

Volume 24 No. 1.

November 2005



Capital Philately

Incorporating PASTCARDS and Machinations.

Published by The Philatelic Society of Canberra Inc.

Inside this Issue:

Edith Cavell

Nurse, Heroine, Martyr

Funny Numbers

The Northern Beaches Tables

Underwater Mail

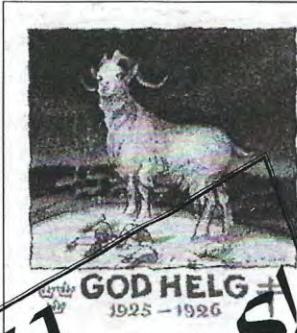
Sea Floor Bahamas, 1939

Modern Forgeries

Swedish Swindle

On Tour Up On High

Postcards From On High



MERRY
CHRISTMAS!



The Philatelic Society of Canberra Inc.

(Founded 1932)

GPO BOX 1840

CANBERRA ACT 2601

President

Paul Barsdell

Secretary

Tony Luckhurst

Capital Philately Editorial Board

Jenni Creagh	Editor	jcreagh@bigpond.com
Robert Gregson	Editorial Advisor	
Bruce Parker	Pastcards	
Danny Howard	Machinations	
Ian McMahon	Librarian	

Further information on the Philatelic Society of Canberra may be found on our web page:

<http://www.canberrastamps.org>

Capital Philately is published quarterly and supplied free to members of the Society, enquiries regarding membership are welcome and should be addressed to Tony Luckhurst,

Telephone (02) 6241 1963

Enquiries regarding subscription rates for *Capital Philately*, advertising rates, purchase of back issues etc. should be addressed to Jenni Creagh. She can be contacted by telephone on 0409 150 938 or by e-mail addressed to

jenni@nationaldinosaurmuseum.com.au or jcreagh@bigpond.com

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

There is a 20% reduction on all rates for 4 consecutive issues.

Articles, letters and other contributions to *Capital Philately* should be sent to the Editor; either by mail to the Society address, or C/- Jenni Creagh at the above e-mail.

COPYRIGHT: The Philatelic Society of Canberra Inc holds the copyright of the contents of *Capital Philately*. Material may only be reproduced with the written consent of the Editor.

ISSN 0729-8765

CAPITAL PHILATELY

Volume 24, Number 1.

Capital Philately

Editorial	Jenni Creagh	1
Edith Cavell 1865-1915 - Nurse, Heroine, Martyr.	Marilyn Ann Gendek	2
The Northern Beaches Tables - What Do The Funny Numbers Mean?	Robert A.M. Gregson	7
Underwater Mail	Jenni Creagh	10
Christmas Cheer	Jenni Creagh	12
Modern Postal Forgeries By The Thousand	Robert A.M. Gregson	15

PASTCARDS

Editorial	Jenni Creagh	16
On Tour Up On High	Paul Storm	17

EDITORIAL

This issue brings us to the 24th volume of *Capital Philately*, and again we ran into the problem of material. I thank the authors for their contributions, but would welcome some new talent for future issues. I even resorted to the extreme method of kidnapping an item from one of the excellent monthly displays to create a story - see "Underwater Mail", page 10. The beautiful material for the article on Swedish Christmas was also borrowed; sincere thanks to Robert Gregson for this and to Paul Storm for the Bahamas material.

As we are now entering the "silly season" (although for some of us we're that way permanently), I wonder what philatelic goodies will arrive in our stockings... you already have a head-start with this magazine, but are there treasures you wish for? What would a letter to Santa from a truly keen philatelist look like?

I'm actually so taken by this idea that I'd like to propose a competition - I'll even put up a prize (and then I'll be able to tell if you're reading this bit or not).

Challenge: Send "Santasaurus" a Christmas letter C/- The Philatelic Society, GPO Box 1840 Canberra 2601

Rules: Letter must contain philatelic wish list. Use of an alias is allowed, but makes prizes hard to deliver.

Time: Mail must be postmarked by 31 December 2005.

Bonus: Points will be given both on philatelic relevance and originality.

Why: A little fun, an informal interest survey, the chance to win a prize and some interesting future material for *Capital Philately* (letters reprinted with permission only).

Why not live a little and let your creativity flow - I'll be asking the Kids in the Junior Club to help me pick the winners and they will probably learn a lot finding out what all the fuss is about.

EDITH CAVELL 1865-1915 - NURSE, HEROINE, MARTYR.

Marilyn Ann Gendek

While the ANZACs were struggling in Gallipoli ninety years ago, Edith Louise Cavell, a civilian English nurse, was assisting with the clandestine repatriation of stranded Allied soldiers from the theatre of war closer to her home in Belgium. For this, she was sentenced to death by the Germans and on 12 October 1915 was executed. The news was reported widely and there was much public outcry over her death. This is the event for which she became famous and revered.

*She was dearer than all the world to me,
Dearer still in my memory,
Why did they take her life away,
Our Empire's sons will avenge the day.*

From "Nurse Cavell: A Song of Remembrance".¹

Edith Cavell's death provided a perfect opportunity to appeal to the conscience of the citizens of the Empire and allied countries in garnering support for the war effort through increased recruitment of soldiers to raising funds, and many memorials were established. However, Edith Cavell was first a nurse.



Florence Nightingale
and Edith Cavell.
Costa Rica, 1945.

The only postage stamp
picturing Edith Cavell.

hospital, she subsequently entered the London Hospital Nurses' Training School as a probationer in September 1896. By this time the Nightingale model of nursing was well established amongst a number of hospitals and the matron of the London Hospital communicated regularly with Florence Nightingale. Following completion of her course in 1898, over the next ten years Edith was to build up an impressive repertoire of nursing experience, including a temporary position as a matron.

Edith Cavell, the nurse

Edith Louise Cavell was born on 4 December 1865 in Sewardston, Norfolk, the daughter of the local clergyman. She was initially schooled at home, was artistic, and during her teens she attended a school in Peterborough where she studied French. Her proficiency in the language resulted in her being recommended as a governess to a family in Belgium where she worked for several years.

However, following her return to England to care for her father who had fallen ill, at the age of thirty she decided to pursue a career in nursing. After a short beginning at a fever



RPPC. Posted July 31 1914 from London to New York. One of the wards at the London Hospital.

Now called the Royal London Hospital, it was founded in 1740.



Never shown separately on a stamp,
Edith Cavell is recognised on a special
postmark from Peterborough with 20th
century women of achievement, 1996.



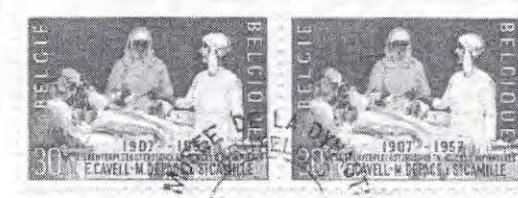
Silk postcard of Edith Cavell with her dogs Jack and Don in Belgium. The photograph was taken between 1909-1912 (the life span of one of her dogs). The inscription on the postcard is a statement she made before her execution and cards like this were a propaganda tool used to raise funds.

Commemoration of 50 years of the commencement of the The Ecole Belge d'Infirmières Diplômées, in Brussels renamed after Edith Cavell and Marie Depage. Marie Depage, the wife of Dr Depage was killed on her return from fundraising in the US when the Lusitania was torpedoed off Ireland, May 1915. The stamp depicts Dr Depage performing surgery during WW1 assisted by Queen Elisabeth of Belgium who served as a nurse at the Red Cross Hospital (Ocean Hotel) in De Panne, free Belgium.



1907 - 1957
Cinquantenaire de la fondation de l'Ecole d'Infirmières
«Edith Cavell, Marie Depage et St. Camille»

50-Jarig bestaan van de School voor Verpleegsters
«Edith Cavell, Marie Depage en St. Camille»



IMPRIME

Monsieur J. JESPERS
77 Gasthuisstraat
T U H N H O U T
Antw.

As a probationer, Edith was sent to Maidstone in Kent to nurse during the 1897 typhoid epidemic for which she was awarded the Maidstone Medal, and, as an assistant matron at Shoreditch Infirmary in London she was attributed with pioneering follow up visits of patients after discharge from hospital. But it was to be Belgium where she was to make a more noticed mark on the development of the nursing profession.

Edith Cavell took charge of the pioneer training school for lay nurses at a private hospital on the outskirts of Brussels, the Medico Surgical Institute of Berkanael, and opened its first program in October 1907. Founded by a surgeon, Dr Antoine Depage in collaboration with some society women, the school was to be organised on the Nightingale model for the training of skilled nurses as well as opening up careers for "well-educated girls".^{2a}

According to Dr Depage, until this time "...nursing was practically non-existent in Belgium: the nuns were the only nurses, and although sincerely devoted to their patients they were governed by old ideas, and knew nothing of the process initiated by Miss Florence Nightingale. The Ecole Belge d'Infirmières Diplômées was therefore founded under an English matron, Miss Cavell, where the term of training is for three years."^{2b}

At the congress of the International Council of Nurses in 1909, while Belgium was not a member of the organisation, both Antoine Depage and Edith Cavell were given pride of place on the official platform at the opening^{2c}. Edith reported at that meeting that nursing in Belgium was still behind other countries, but there was a desire to improve "ignorant and blundering" methods, and that the only school on Nightingale lines was that which she headed^{2d}. A opportunity for progress

occurred when Queen Elisabeth broke her arm and was cared for by a nurse from the school thus promoting nursing as a suitable occupation for women, and increasing interest in the profession.

In 1910 Edith Cavell also took on the matron position of the new St Gilles Hospital which provided for the increasing population of Brussels as well as the clinical experiences for more nursing students. The much smaller Berkendael Institute now served as the preliminary training school and St Gilles provided the remainder of the education. By 1914, Belgium's first non-denominational school for nurses had become a leader in the provision of professional nurses for Belgium's hospitals.

*Far from its native soil and air,
Transplanted to distant ground,
It quickly grew and flourished there,
And spread its roots around,
And brightened many a desolate place
With its healing influence and grace.*

From "Edith Cavell: The Martyr of Brussels"³

Edith Cavell, heroine and martyr.

Edith Cavell was forty-eight years old when WW1 commenced. At the beginning of August, Germany demanded free passage of its troops through Belgium to attack France but Belgium refused and warned that any invasion would be resisted. Two days later the invasion and occupation of Belgium began.

Edith Cavell was in England, but on hearing the news she returned to Brussels. Many nurses were returned to their respective countries. St Gilles became a Red Cross hospital. Dr Depage organised a surgical unit which he took to the front while his wife Marie was put in charge of the Red Cross hospital at the Palace. As Brussels fell to the enemy, Edith Cavell, along with some other English nurses, refused to leave despite an edict declaring the same.

A Belgian cover with a "Belgium remembers you" seal of Edith Cavell postmarked during the last battles of WW1 – "16 October 1918, Ste Adresse (non-occupied French territory), Poste Belge-Belgische Post". The postage stamps depict the King of Belgium and the cinderella refers to Edith Cavell as a martyr, as well as discounting Germany and the Germans as nothing.

Ste Adresse is next to Le Havre in France which is where King Albert moved the government on the invasion of Belgium. Cachet on the left refers to a committee for the refuge for wounded Belgian soldiers.



Later in September, Edith was visited by a Belgian civilian who had with him two British soldiers in disguise. It transpired that following the battle fought at Mons a number of allied soldiers had been separated from their units. Those captured ran the risk of being shot, as were villagers and others who harboured soldiers. It was becoming more dangerous to hide soldiers in the countryside. Edith was presented with a letter of introduction from Madame Depage and she arranged for the two soldiers to be admitted to the near empty Berkendael Institute where they stayed for some weeks until it was necessary and possible for them to be escorted to the Dutch border. This was the beginning of Edith Cavell's participation in assisting Allied soldiers and men of military age to escape from behind enemy lines, to either rejoin or enlist in the Allied fighting forces. Later she was to justify her part on the basis that they would have been shot if she had not helped.



Propaganda cinderella depicting execution of Edith

Cavell –

"Murdered, October 12

1915". She is shown as a young woman in white with a red cross on her chest lying at the feet of a German soldier. The same illustration was used on French postcards which became best sellers. The label is one of a set which includes the sinking of the Lusitania.

