indies. Fine used stamps give only minimal clues to the presence of such treasures - or make that presence so obvious in the case of sock-on-the-nose strikes that the first intelligent collector to see a sheet can scoop the pool.

So far, implicitly, I've been considering the fine used question in relation to single stamps (and blocks of stamps that come in sheets). The issues involved intensify when it comes to booklet panes, sheetlets, miniature sheets and multi-value coils (for example, the UK's series of Reader's Digest coils that started appearing in 1981). The basic issue is whether



a used whole pane or sheetlet or coil or a used miniature sheet is, or could have been, the product of a genuine postal usage.



Take the first UK booklets, made up of panes of 5 x Edward VII 1/2d labels plus a St Andrew's Cross filler or 6 x 1d labels. Ordinary card and letter rates at the time were well below 2 1/2d or 3d but whole panes *could* have been genuinely used to frank small packets or parcels. I've not seen such used labels and the big Gibbons does not price the St Andrew's Cross pane used. Similarly, the booklet panes of George V and VI and Elizabeth, with total pane values well over a Pound in some cases in the later stages, far exceeded what was needed at the time to frank ordinary mail (even taking into account the introduction of airmail). But again, there could have been genuine postal use of the panes on larger or heavier items. My copies of such panes are pretty well all from philatelic mail (cf. the Prestige Booklet panes above), and I suspect that the ones I acquired in other ways also had their origin in one collector writing to another. Sheetlets? How many genuinely postally used copies are to be had of the two-stamp commemorative sheetlets inserted into some recent UK NVI booklets, or the Boots single NVI stamp sheetlet, or the NVI cum-pretty picture sheetlets? The same goes with miniature sheets. The 1979 Roland Hill M/S and the 50p LONDON 1980 M/S (quite apart from the latter's having been engraved by a rustic stonemason) have face values in excess of normal rates. Reader's Digest coils were prepared as promos for a specific market and possibly some readers of the publication recycled the used copies that came into their hands but mint coils were available to the trade and again one must suspect the CTO factor. As for LONDON 2000, the products of which remind me of Daniel's 'abomination of desolation', one item won't even fit on a normal album page so the postal article to which it was affixed by way of franking would need to be very large. But so would the postal article needed to accommodate the UK's 20 label Christmas booklets or the Greetings booklets if one wants to keep a pane intact with its tabs.

If the material were available, one could perhaps give up trying to collect used whole panes and, instead, try to reconstruct panes out of used copies, guided where needs be by straight edges or the way the perforations are cut. But the result can be untidy as anyone who reconstructs Famous Australian panes can see and there is no way that I know of reconstructing a pane of peel-and-stick stamps. How does one reconstruct the 'matrix' from which the stamps were extracted in the first place? It would be the height of contrivance to glue a peel-and-stick pane to a letter, cover, 'matrix' and all, and then soak the thing off again. More honest to ask the friendly local postal agent to cancel the stamps over the counter in the first place.

All in all, I find myself increasingly forced into a corner so far as the future direction of my collecting is concerned. For the reasons noted above, and others which might be developed in another note, along with the unsympathetic policies of the postal authorities in the areas where I still collect new issues, not to mention the cost of those issues with the flagging \$A, I am more and more inclined to say – Enough is enough. And if Machin is going the peel-and-stick way, it will certainly be too much. It is now far too late to transfer affections to new areas free of issue-overload, so back to the past it may well be. There are lots of byways to explore and if I could only lay my hands on an unpicked parcel of, say, 20,000 used 1881 Die II Penny Lilacs, I could happily serve my time out with them – even though they would mostly bear duplex cancellations.

WHAT IS DUE IF NOT POSTAGE?

Robert A. M. Gregson

Most collectors are well aware of the distinction between postage stamps, postage due stamps, revenue stamps, and hybrids between these categories. These divisions used by catalogue editors reflect what is often stated on the stamps, but not always. What is not so often known is that when postage is collected after an item has gone through the mail, it may attract any one or more of a diversity of markings, and stamps, or none at all. Further, items used for accounting within the post office bureaucracy can have stamps affixed that were first issued for postage, or postage due, and the boundary between what is postage and what is postage due varies somewhat from one country to another.

A postage stamp is a receipt for a fee prepaid, but a postage due stamp is an invoice for an outstanding fee, until the fee indicated is collected, and then when cancelled becomes a receipt. Five examples will illustrate some of the many possibilities.

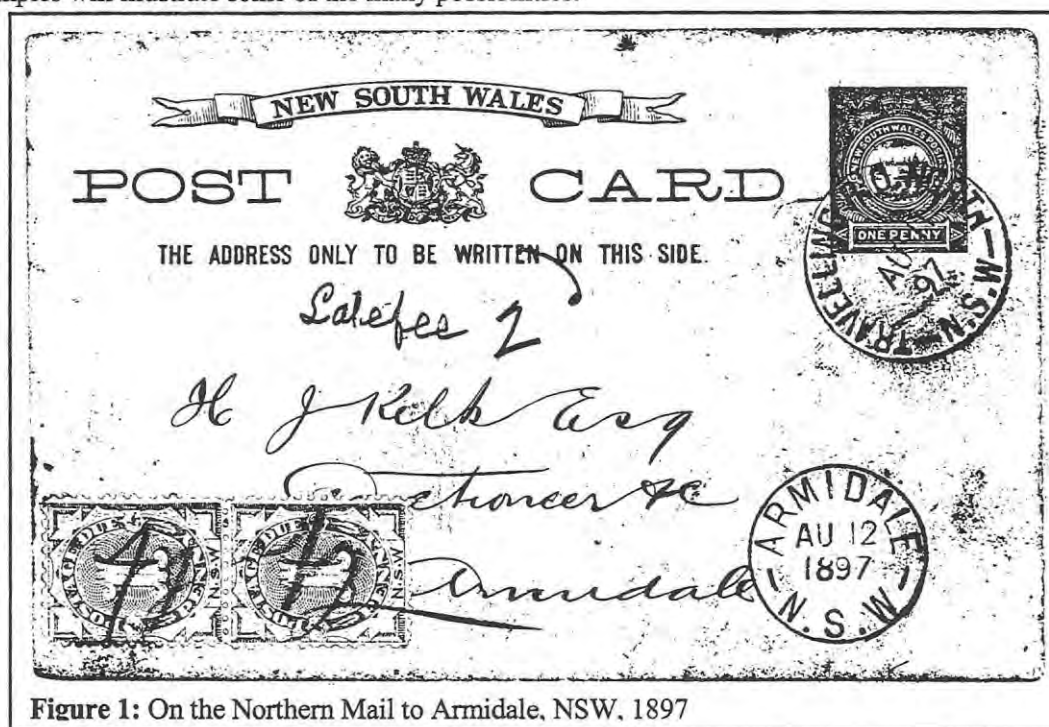


Figure 1: On the Northern Mail to Armidale, NSW, 1897

This postcard (figure 1) is addressed to an auctioneer in Armidale advising of a consignment of bananas, oranges, apples and cauliflowers, with instructions as to their minimum expected realisation. It is sent from Fruit Exchange, which I presume is in Sydney, and was postmarked on the northbound T.P.O. on August 11 1897, and arrived at Armidale the next day. It attracted a late fee of 2d, as the 1d paid by the postal stationery was insufficient. The red crayon cancellation on the two NSW postage due stamps was presumably made by the postman when he collected the 2d on delivery to the auctioneer. That is a fairly orthodox usage within one state.

The next case (figure 2) is international. In 1923 somebody who signs himself Hjalmar was on holiday with his wife in Borås and sent a very dull picture postcard of the town park to the Tandquist family Rockford, USA. He put on a 5 re stamps, which the Swedish office promptly marked as deficient with a rectangular cancellation indicating the deficiency in gold centimes, and this translated into 6 US cents at Chicago. The shortfall is indicated by a handstamp in a purple-red shade, and the fee was paid by affixing two postage due stamps with some sort of faint blurred pre-cancellation. This example illustrates the widespread practice of the sending country marking the amount due, and the receiving country actually collecting it and showing that it has been paid.



Figure 2: Sweden to USA, 1923



Figure 3: Australia to Sweden by Airmail in 1937 (75% of actual size)

The cover shown in figure 3, was obviously intended to go by air, and 3/3 was paid at Port Adelaide at 5 pm on 15 Jan 1937. But it seems both from its treatment and the state of the edges of the cover that it was a bit overweight, and so the blue airmail etiquette was cancelled with a red stripe, and a large T in an oval, in black ink, marked together with 33 cts in pencil. It was backstamped Adelaide 5 on 16 Jan. There is no evidence of any

postage due collected by Sweden, whose postal clerks seem to be most thorough in doing that whenever the opportunity arises, so we deduce that it was understamped for air, and overstamped for surface, and went as surface mail with no penalty. (Ed. The cover was carried by air as far as London as indicated by the manuscript notation and this is where the airmail etiquette was cancelled by the ubiquitous red bars of London. This is a jusqu'a cover which was obviously overweight, was carried by air as far as London despite this but there is no indication of the postage due being collected.)