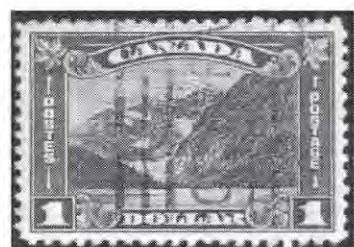
In March 1915, the hospital of St Gilles was taken over by the Germans. Madame Depage escaped the same month to join her husband who had been appointed by Queen Elisabeth as surgeon-in-chief of the hospital in De Panne, free Belgium⁴. Edith, on request, sent some nurses to De Panne, with the Belgian ones also having to be smuggled across the border. The route was becoming more difficult to use, and the clandestine activity more dangerous, but it has been estimated that Edith Cavell eventually assisted more than two hundred men by harbouring them, providing some money, and arranging guides for their run to the border.

The German secret police arrested Edith Cavell on 5 August 1915. Her activities had been watched for some time following exposure through the behaviour of soldiers, suspicious visitors, and finally the arrest of another key member of the escape organisation who was in possession of incriminating papers. She had been warned by the head of the escape organisation but considered that escape for her would be unthinkable and expected to be arrested. Edith confessed to her participation in assisting the escape of soldiers from German occupied Belgium. After being kept in solitary confinement for two months she was tried over two days by a German military court (along with 35 others) under what was considered unjust circumstances. She was found guilty of "...conducting soldiers to the enemy..."⁵ which incurred a death penalty. Despite pleas for a pardon from Britain through the American Legation in Brussels, pointing out that she "...bestowed her care as freely on the German soldiers as on others."⁵, Edith Cavell was executed by firing squad on the morning of 12 October 1915.

In Memoriam

Whether Edith Cavell was right or wrong, an analysis of the reaction to her execution has been discussed widely and is beyond the scope of this article. However, what occurred in response to this event stunned the Germans. Her death spawned a plethora of propaganda – the "perfect victim" – a woman, and a nurse who embodied purity and maternal devotion. The recruitment drive following her death resulted in significant numbers of men enlisting in the military. In Great Britain, for example, this doubled in the three months after her death compared to the three months before, and it helped pave the way for the move towards conscription.⁶

Edith Cavell's remains were exhumed in 1919 from the grave at the rifle range where she was executed. She was reburied at the Cathedral of Norwich in Norfolk after a memorial service in Westminster Abbey. A number of memorials sprang up and Australia's memorials included *inter alia* rest homes and funds for nurses, a nurses' memorial in Ararat, Victoria, and an Edith Cavell Memorial in Melbourne. A quick search on the internet also reveals that her name was also given to girls born in that period. However, ninety years on, while the flame of Gallipoli has regenerated, Edith Cavell the heroine and martyr has faded. A celebration of her commitment to humanity is carried out in a small arena mostly amongst nurses. Edith Louise Cavell was first a nurse, and before her execution it was suggested to her that she would be remembered as a heroine. Her reply, which was

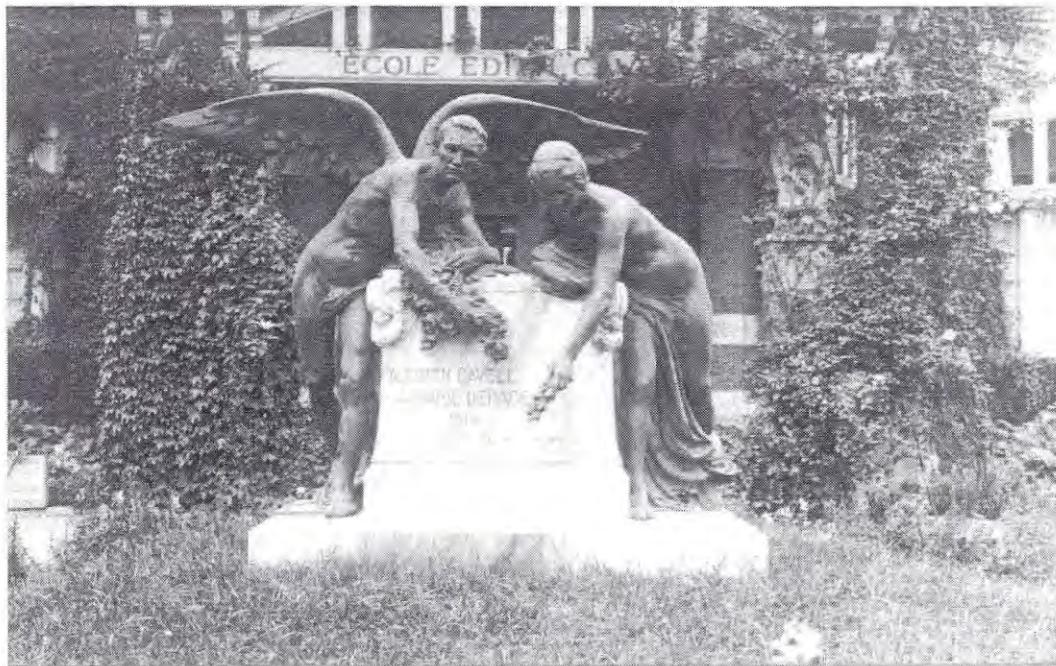


*Mount Edith Cavell,
Canada 1931.*

*In Jasper National Park Mt
Edith Cavell was so named
in 1916 as "a lasting
memorial to the heroic
British nurse".⁷*

overshadowed by more patriotic quotes of her last statements presented to the public, was simply -

Think of me only as a nurse who tried to do her duty.⁶



Memorial at the L'Ecole d'Infirmières Edith Cavell et Marie Depage.

References

1. Dunbar R M (undated) *Nurse Cavell: A Song of Remembrance* (words and music). Sydney: Nash's Music Store.
2. Royal College of Nursing, Historical journals database. The British Journal of Nursing: a) March 1933, p79; b) August 1912, p133; c) July 1937, p181; d) July 1909, p73.
<http://www.rcn.org.uk/resources/historyofnursing/historicaljournals.php>
3. Anderson D (1918) *Edith Cavell and other poems*. London: Longmans, Green & Co.
4. Van Hee R (2002) History of the ISS/SIC: Antoine Depage, one of the founders of the ISS/SIC. *World Journal of Surgery*, 26(10):1195-1201.
5. Correspondence with the United States Ambassador respecting the Execution of Miss Cavell at Brussels (1915) London: Darling & Son Ltd.
6. Ryder R (1975) *Edith Cavell*. London: Hamish Hamilton.
7. Minister of the Environment (1982) *Mount Edith Cavell: in the heart of the subalpine*. Cat no. R62-151 1983E Canada: Author.

Bibliography

- Clark-Kennedy A E (1965) *Edith Cavell: Pioneer and Patriot*. London: Faber.
- McFadyn P and Chamberlin (1997-2005) *Nurse Edith Cavell 1865-1915 A Norfolk Heroine* 1985.
<http://www.edithcavell.org.uk>
- Speck C (2001) Edith Cavell: martyr or patriot. *Australian and New Zealand Journal of Art*, 2(1):83-98.

THE NORTHERN BEACHES TABLES

WHAT DO THE FUNNY NUMBERS MEAN?

Robert A. M. Gregson

When I am not a philatelist, and that is about 98 % of my time, I have worked in an area of applied mathematics that looks at human behaviour. This is in a long tradition, going back over 150 years, and there are lots of methods and questions that can be used. A curious area of human endeavour is competitions, where things are entered and judged. It can be humorous, or bitter. The quarrels that emerge at flower shows over the best and biggest blooms, and who sabotaged the champion pumpkin, are a topic for comic fiction or even murder stories.

One topic that has interested researchers is the cat show phenomenon, where there are relatively few entrants, but so many categories in which a prize might be gained, that it is almost impossible for any one cat to fail to get any prize at all. Put in a cat, and it could be entered simultaneously as best Burmese, best short hair, best domestic, best neutered, and best house-trained. Even, perhaps, best loved by the children. I gather from my granddaughters that pony clubs give out ribbons by rules that I do not pretend or assume to understand.

Through the very valuable report on the recent Northern Beaches inter-club competition we have all the results, and how they were scored. There were 52 competitors, a group of judges, and eight categories on which a one-frame entry was rated. All these ratings were then added up to get a total score, and those totals used to create order in some sort of merit ranking and prizeworthiness.

One may think that adding up numbers is the fairest way to go, and it is certainly the simplest. It weights after a fashion the relative importance given to various qualities of the exhibits, and is a useful and fair feedback of information to people who want to compete again next year. It isn't the only way to do things, and some theorists, including economists, make a case that various scores should not be added but multiplied; so unless you get one characteristic right, it gets zero and multiplies all the other scores by zero, and you are out. This is really an extreme form of weighting of subscales.

The systems used at Northern Beaches were two, one given (I) was stated to be the basis of judging, but in the tables of results another (II) was employed, so we will stick with II.

Points and their maxima: I (given) II (as used)

Treatment	25	15
Importance	10	10
Phil know'd	25	15
Personal res.	10	10
Condition	10	15
Rarity	10	10
Presentation	5	10
Interest	-	15
Total	95	100 + Bonus points for youth

There is quite another way to decide what weightings are actually used by the judges, and that is to compute the correlation coefficients between the component scores and the total scores. This method is commonly used, but importantly we must note that it is by no means the only method used by statisticians. The coefficients calculated can run from -1 to +1, and here all the scales are positively correlated, so there are no strong internal conflicts between the meanings of the eight subscales.

Correlations of components with the total scores II

Presentation	.689
Treatment	.829
Importance	.452
Knowledge	.831
Research	.722
Condition	.388
Rarity	.596
Interest.	.555

These numbers tell us that Treatment and Knowledge do the most work in discriminating between the merits of competitors, and that Condition and Importance do the least, but all matter. This might surprise, but where nearly everyone gets Condition right, the relative importance of Condition in discriminating between competitors is fairly useless. Provided that the II scales allow some range, say 5 or 10 or 15 or whatever, and the ranges are used by the judges, the range maxima are not part of the correlation table.

The one scale that puzzles me is Interest. I would have thought to a collector, stamps, cards or covers are collected because he or she finds them interesting, whether or not any one else is interested. How else do Turkish postage dues or German locals get a place on the philatelic scene, and fashions about what to collect change? The departmental overprints of South Australia seem to have had a fashion for a while. I recall talking to one London dealer who observed that when a superb collection of Cape of Good Hope triangulaires came onto the market once in fifty years, there is a rush of interest. So I computed the relationship between Interest, Knowledge and Research. I would have thought that the more interest a collector has in something, the more knowledge would be acquired via research. Of course, if Interest means interesting to the judges, anything can happen. If the judges are trying to estimate how interesting a display might be to other collectors, or to the public (not the same thing) then they should do a survey. I have been to one exhibition where they did just that.

Correlation between knowledge and interest .330

between knowledge and research .636

between interest and research .359

partial correlation, knowledge and interest, taking out the effect of research .1957

The one correlation that makes sense to me is the .636 value. The text the exhibitor writes on his or her pages does show knowledge, and suggests indirectly that some research has been done, particularly if it shows that the catalogue or reference book commonly used is wrong. This is also a satisfying experience, and might even confound the judges. But the other two correlations, .330 and .359, are no great shakes. If you want to see their relative importance in contributing to the interest overall, you square them and multiply by 100 to get percentages; that is 11% and 13%. If you ignore the effect of industrious research as shown to the judges by the exhibitor, the collector's displayed knowledge contributes only 4% to the scored interest. If you want the judges to like your exhibit, collect something they might know about, or tell them triumphantly that you have contradicted the experts, with evidence.

Variances of component scores II

Presentation	1.669
Treatment	1.938
Importance	1.013
Knowledge	3.169
Research	1.093
Condition	1.539
Rarity	1.436
Interest	1.385
Total score/8	0.742

These variances (measures of scatter) tell us how the various subscales are relatively powerful in discriminating between entrants. Knowledge, Treatment and Presentation dominate, they tell us where the competitive element of the competition mostly lies, they depend of course on who else besides you is entering.

What do all these numbers mean? They are not quite descriptions of the competitors, they are indications of the interaction between judges and competitors, in short they tell us a lot about how the judges function, given a lot of competitors to judge and some rules they are trying to use.

You can look at the deductions from these numbers in two ways, at least.

You could use them as guessing strategies to decide how to emphasise some qualities of your display to win medals, if you treat the exercise as more than just good fun. Of course if everyone does that with equal efficiency you are back to square one.