An airmail service over occupied Norway, from England via Scotland to Stockholm, was in operation in 1944 as illustrated in Figure 4. This letter went from Newark-on-Trent on 11 Feb 1944 to Göteborg on 24 Feb 1944. The correct rate for this service was 8 pence, 60 öre postage due was collected on delivery. The difference between this and the more familiar system is that there are two

things affixed, the green Lösen label which is an invoice, and the three stamps cancelled in receipt of the postage due. The censoring was British, before the letter ever left England, and used the P.C.90 form in current use. The Lösen labels came in two sorts, with the denomination already printed, or with a space for the clerk to write it in. The text says that the fee shall be accounted for by stamps fixed to the object.

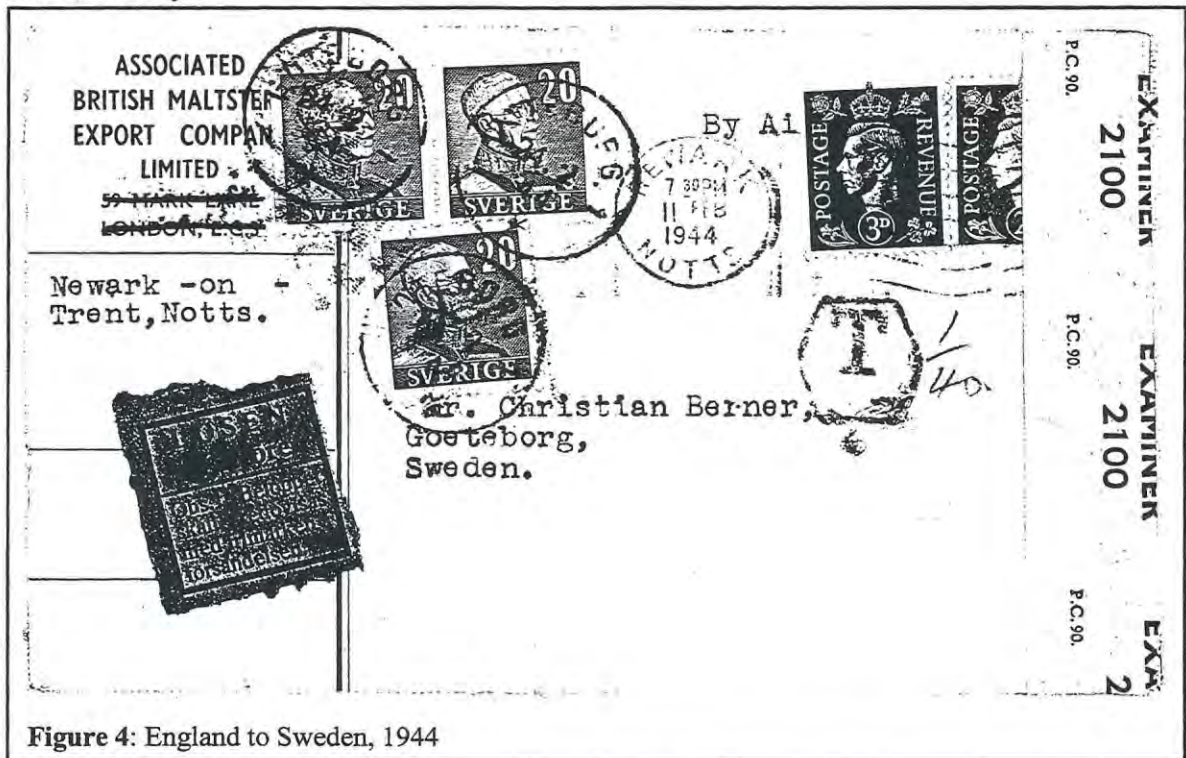


Figure 4: England to Sweden, 1944

Perhaps Czechoslovakia creates the most complications for collectors of postage due examples. In the first decade after independence from Austria-Hungary we may find examples of postage stamps overprinted for postage due, postage due stamps overprinted for postage, parcels with revenue stamps used for postage, and internal accounting procedures variously balanced with either postage or postage due stamps.

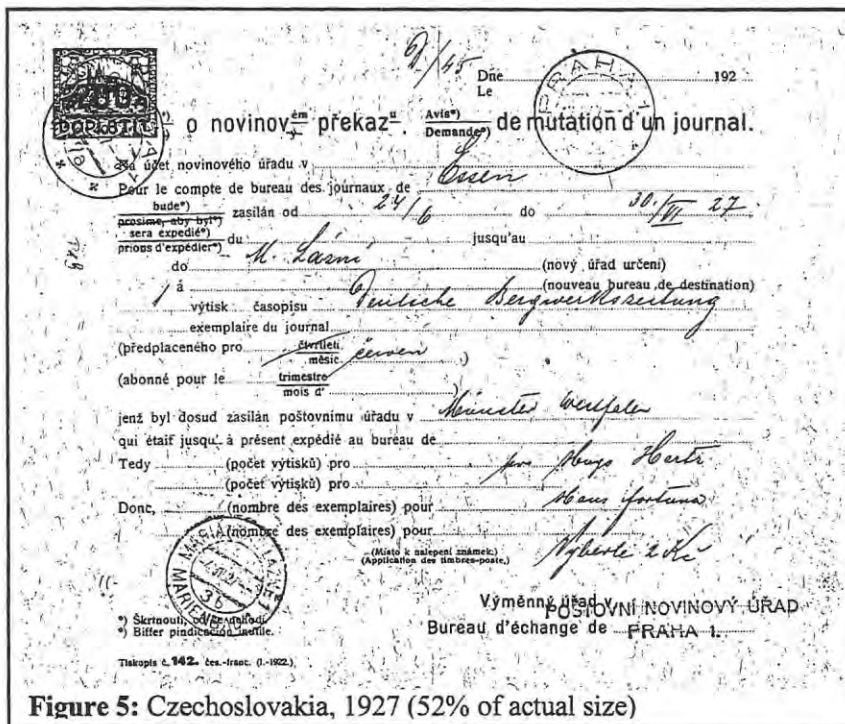


Figure 5: Czechoslovakia, 1927 (52% of actual size)

This form is so large it has been reduced in the picture, the original is 210 by 173 mm. The stamp is one of the overprinted remainders of the first Hradschin issue designed by the artist Mucha, who did most of the first stamps and the banknotes of the new republic. The document is a direction to the sorting clerks for a periodical to be readdressed. It is in Czech and French, and we learn that Hugo Hertz wanted to read his journal of German Quarry or Mining affairs, the

Capital Philately

Deutsche Bergwerkszeitung, sent to him at his new address. The journal at present was being sent from Essen to Münster in Westphalia, but he had moved to Marienbad, which is in Sudetenland, a mixed German and Czech speaking area of later tragic political import. The whole instruction for redirection was handled in Prague on the 30th June 1927, and the instruction then received at Marienbad on 4th July. The form says in tiny lettering that stamps should be affixed, and the clerk has noted that the fee is Koruny 2.0, which is the same as the denomination of the postage due stamp.

These few examples merely hint at the great diversity of practices that exist for gathering in deficient postage, within the framework of the rules of the Universal Postal Union.

IMPORTANT ANNOUNCEMENT REGARDING INTERNATIONAL POSTAGE RATES

The following announcement was sent out by Bernard Doherty, as a follow-on of an announcement by David Maiden concerning important changes to the use of international postage stamps.

Hi Stamp collectors all

On Jan 31, 2001 David Maiden has advised that Australia Post will

- 1. Extend the current phasing in period for the interchangeability of International and domestic stamps on mail to March 4, 2001.*
- 2. As from March 5, 2001 if you prefer to use domestic stamps on international mail, you may do so, but a 10% extra postage must be paid to cover the GST element of domestic stamps.*
- 3. Until March 4, 2001 the public will be able to exchange domestic stamps for international stamps and vice versa, and the standard \$45 limit will apply. (I presume the Proof of purchase requirement will apply. B Doherty).*

*Australia Post will advertise the change and inform post offices.
Please advise your society and club members*

*Regards Bernard Doherty
President Australian Philatelic Federation*

Further to this announcement a detailed announcement was sent out in February to all subscribers of the Australia Post Stamp Bulletin. What these changes mean is that there will now be two valid rates for all international mail. For a letter to the USA for example, the rate will be \$1.50 if you use the international post stamps (GST free) but if you use other stamps including older issues the rate will be \$1.65 (inclusive of 15 cents GST). This will certainly confuse future postal historians, but illustrates that stamp collecting is never dull.