The other way to look at the figures is to check if what the judges are doing makes any internally consistent sense? Do they need all these numbers to get their final rankings, do they used the various categories in a way that is reasonable, and not apparently a bit nonsensical? Have they got more categories or numbers than they need to be rational? Actually the total scores range from 61 to 86, and one could get about the same allocation of medals if the subscales were each only coded 0 or 1, and the totals coded 0 to 8. In a technical sense, there is far less information in the numbers than their numerical values suggest. It is still about the same amount of almost thankless work by judges however you score the exercise, and teachers and academics are constantly told by everyone else how to mark. I recall one candidate overseas who went into the exam room, put a loaded revolver on his desk, and announced that he intended to cheat. I don't think that exhibiting military mail would have quite the same effect.

Technical Appendix.

For those rare folk who have had to learn some statistics, and remember any, I persuaded my friend Prof Don Fitzgerald to run what is called a Principal Components Analysis with Varimax Rotation on the raw figures.

What he got was most interesting, as there are only three components of the judges' behaviour, most importantly what I will call fundamental philately, showing up in Knowledge and Research, next a clean image, showing up in Condition and Treatment, and lastly worth - only a fifth of the first two - is Interest. You can drop Interest completely and its makes only a tiny difference to the relative club scores in the competition.

Underwater Mail.

Jenni Creagh

Readers may remember our story on the opening of the World's First Underwater Post Office (PASTCARDS - *Capital Philately* Vol 21 No.4). Now while this may be the only current Post Office staffed underwater, it isn't the first nor the only way aquanauts can post a note to those above the watery realm.

The first undersea post was in August 1939, in the Bahamas. The cancellation "Sea Floor Bahamas" was applied to mail posted in the Williamson's Photosphere.

Souvenir Covers were sold through Gimbell's Department store, and the achievement was later commemorated on a Bahamas Postage Stamp.

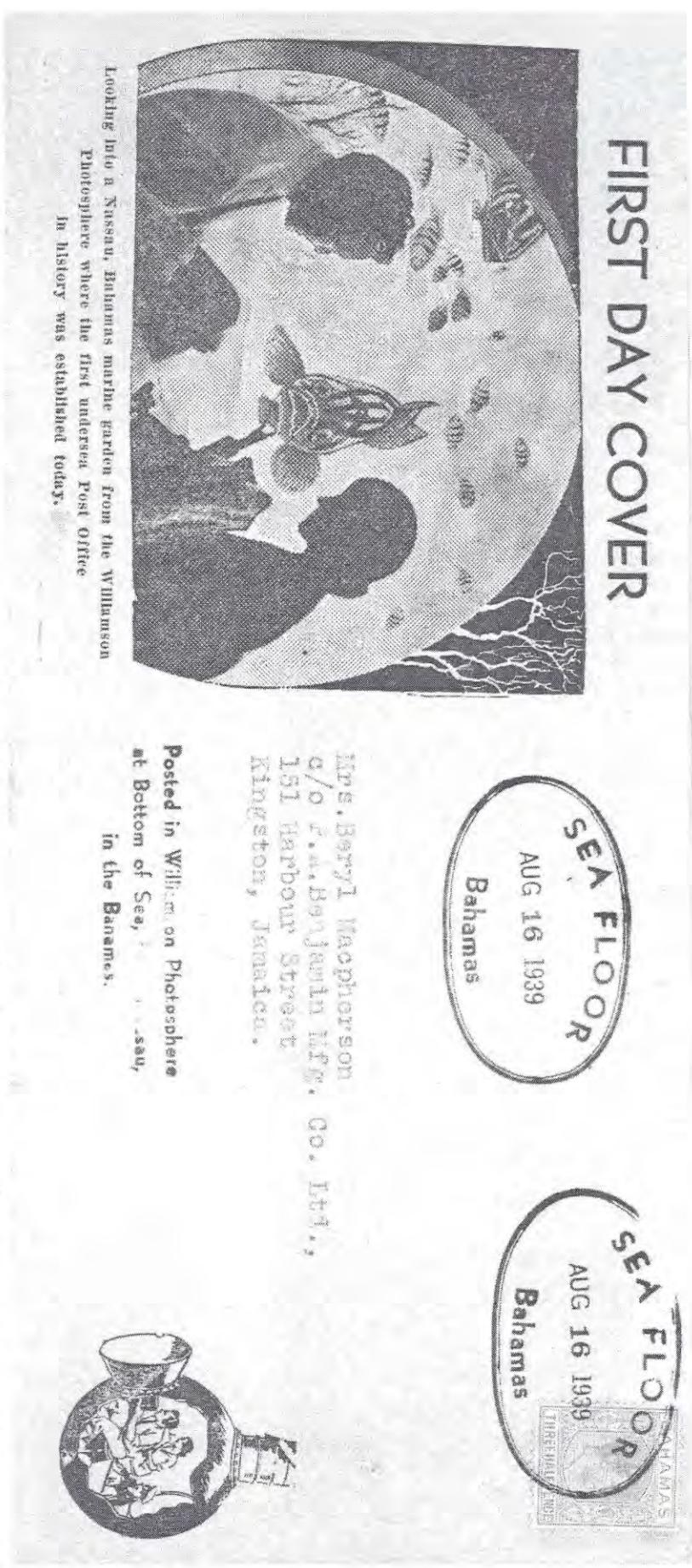
Further information on John Ernest Williamson and his ground-breaking work with underwater photography (and opening a new door to philately) can be found at www.amnh.org/exhibitions/permanent/ocean/04_history/d_williamson.php

A reprint of the local news article can be seen on the following pages.

Now if tropical waters are not your cup of tea, further north you could visit the World's Deepest Underwater Mailbox (if you're game). Located at a depth of 10 metres, this unusual posting place lies in the Pacific Ocean off the coast off Susamicho, Wakayama Prefecture in the Japanese Archipelago. The mail is collected daily by the staff of the Susami Post Office. Information on this service is a little sketchy - although I will endeavour to track down a cover - this is listed in the 2002 Guiness Book of World Records.

Still not your thing? Well you'll be amazed what pops up when doing an internet search for this stuff - give it a try...

Apparently Nikola Tesla (the Tesla Coil) devised plans for an underwater mailing tube to cross the Atlantic while he was still at school - needless to say it hasn't been built.



POSTOFFICE ON BAHAMAS OCEAN FLOOR

NEW WORLD OF UNDERSEA REVEALED

WILLIAMSON SCIENTIFIC EXPEDITION MAKES HISTORY

(From THE NASSAU DAILY TRIBUNE — August 9th.)

The announcement that the first undersea post office in history will be established in the Williamson photosphere on the floor of the Bahamas ocean on Wednesday, August 16th has aroused world-wide interest. This enterprise is to form part of the present Bahamas Government-sponsored expedition being conducted by John Ernest



John Ernest Williamson, author, explorer, originator of undersea photography.

Williamson, the noted explorer. The post office will be named "Sea Floor Bahamas" and it is expected that Mr. Williamson will be the honorary post master.

In addition to the Government, the following gentlemen have also actively identified themselves with the expedition as sponsors:—Sir Francis Peck, Bt., W.L.C., Hon. H. G. Christie, J.E.C., M.H.A., Mr. George Murphy, M.H.A., Mr. R. T. Symonette, J.H.A., Mr. Sidney Farrington, J.P., and Mr. A. Wenner-Gren.

The actual size of the Post Office will be 6x10 feet. Already Mr. J. H. Post, Postmaster General, is faced with the problem of replying to numerous requests for first day covers of the event, but under the Post Office regulations he is not allowed to provide accommodation to the public, and so his secretary is engaged full-time returning money and replying to requests from all over the world for first day covers from the "Sea Floor Bahamas" Post Office.

The new Post Office has been authorized by the Bahamas Government in connection with the expedition now being conducted by Mr. Williamson, who has decided for the first time in his 25 years of operation in the Bahamas to permit a limited number of visitors to the island to accompany him on location daily. Facilities will be provided for visitors to the photosphere to record their experiences at the chamber cruises on the floor of the ocean through coral forests inhabited by brilliantly coloured submarine life. These first impressions can then be posted in the undersea post office and sent to their destination with the "Sea Floor" postmark. The expedition will be in the field over a period of five years and work during certain favourable seasons of each year.

Broadcasting from the ocean floor will also soon be introduced with a powerful radio telephone, making it possible to describe the wonders of the undersea as the ship cruises through coral forests abounding in colourful submarine life.

Already telegrams and air mail letters are coming in from England, made under the sea—and the story of America and Canada for photographs and information about the first undersea post office, and Fox Movietone News has sent a photographer to Nassau to record the event for the newsreels. It is estimated that the release will reach 100,000,000 through the screen.

The mighty deep has ever held a fascination for man. Beneath its great expanse of 148,000,000 square miles, the ocean is literally one vast teeming continent of life, and in its eerie depths are strewn the wrecks of treasure-laden ships. We conjure up visions of rotting hulls bathed in soft filtered sunlight, while myriads of gaily coloured fish keep watch in the shadows of the coral forests; we picture wrecks gripped in the perpetual darkness of the vast silent depths, jealously guarded by strange, weird monsters; we read of sunken cities, a continent engulfed—the lost Atlantis. But again and again has the grip of the deep refused to surrender to the puny efforts of man the secrets of this undersea world of mystery.

And now comes a man laying open these secrets that the great sea has been treasuring up for ages. With the use of a marvellous invention he has been able to descend to the floor of the ocean and with the aid of his cameras, both still and motion picture, Mr. J. E. Williamson is giving the world a remarkable record of his adventures under the sea. Only the imaginings of Jules Verne can suggest the rugged beauty, the strange terrors and the really valuable scientific revelations of Mr. Williamson's films.

Originator of Undersea Motion Pictures

Mr. Williamson is the originator of undersea motion pictures. While a guest on the "Virginian Pilot" of Norfolk, Virginia, J. E. Williamson conceived the idea of utilizing, for photographic purposes, the flexible metallic tube invented by his father, Charles Williamson, for deep sea salvage and submarine engineering. This tube, which formed an open pathway to the floor of the sea where it terminated in a steel chamber, was created through a surface vessel above.

Young Williamson went quietly to work designing and modelling a special chamber which he believed would enable him to take actual photographs beneath the surface of the sea.

Imagine the excitement a few weeks later when he produced the results of his thought and labour. His pictures

—the first successful photographs ever taken in the clear waters of the Bahamas, created such a sensation that the story, with its illustrations, was reprinted in all parts of the world and in every civilised language.

First Motion Pictures under the sea.

The Williamson Submarine Expedition to the Bahamas followed, and within a year undersea motion pictures reached the screen, revealing the beauties of the marvellous sea gardens in a panoramic journey over thirty leagues of ocean floor, and proving of greatest value to scientists the world over and a source of keen delight to millions of people. Next, through the medium of the Williamson photosphere invention

normal atmospheric pressure in comfort in the observation chamber below, viewing and photographing the illuminated sea or sea-bottom.

The Williamson tube is not a stiff pipe; it is a flexible tube three or four feet in diameter, made of steel and drop forgings, and can be lengthened or shortened within the construction of its folding walls in much the same way as an accordion. The fact that it is flexible, bending and giving with the wave motion and currents, makes it a safe and adaptable means for man's entry into the world beneath the sea — forming a tunnel to the deep through which anyone may pass freely up or down in normal atmospheric pressure.

The tube terminates in a massive globular steel chamber with a huge glass window designed especially for photographing in the depths.

Lowered into the sea from the ship above are banks of powerful lamps of Mr. Williamson's own design, which feed the scene with light, illuminating great areas of the sea bottom.

A Submarine Fairyland

With the magic of colour photography under the sea, Mr. Williamson has shown in his pictures a group of amazing scenes as beautiful as a visioned fairyland.



Diver seeking buried treasure photographed from the photosphere.

came the realisation of the dreams of Jules Verne with the picturization of "Twenty Thousand Leagues Under the Sea" which was followed by many of Mr. Williamson's productions, reaching a peak in photographic perfection when he produced the first undersea motion pictures in natural colours.

The Williamson Deep Sea Apparatus

Picture a ship fitted with a powerful bending tube forming an open pathway for you to the floor of the sea hundreds of feet below, and you have a portable "hole in the sea". Here is an open air shaft, through which anyone can descend and remain indefinitely under

the parent ship supplies fresh air to the photosphere while a crew of scientists and photographers cruise along the ocean bed. The tube can be lengthened or shortened according to the depth of the water.