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MALTA – A FRENCH DIMENSION

Albert Farrugia

Meandering through my collection of postcards with a Maltese connection, I found three postcards with a linkage to France, which had some historical and philatelic features some of you may find of interest.



Figure 1: Postcard from Algeria to Malta (80% actual size)

The card shown in figure 1 was sent from Algeria to Malta in 1903 and shows the French President Émile Loubet in supposed Algerian costume, apparently while visiting Algeria. A lawyer, Loubet entered the Chamber of Deputies in 1876, and held several posts under republican governments prior to becoming president of the republic in 1899. He resolved the Dreyfus affair and secured the latter's

freedom, signalling the victory of republican forces against those of the royalists, the Roman Catholic clergy, and the army.

Loubet's presidency also marked the complete separation between the French state and the church. In 1905, amid violent controversy, any relationship of the Roman Catholic Church, as well as that of the Protestant and Jewish faiths, to the state was dissolved.

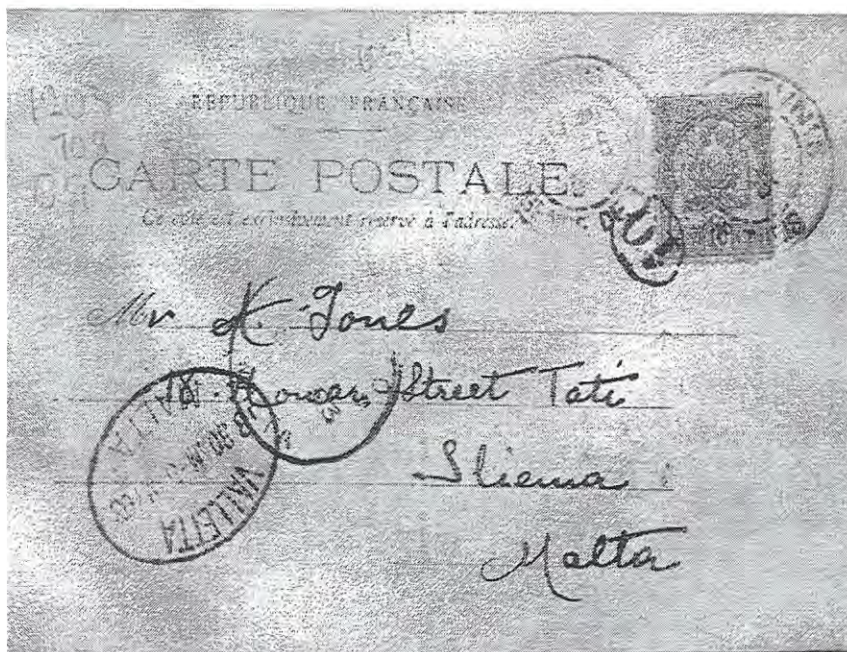


Figure 2: Reverse of postcard shown in figure 1.

Active also in foreign relations, Loubet visited foreign leaders and smoothed relations with England in April 1904 by signing the Anglo-French entente (Entente Cordiale), which settled their colonial differences.

Algeria had been annexed to France for some 70 years, despite intense popular resistance, by the time of Loubet's visit.

Resettlement programmes were implemented by the French government by using land-owning incentives to draw French citizens to the new colony. The French introduced a

wide variety of measures to 'modernise' Algeria, imposing European-style culture, infrastructure, economics, education, industries and government institutions on the country. The colonials exploited the country's agricultural resources for the benefit of France. The concept of French Algeria became ingrained in the French collective mind. However, this period of early French influence over the country saw a huge drop in Algeria's native population, as it fell from around 4 million in 1830 to only 2.5 million in 1890.

The card's franking shows some points of philatelic interest. A poor strike of (probably) the General Post Office handstamp VAG-2 (all designations form the Robson Lowe handbook – reference 1) is accompanied by a fine strike of its successor, the oval handstamp VAG-7a. The main item of interest is the postman's personal handstamp (illustrated at right). These handstamps were issued to each postman and the number corresponded to the number on his uniform. They were used to deter tampering with the mail and have been found in about a dozen countries. They are found struck on the backs of covers and postcards delivered to addresses in the Maltese islands between 1888 and 1949, although not all the mail was franked with them.

10



Figure 3: Church in Mosta, Malta

A Maltese postcard posted in 1906 shows the famous church dedicated to the Virgin Mary in Mosta, a town roughly in the geographical centre of Malta with a mixed urban-rural setting. The church's design was inspired by the Pantheon in Rome. Built between 1833 and 1871 and entirely funded by popular subscription through the sale of agricultural produce, the church has the fourth largest dome in Europe. It should be remembered that this was done in the pre-

machine age, by volunteer labour in a community which was poor and fully occupied in scratching out a living. The church is revered as a centre of faith and houses a thousand pound bomb dropped from a German bomber in 1942 which penetrated the roof and failed to explode in a packed congregation.

The card was clearly posted in Malta to France, but is franked by a Cape of Good Hope stamp and was posted on board a ship. The circular strike is unrecorded in

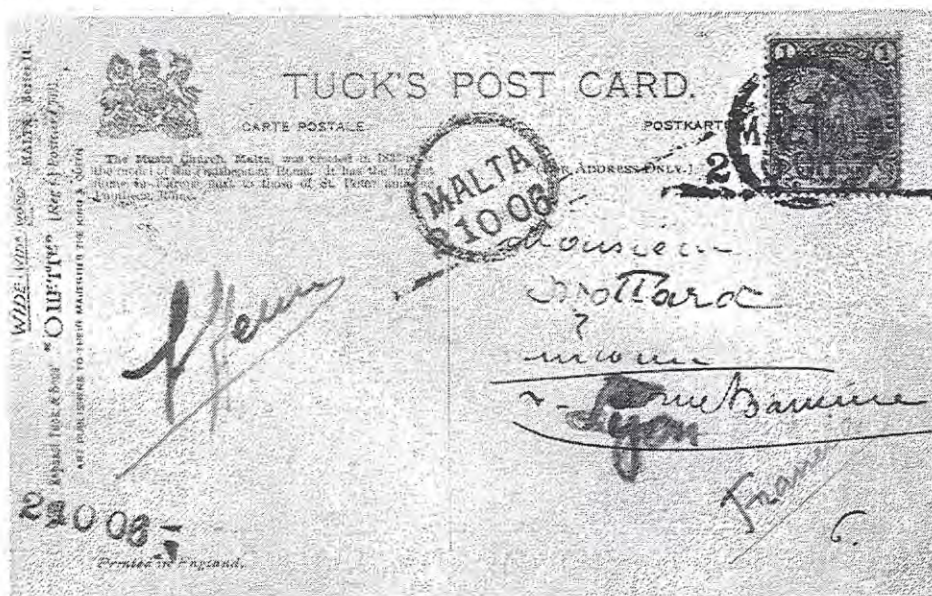


Figure 4: Reverse of postcard shown in figure 3

MALTA

21006

the specialist literature and is apparently composed of three independent components.

The last postcard shown in figure 5 is from the Palestine and shows a map of France with descriptions in Arabic. The map includes an inset which I am unable to assign to any specific part of the main map. I seek help from any readers able to comment on the Arabic designations and the significance, if any, of the map and inset, in relation to Palestine. This card was posted in the early years of the British mandate. With Arab help, the British