Seated comfortably in the Photosphere where the Post Office will be located are Mr. and Mrs. Williamson and "Cap'n" Sylvia.

Through the magic of the camera and the inspiring narrative of the explorer, readers have already been taken to the depths of the sea, but now for the first time many who have marvelled at his pictures will be able to live through the amazing natural scenes with him. Behind the great window of the photosphere you seem to rub noses with submarine life and live through breathtaking adventure as the exquisitely beautiful mysteries of the deep are revealed.

CHRISTAMS CHEER.

Jenni Creagh

“ ‘Twas the night before Christmas and all through the house, not a creature was stirring, not even a mouse...”

This classic Christmas poem by Clement Clarke Moore doesn’t really ring true in this age of long days, high pressure work commitments and commercialisation.

Hark back to a better, gentler time when Christmas wishes might come true.

In Sweden the traditional Christmas celebrations last for almost a month, commencing on December 13th with St Lucia Day, and ending on Knut’s Day.

The celebrations include plenty of food and time together with friends and family (much like modern celebrations worldwide), but also include a blend of older traditions.

Jul Tomten is the Christmas elf who lives under the floorboards of the house or barn and looks after the family and livestock throughout the year. On Christmas Eve, Tomten often brings presents delivering them with the aid of the Julbock (Christmas goat - named after the Thor’s Goat). Each present is traditionally labelled with a poem to help (or hinder) the recipient in guessing what is contained inside the wrapping.

The house is decorated with flowers - the poinsettia has been very popular since its introduction from Mexico and the USA in the 1800’s, with bright red leafy bracts resembling flaming stars. The legend of the poinsettia from Mexico tells of a small boy who had nothing to offer the infant Christ but his prayers, these were answered by the appearance of the “flower of the holy night”.



Sweden 1925 Christmas Seal - Julbock.

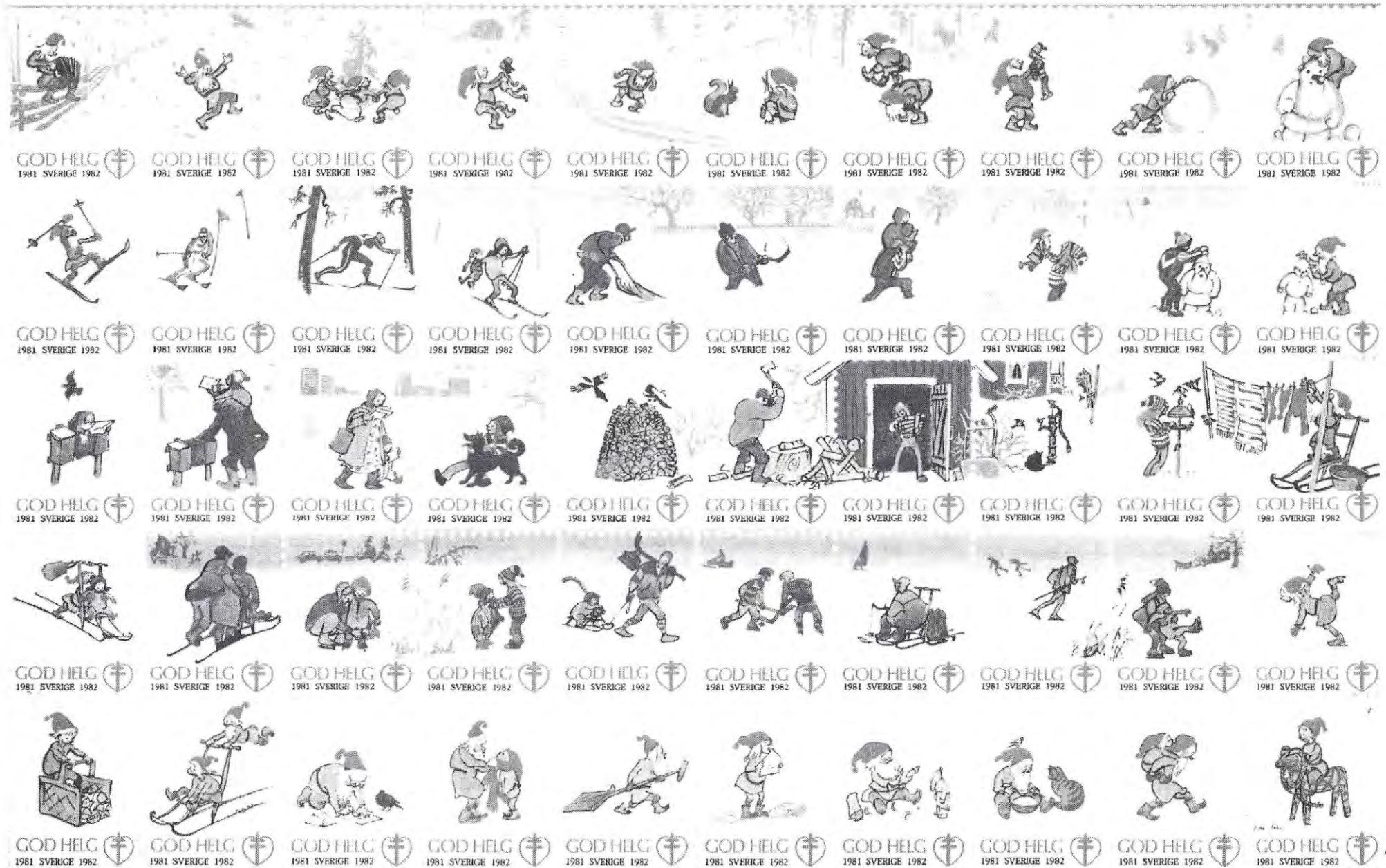


Sweden 1931 Christmas Seal - Poinsettia.

Artist Jenny Nyström (1854-1946) was classically trained, but made her living doing popular illustrations. These colourful pictures soon appeared on cards, calendars, post cards, stamps and Christmas seals. Jenny’s pictures of Jultomten moved them out of the oral traditions of Swedish folklore into visual print media about the same time as the country was gaining a more urban focus - perhaps aiding in the retention of those rural traditions.

The Christmas seals featured in these illustrations are some of Jenny’s work, and similar designs are still seen on many cards today at Christmas time.

This Christmas the American Swedish Institute (Minneapolis) is showing an exhibition of her work on loan from the Kalmar County Museum in Sweden: Jenny Nyström: Mother of Swedish Christmas runs until January 15, 2006.



Swedish Christmas Seals designed by Jenny Nystrom.

The Christmas Elf - Jul Tomten.

Traditional Dishes From Sweden

"POTATIS KORV"

(Sweden Christmas Sausage)

2 lbs. lean pork, ground
2 lbs. lean beef, ground
6 med. potatoes, shredded (uncooked)
3 tsps. salt
2 tsps. ground allspice
1/2 tsp. pepper
1 med. onion, chopped

Mix all ingredients well together. Form into rolls about 4 inches long, 2 inches in diameter. Cut waxed paper or parchment paper into 6-inch lengths and wrap sausage well, tying both ends tightly with string. Prick waxed paper with a fork (do not prick parchment) and place in kettle of simmering salted water. Cook slowly for about 45 minutes. This sausage is delicately flavored. Some people prefer slightly more seasoning.

"HAM A LA CAJSA WARG"

(Swedish Ham)

7 to 9 lb. ham, slightly salted
2 tsps. whole cloves
2 tsps. marjoram
2 tsps. allspice
2 tsps. rosemary
6 bay leaves

Ham which is to be roasted in an oven must not be too salty and should be placed in plenty of cold water for approximately 12 hours.

Remove the rind. Place the ham on a large piece of baking foil. Crush allspice, cloves, rosemary, marjoram and bay leaves in a mortar. Rub the spice mixture on all sides of the ham. Wrap the foil around the ham to make a tight package. Insert a meat thermometer through the foil so that the tip reaches the thickest and meatiest part of the ham. Place the ham in baking pan and bake it in the oven at 350F. The ham is ready when the thermometer shows 170F. "Ham a la Cajsa Warg" can be served hot or cold with boiled potatoes, mustard, red cabbage or other vegetables.

I know this is not exactly philatelic, but you need to build up your strength over the holidays; after all it is only a few months until Stampshow, and you've got plenty of work to do on your collections... Seasons Greetings & Happy New Year or should I say GOD JUL och GOTT NYTT ÅR!



Christmas Post Card - Children with flowers.

MODERN POSTAL FORGERIES BY THE THOUSAND

translated by Robert A. M. Gregson

The following material is taken from the newspaper *Dagens Nyheter* published and also on the Web on 23 and 24 November 2005

The Swedish state post office has been cheated of millions of Kronor [in Australian currency, equivalent to about \$750,000] by a combine that sells forged stamps.

Many hundreds of kiosks [little booths in European city streets that sell newspapers, magazines, tobacco, bus tickets and so on] have taken part in the trade. Today the accused leader of the combine has been charged by the police, who have also conducted raids across the country. The swindle was directed by the postbox service Brevia Mail AB, this was in partnership with the post office, in a privatization arrangement.

The post office has recently found signs that many well-made forged stamps had been put into circulation over the whole of the country. An internal investigation brought to light over 250 kiosks where the sales had taken place.

Where the forgeries were actually made is not yet known. The authorities have uncovered a stock of over 800,000 at one location near Stockholm, each stamp of the face value of Kr 5.50 [about 90 Australian cents].

It is alleged that the 32-year old organizer of the swindle placed an order involving also forged cheques with someone connected to Hells Angels.

The stamps involved are Facit #2425-2428 of 2004, oblong designs in booklets of 10, with multicoloured views of little ships and landscapes.

Apparently one can detect an error on one stamp design, out of four involved, the genuine stamp has "Nämndöfjärden", the forgeries have "Nämdöfjärden", in lettering below the design. It is Facit #2428 and depicts a yacht and a lighthouse. [The spelling error might suggest that the forgers were not in Sweden.]

[They are undenominated, inscribed BREV for the internal letter rate, so they would not often arrive on mail to Australia.]

The forgeries are so good that a UV lamp is needed to detect them. They were sold to the kiosks for Kr 1.0 each, and then sold to the public for Kr 2.75, [so everyone but the post office made a profit].

The criminals were going to publish a catalogue of their wares, but it never got printed. They had orders in hand for Kr 7,000,000.

Details are still emerging of the whole swindle and its operations, it seems to have been possible because of modern printing technology and administrative outsourcing or privatization.

PASTCARDS

Journal of
CANBERRA PICTURE POSTCARD COLLECTORS
 a branch of the Philatelic Society of Canberra Inc.

No. 61

All Rights Reserved

November 2005

ISSN 1326-9941



“A breath-taking view!”

Although sometimes the spirit is willing, the flesh is weak... my highest achievement this year is to have climbed to the top platform (30m above ground) on the Rainforest Tree-top Walk at O'Reillys in the Gold Coast Hinterland. Not for the faint-hearted, especially on a windy day - hence the beanies in Queensland, the view was definitely worth it, but there is never a post box when you need one but the photos above will have to suffice.

Editorial

Jenni Creagh

17

On Tour Up On High

Paul Storm

18

EDITORIAL

Well now here's a thing... an article about one of the things that sends a shiver up many people's spines - heights! Now I could take the opportunity and tell a few tall stories, or make jokes about vertigo or acrophobia (which has nothing to do with spiders), or make really bad puns that would be the height of bad taste, but I won't.

There really is much more to be inspired by when one looks through Paul's exhibit. I think we are lucky to get the chance, as I borrowed it while conducting the heist of the pieces for the Underwater Mail story. There is a wide variety of experiences here that even the modern traveller may have a hard time trying to top; with volcanic railway journeys, momentous flights and the tops of the tallest towers. I have taken the liberty of adding a little additional information where appropriate as we haven't the same space restraints here as there are in a mounted exhibit.

Anyway you've a long way to the top, but before you trek on, I have to say a huge thanks to Paul for allowing the use of his material, and the opportunity to learn more about the High Life.

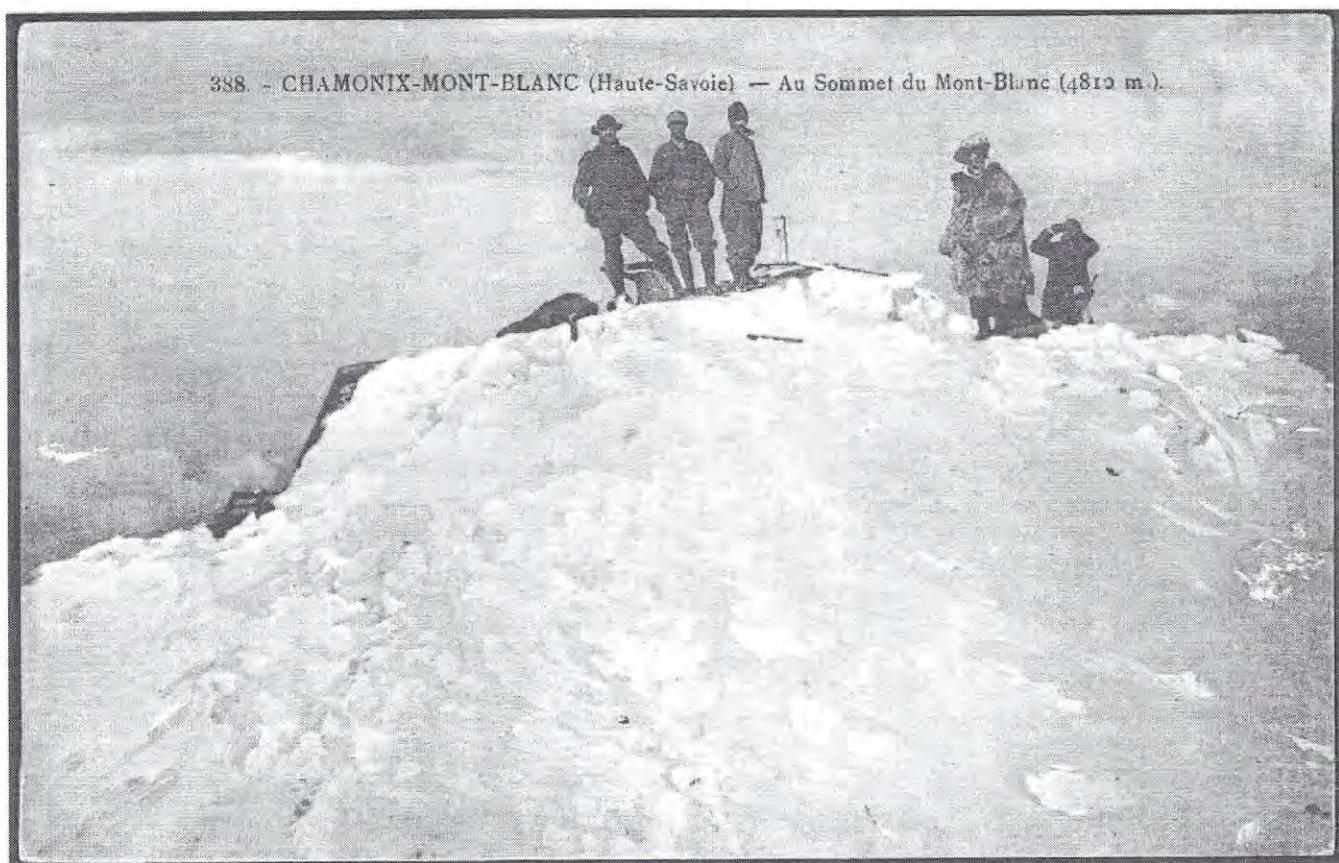
Read on and enjoy! (Whew - a mammoth effort to say all that without resorting to a single play on words.)

ON TOUR UP ON HIGH

Paul Storm

It is part of the human condition that when travelling, the tourist/traveller has a need to achieve some form of extreme, however slight, and then to record that achievement by some means, however mundane. The perception is to have perhaps done something that few others might, and to have proof of the fact.

This display seeks to illustrate one such tourist syndrome: the desire to go up on high. Structures are to be mounted, mountains are to be scaled and the skies are to be flown (although in more recent times, flying is more a means to an end, than an end itself).



Travel providers, tourist site operators and post offices have been only too happy to encourage the tourist in his endeavours. Special transports, summit facilities, travel souvenirs, private cachets and official postal markings can all be combined to make a memorable excursion. For instance, Thomas Cook, the famous travel company, not only operated the funicular railway to the top of Mount Vesuvius, but also supplied appropriate souvenir post cards, and then applied dated cachets before the card was passed into the postal system.

The items in this display are grouped into three fields referred to above, that is:

“The Building Summit” “The Mountain Top” and “In Flight”.

Where possible the item shows evidence of post office treatment, but of necessity some items are no more than printed ephemera. The enabling characteristic of the item is that it should be pertinently used, and in that usage it will frequently show an often charming immediacy.

Note that usually both sides of an item combine to demonstrate the aim of the display: copies are included to show the obverse as required.

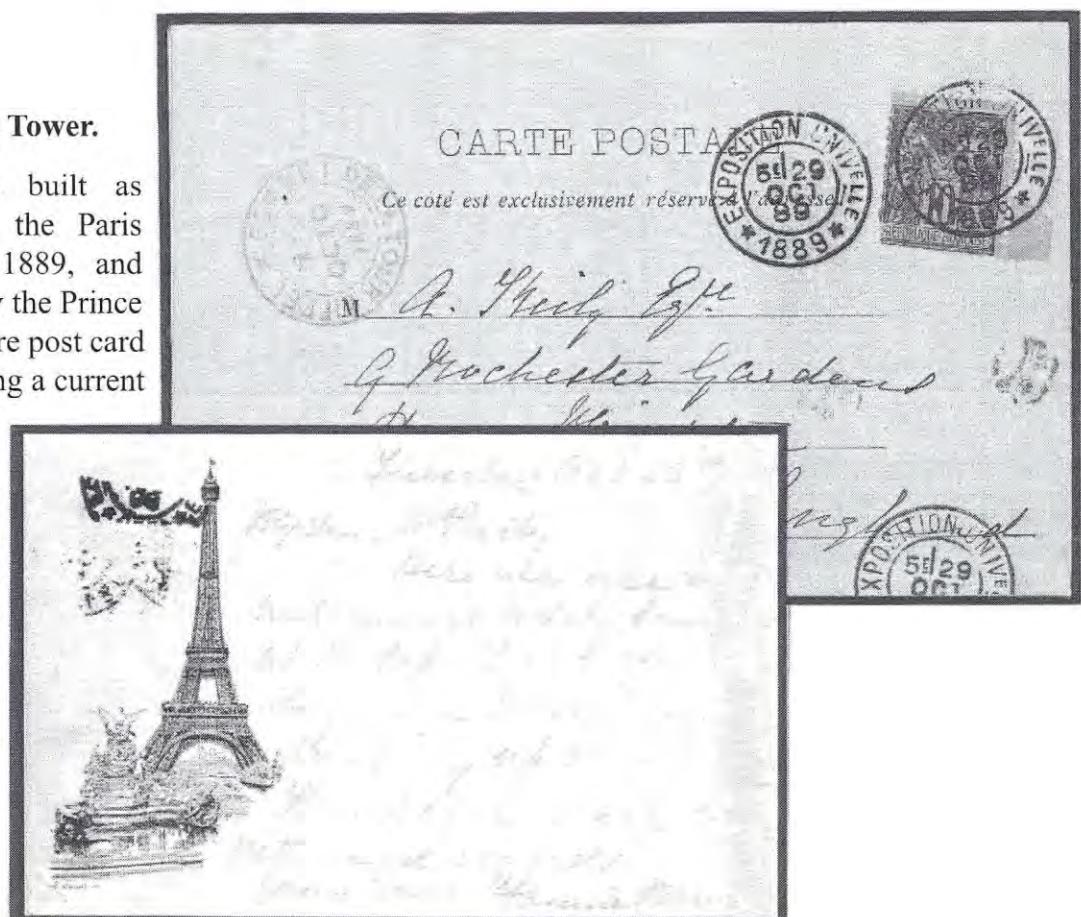
PASTCARDS

The Building Summit:

France, 1889

- Summit of the Eiffel Tower.

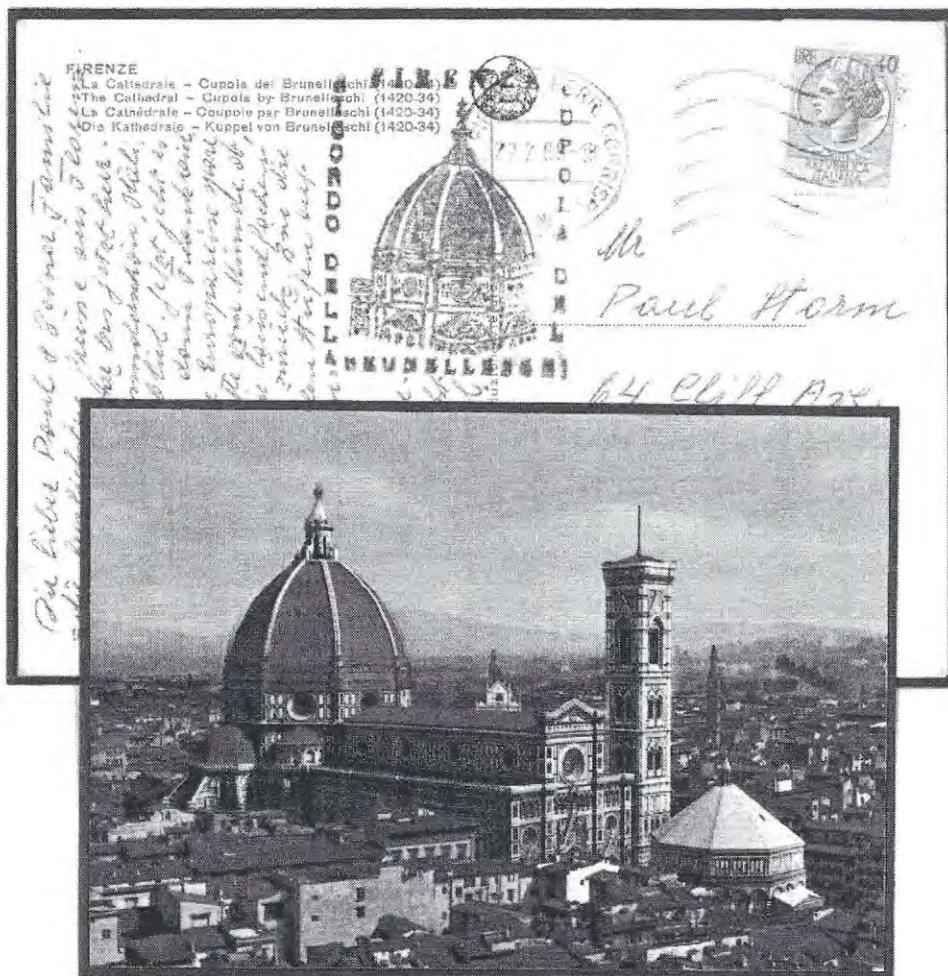
The Eiffel Tower was built as the main attraction for the Paris Universal Exhibiton of 1889, and was opened in that year by the Prince of Wales. This early picture post card was produced by imprinting a current postal card with a view of the Tower. It was written and posted at the top of the tower, as indicated by the message and the purple dated cachet. The stamp bears the official post office cancel of the Exhibition, 29 October.



Italy, 1889

- Brunelleschi's Dome, Florence Cathedral.

Dating from 1420-34, the Dome and Cupola of Florence Cathedral, designed by the noted architect Brunelleschi, are accessible to the public, and the writer notes climbing the many stairs to secure the special cachet. The card, addressed to Sydney, passed into the postal system at Florence Railway Station on 27 February 1968.