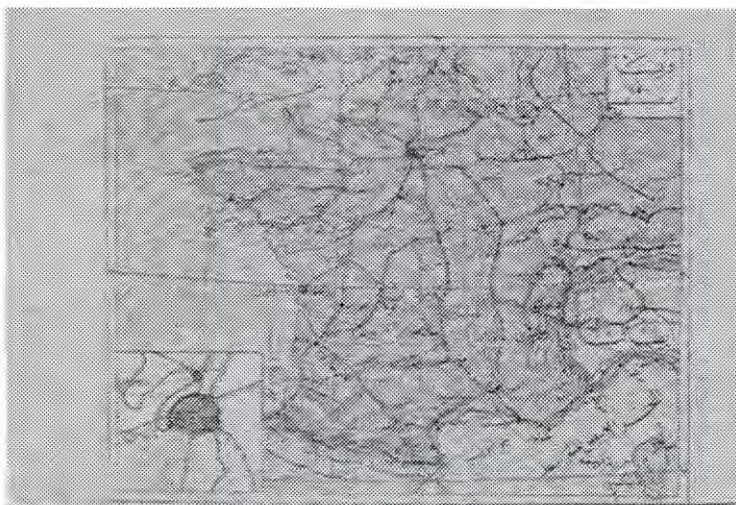


Figure 5: Map of France with Descriptions in Arabic

took Palestine from the Turks at the end of World War I in 1917-18. However, in 1917 in the Balfour Declaration, Britain promised, in exchange for Jewish help, a Jewish "national home" in Palestine. The Balfour Declaration was originally a letter sent from the British Foreign Secretary, Arthur James Balfour, to Edmond J. Rothschild, a prominent British Jew and supporter of Zionism. The letter stated the British government's support for "the establishment in Palestine of a national home for the Jewish people."

On 24 July 1922 the declaration was incorporated into the League of Nations Mandate for Palestine which enumerated the terms under which Britain was given responsibility for temporary administration of the country on behalf of the Jews and Arabs living there.

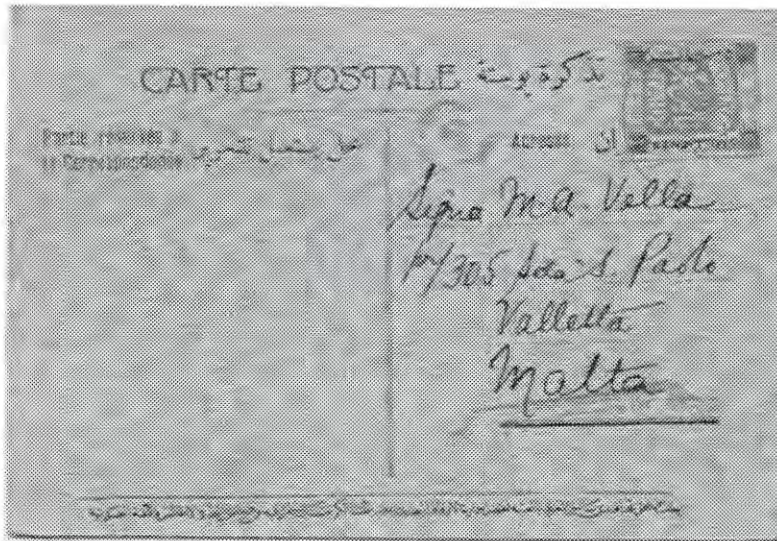
The mandate lasted from 1922-1948, during which time the British found themselves in a most difficult and untenable situation, primarily of their own making. On one hand, the Zionists anticipated large numbers of Jews immigrating to Palestine and even begin to speak of the establishment of a Jewish state. On the other hand, the Palestinians feared dispossession at the hands of the Zionists and naturally rejected British promises to deliver their country into the hands of what were, by virtually any definition, outsiders.

A British policy statement in 1922 denied Zionist claims to all of Palestine, limited Jewish immigration but nonetheless supported the idea of a Jewish national home. The British proposed setting up a legislative council as had been done in many of their other territories, but the Palestinians, upon learning of how this was to be done, rejected the idea as discriminatory.

Jewish immigration did in fact increase. Indeed, after the Nazi victory in Germany in 1933, immigration rose sharply and in 1935 over 60,000 Jews came into Palestine. An Arab revolt based on fears of Jewish domination broke out in 1936 and lasted intermittently until 1939. By that date, Britain had once again limited Jewish immigration and purchases of land and by 1940, the struggle for Palestine had abated for the duration of World War II.

After the war, the struggle resumed and though Britain refused to admit 100,000 Jewish survivors of Nazi death-camps, large numbers gained entry to Palestine by illegal means. In 1947 Britain declared the mandate unworkable and passed the problem over to the United Nations.

I have visited Israel and the Palestinian territories, and I love the land and all its people. I hope and pray that peace will come to this lovely but troubled land.



The card is franked with either SG 2 or SG 4 – it's important to distinguish as 2 is considerably scarcer, but my usual inability to assess shades lets me down. It is probably SG 4 as the stamp is tied military postmark A.P.O SZ44 dated July 9 1918. There is also a Palestine military censor strike. A fascinating item to Malta from an unusual location.

Figure 6: Reverse of postcard shown in figure 5

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Encyclopedia Britannica 2000

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