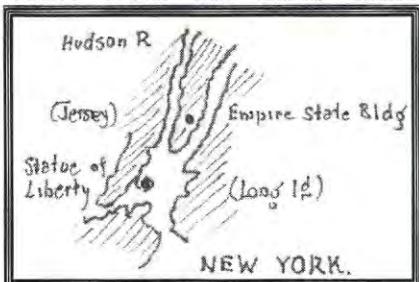
The Building Summit:

USA, 1942

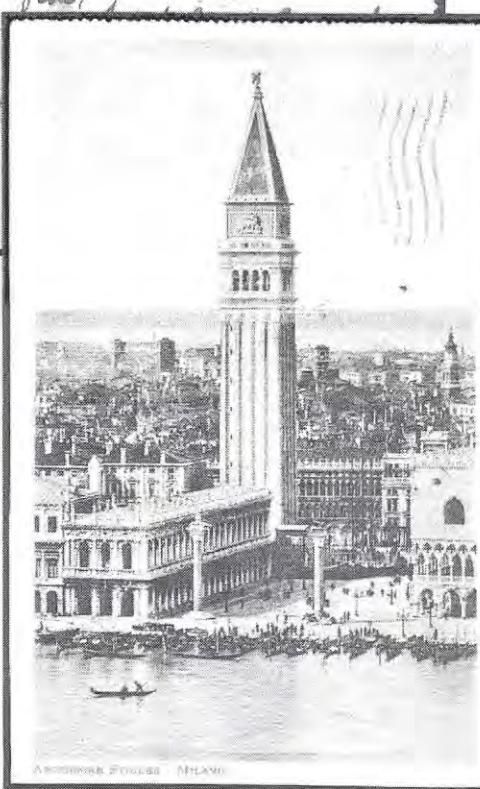
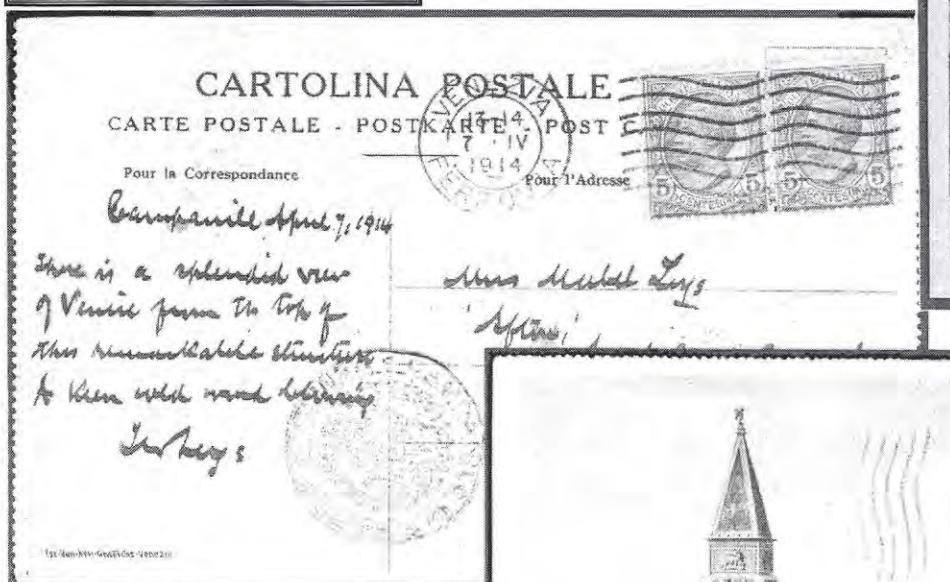
- New York: Statue of Liberty & Empire State Building.

Max Linn, RAAF, writes to his wife in Adelaide during WWII from the Statue of Liberty. The post card bears both the appropriate image on the cachet in green as well as on the postage stamps.

Apparently the writer had just come from the other iconic



building summit of New York, the Empire State Building, which is referred to in the text, and the post card of which he has brought to the Statue of Liberty.



Italy, 1914

- Venice: Saint Mark's Campanile.

The visitor here writes of the remarkable view from the top of the tower, and the 'keen cold wind'.

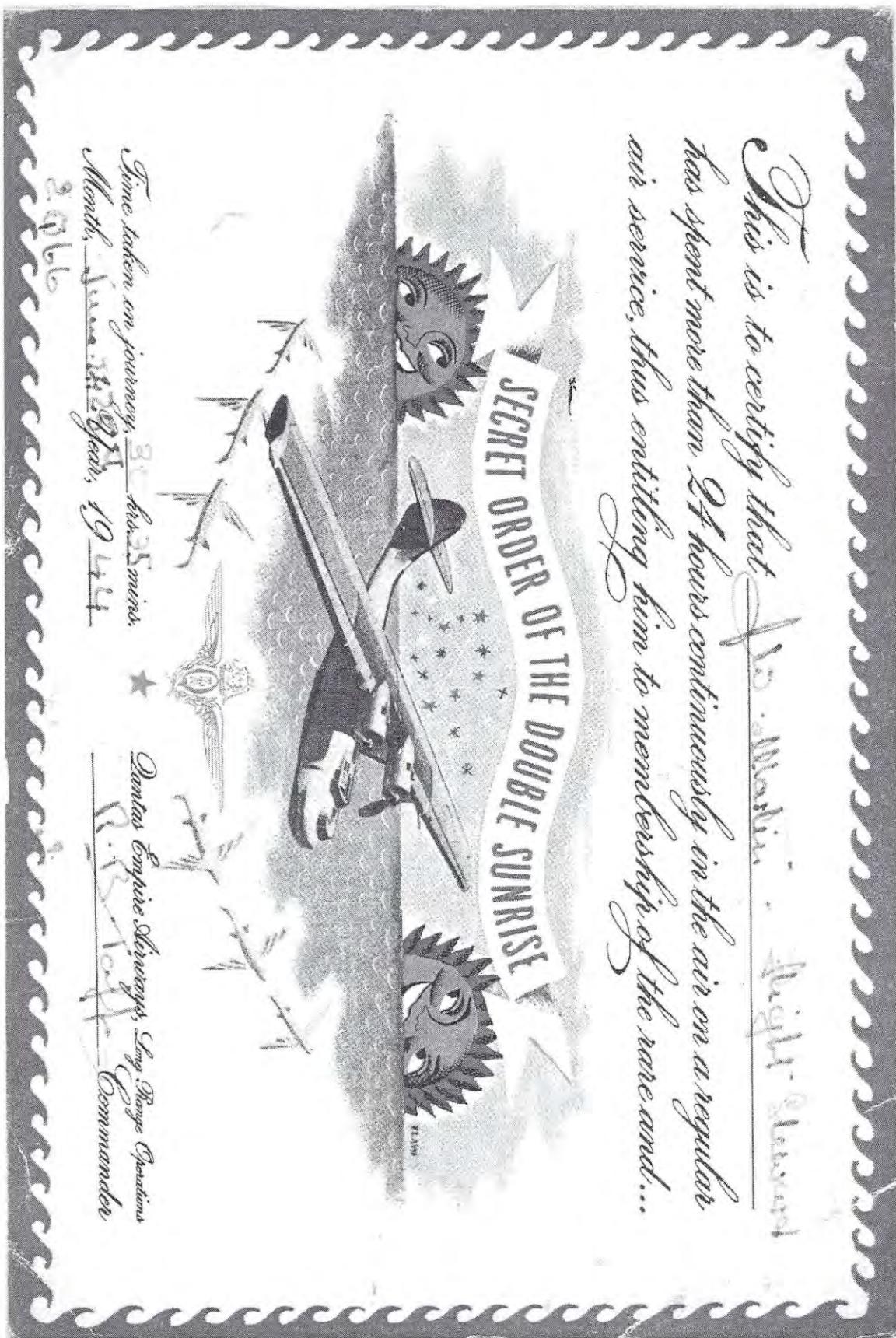
The card bears the Campanile cachet, and was forwarded to the Venice Railway Station, where it entered the postal system on 7th April for delivery to New Zealand.

The Campanile in 1914 had only been lately inaugurated after having totally collapsed and been rebuilt for reopening in 1912.

In Flight:

Australia to Ceylon, 1944 - Secret Order of the Double Sunrise.

The Catalina lights from Perth to Ceylon over the period July 1943 to July 1945 varied from 28 to 31 hours in duration. Travellers, in this case Flight Steward Jack Martin, received the 'Double Sunrise' certificate, 24/5.6.44.



In Flight:**Australia, 1944 - In Flight Information Card; Famous Travellers.**

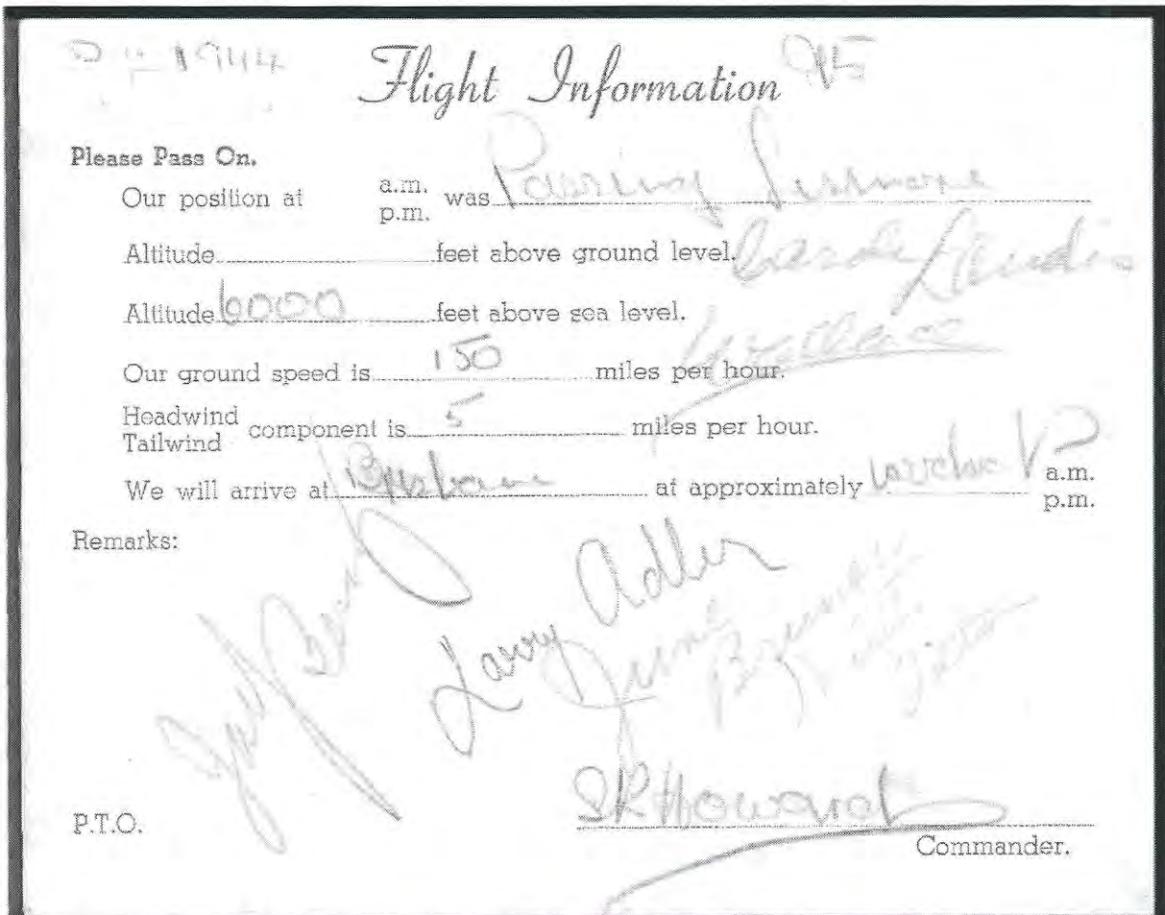
Flight information cards were made out by the cabin crew at various stages in the flight to provide passengers with sundry statistics about the progress of the flight. Cabin Steward Jack Martin kept this card as a souvenir after securing autographs of his notable passengers, including: *George Wallace, Jack Benny, Larry Adler and Carole Landis*.

During the Second World War there were troop entertainments and here it appears a contingent of notable entertainers is over Lismore, NSW, on its way from Sydney to Brisbane.

The other side of the card has the Qantas emblem, and the rationale for circulating such cards and their information.

A little more research on this card reveals two additional signatures as June Bruner and Martha Tilton.

The US 93rd Naval Construction Battalion (93rd Seabees Battalion) was stationed on Green Island, in the Pacific. After various duties as part of the war effort the troops were treated to several visits as part of the USO Tours. On 1 August they were visited by Bob Hope, Frances Langford, Jerry Colonna, Patty Thomas, Tony Romano and Barney Dean. Fifteen days later Jack Benny, Carole Landis, Larry Adler, Martha Tilton and June Bruner put on a show: the flight information card above is part of this journey. The 93rd Seabees moved out to the Philippines by way of New Guinea shortly after these concerts¹.



Group photograph, L-R: Jack Benny, June Bruner (pianist), Carole Landis, Larry Adler and Martha Tilden².

- ED.

1. www.seabees93.net/I-PacificDutyHistory.htm

2. www.sla.vic.gov.au Picture Australia - American Entertainers in Sydney during World War II.
Argus Newspaper Collection of Photographs, State Library of Victoria. H2000.200/811.

In Flight:

Switzerland, 1913

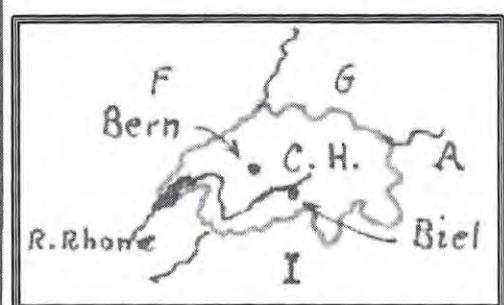
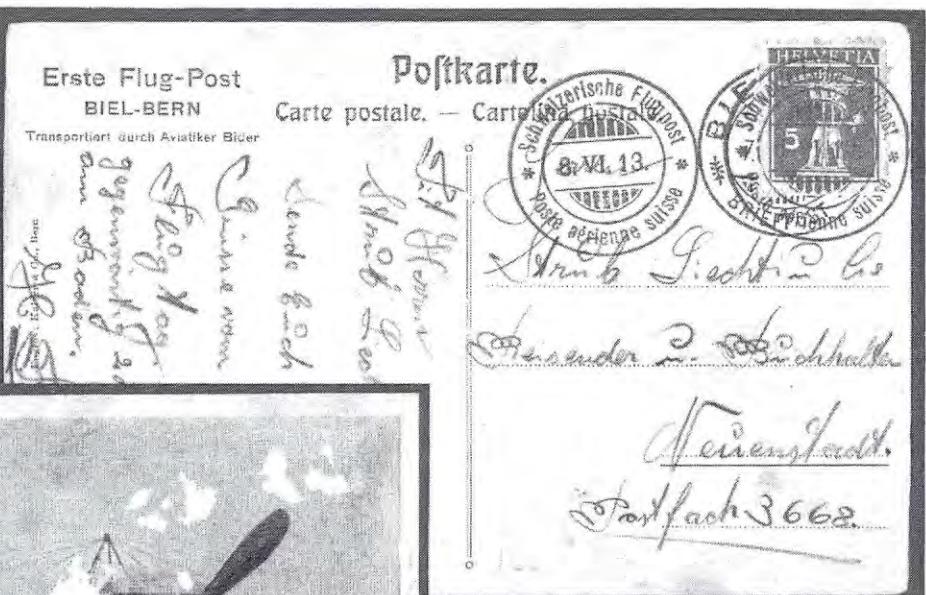
- Passenger's In-Flight Message.

In-flight message written by H. Flueckiger flying on the Biel Aviation Day on the first flight between Biel and Bern, Sunday 8 June. He writes, in part "We are just now 2000 metres above the ground."

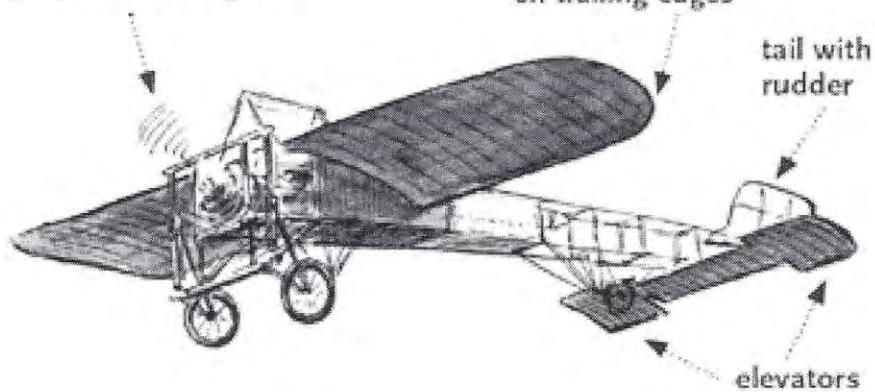
These cards were sold in aid of the National Fund, franked with the current 5 Rappen stamp, cancelled with a special flight-day cancel.

Note that the Biel cancel is underneath the postage stamp, indicating the stamp was added later, perhaps by Flueckiger, during the flight.

The picture side, sadly damaged, shows Oskar Bider, the Swiss flight pioneer with his Bleriot machine.



propeller and engine



Above: Bleriot Airplane schematic.

Right: Aviator Oskar Bider, the first man to cross the Alps in a motorised airplane.



In Flight:

Australia, 1929

- Early Flight Souvenir: East-West Air, Perth to Adelaide.



Flight souvenir consisting of a miniature air-mail bag with attached address tag, and containing miniature photos of scenes on the flight path, and the flimsy information leaflet with many facts:

The Aircraft is a de Haviland 3 motor 'Hercules';

The Perth to Adelaide route is 1450 miles;

The flight takes 14 passengers on a 27 hour trip via Kalgoorlie, Forrest (overnight) and Ceduna;

14.5 hours actual flying time;

One flight per week;

Single fare of £18.

This example was posted at Forrest on 3rd July, 1929 to Port Augusta, SA, with 2d. postage and 3d. airmail-fee stamps affixed. Note that this was within a month of the airline's inauguration.

In Flight:

USA, 1938 - Traveller's In-Flight Mail.

TWA Company complimentary passengers' stationery letter envelope endorsed "written in Flight From Wichita en Route to Kansas City"; a distance of 180 miles, and franked with the appropriate air mail stamp for delivery in Sydney.



The item subsequently passed into the normal mail system on 26 May at the Wichita-Kansas terminal for postmarking with travelling post office marks, viz 'R.P.O.' and 'RMS' indicating connection between the airport and the railway.



The Mountain Top:

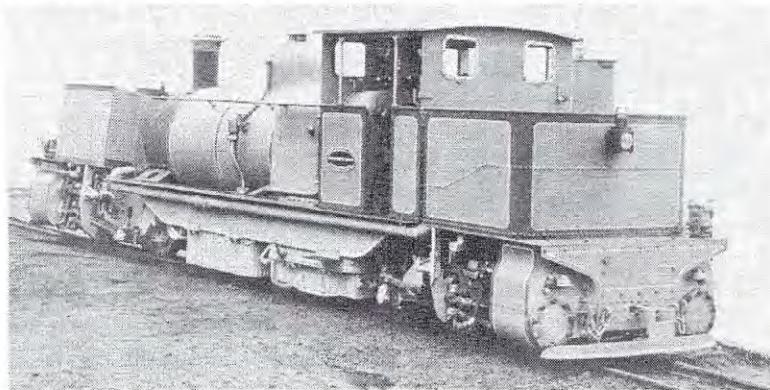
India, 1902 - Darjeeling: The "Roof of the World"

This early vignetted picture postcard with undivided back, has been posted from Darjeeling near the Sikkim-Nepal border. The writer uses the cliché term for the Himalayas, "Roof of the World". One view is of Kinchinjunga Peak, at 28,146 feet, third highest mountain after Everest and K2.

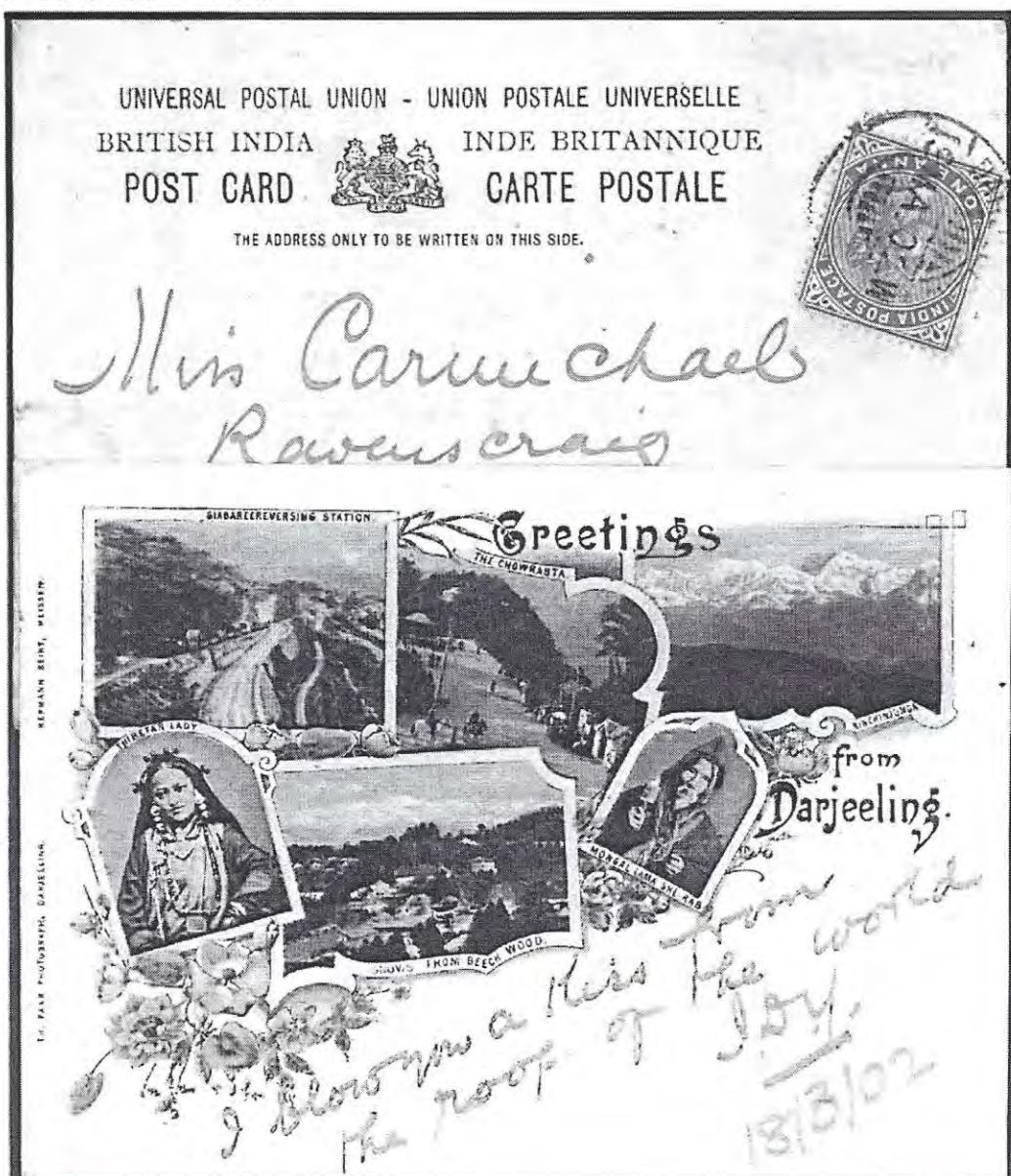
The card is addressed to Hull in England and was posted at Darjeeling, 19 May.

The top left vignette shows a picture of the Gaiabari (Giabaree) Reversing Station of the Darjeeling Himalayan Railway (DHR).

Overcoming engineering obstacles by the effort of hard work and ingenuity, the 2 foot gauge line rises 2112 m over a distance of 88 km. The design needed to avoid bridges and tunnels due to the force of monsoon weather in the mountains instead the engineers devised the ZigZag system with reversing stations (like the one we have in the Blue Mountains, NSW).



the UNESCO. The DHR is 'an outstanding example of the influence of an innovative transportation system on the social, cultural and economic development of a multi-cultural region'. The decision to include the DHR was capped with a summing up of its significance in railway history : 'The Darjeeling Himalayan Railway is the first and still the most outstanding example of a hill passenger railway'.



Darjeeling means abode of the thunderbolt, and according to local buddhist lore dragons are said to dwell under the mountains. The early steam engines (like the Garret - right) caused quite a stir with their huffing and puffing, and many locals were convinced the dragons had risen from slumber.

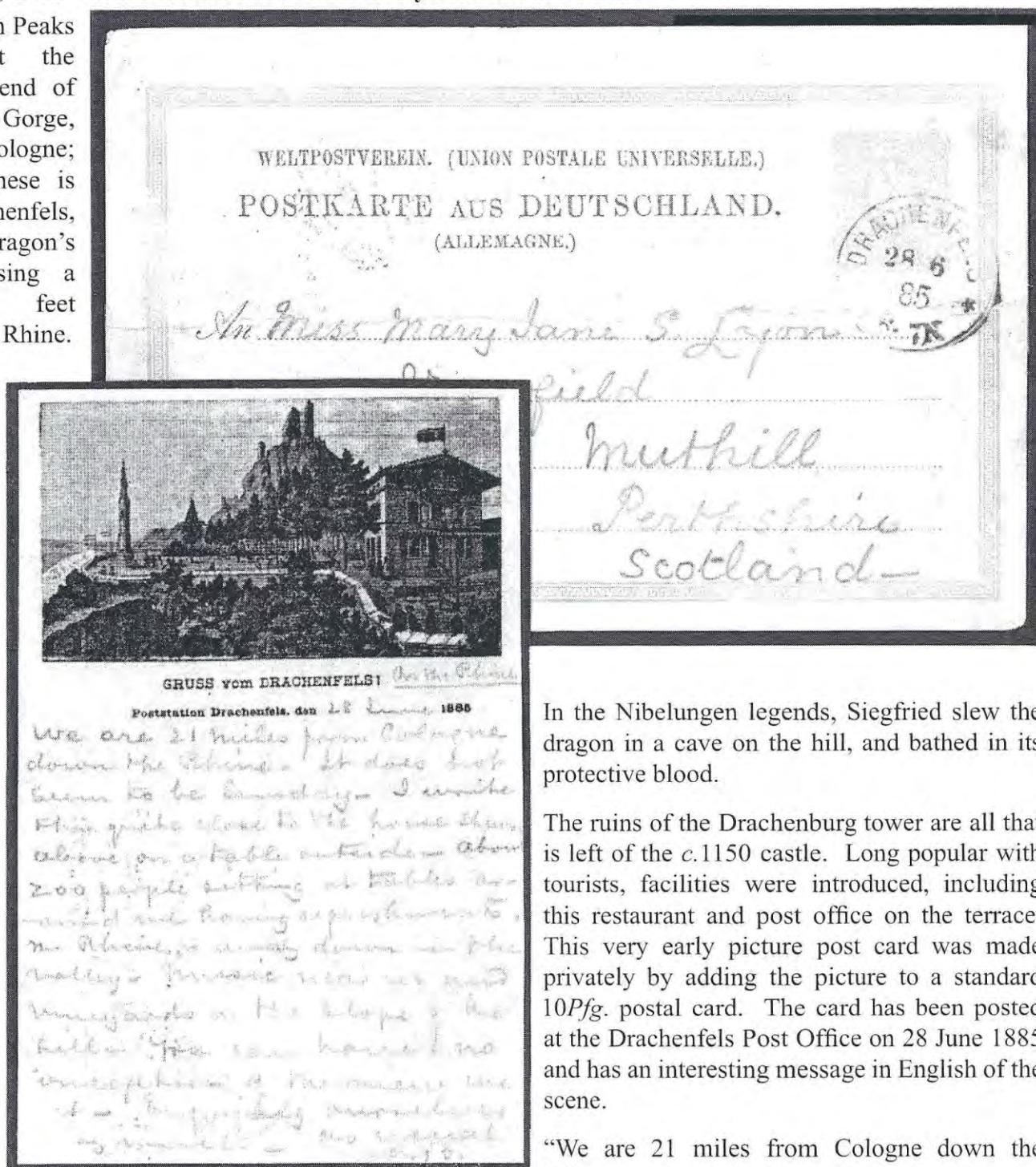
In 1999 the Darjeeling Himalayan Railway was declared a World Heritage Site by the International Council for Monuments and Sites of

PASTCARDS

The Mountain Top:

Germany, 1885 - Mountain Summit Mark: Early Picture Post-Card.

The Seven Peaks stand at the northern end of the Rhine Gorge, near Cologne; one of these is the Drachenfels, i.e. Dragon's Rock, rising a thousand feet above the Rhine.

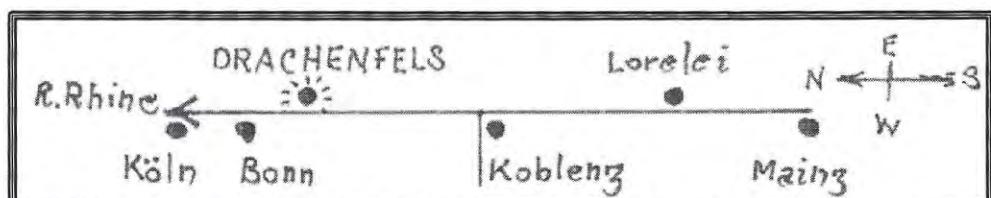


In the Nibelungen legends, Siegfried slew the dragon in a cave on the hill, and bathed in its protective blood.

The ruins of the Drachenburg tower are all that is left of the c.1150 castle. Long popular with tourists, facilities were introduced, including this restaurant and post office on the terrace. This very early picture post card was made privately by adding the picture to a standard 10Pfg. postal card. The card has been posted at the Drachenfels Post Office on 28 June 1885 and has an interesting message in English of the scene.

"We are 21 miles from Cologne down the Rhine. It does not seem to be Sunday - I write

this quite close to the house shown above on a table outside - above 200 people sitting at tables around me having refreshments. The Rhine is away down in the valley - music near us and vineyards on the slope of the hill - you can have no conception of the view we get - Enjoying ourselves very much - as usual."



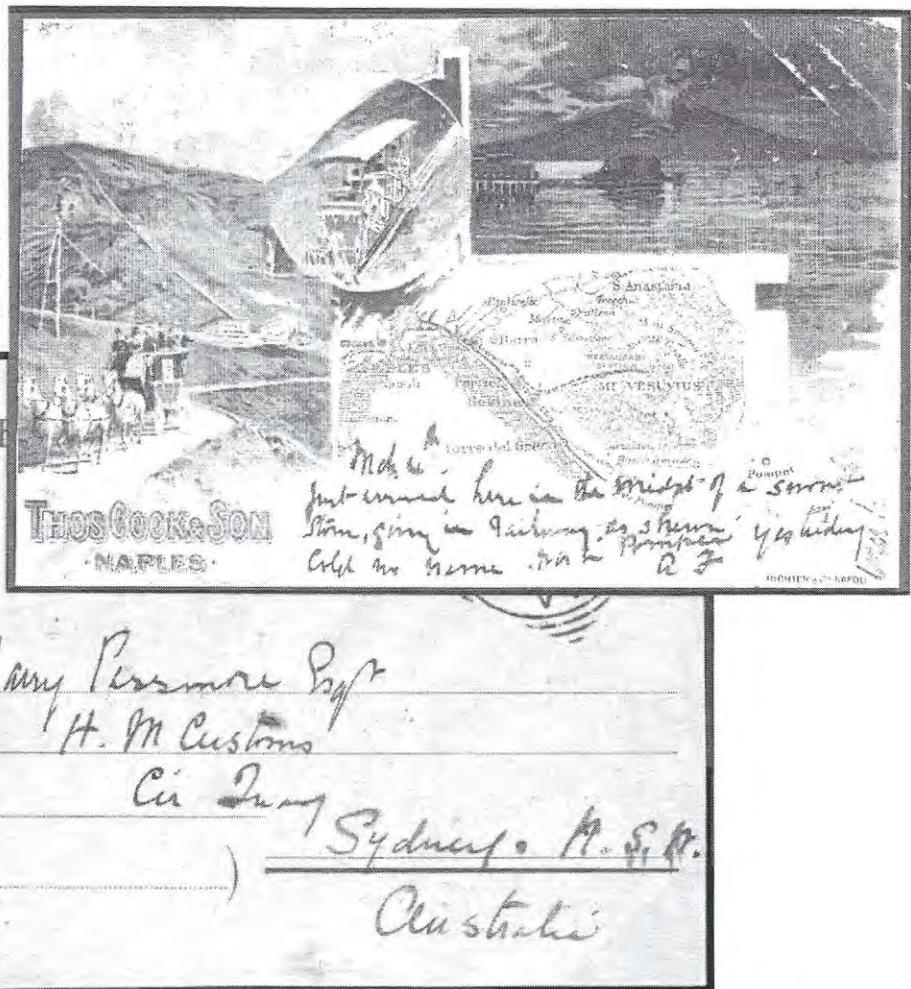
The Mountain Top:

Italy, 1900

- **Vesuvius Summit Cachet: Thomas Cook & Son promotional Post-Card.**

The writer has secured the dated Vesuvius summit cachet on 4 March, and comments in his message on using the funicular railway, the cold and the snow. The card passed into the postal system at Naples (stamp removed) and arrived in Sydney on 12 April.

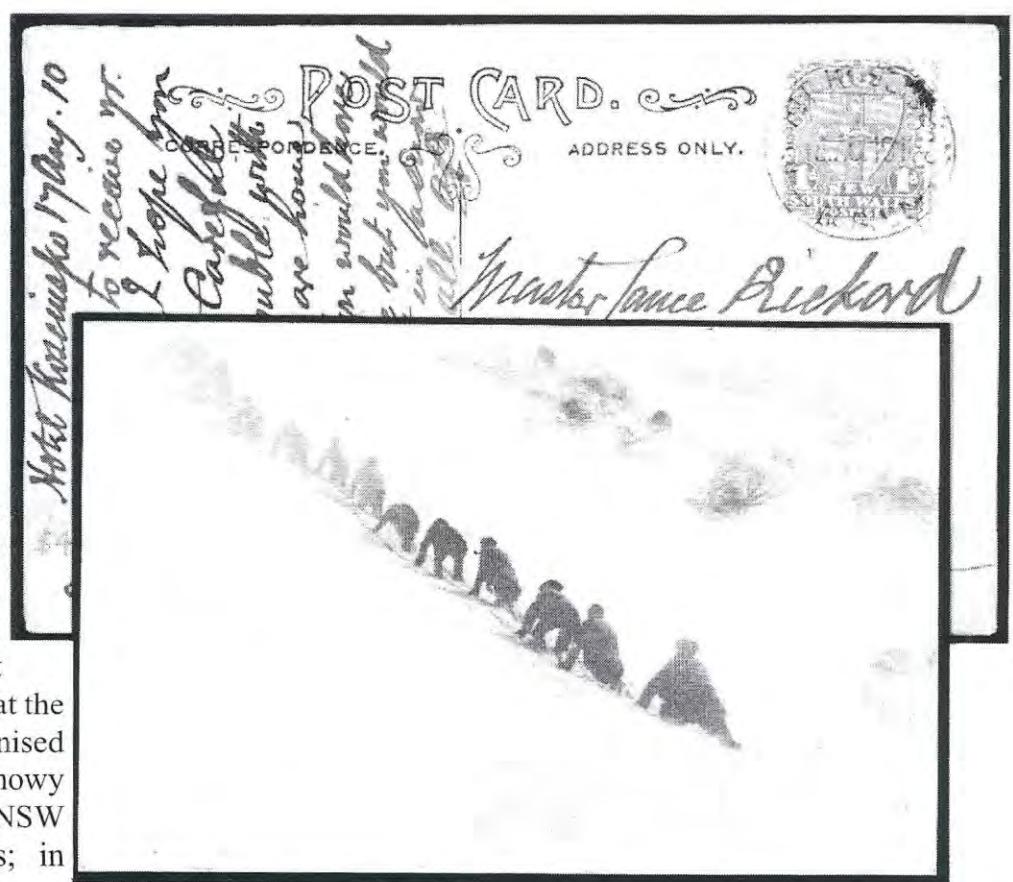
Cook's catered for the tourist in all ways, they bought the funicular railway in 1887, it having been opened in 1880; they operated the Hermitage Hotel at the station; they ran the railway link to Naples; and they provided the post card. Initially they had much serious resistance from the locals but eventually ran a good profit 'til they vacated in 1945, keeping the hotel until 1949.



NSW, 1910

- **Mountain Resort P.O., Early Skiing Post-Card.**

Message written by a parent from the Hotel Kosciusko, near Perisher Valley, and sent from Mount Kosciusko post office in the hotel on 18 August. The post office was opened 5 June 1909 at the same time as the hotel. Organised skiing began in 1897 in the Snowy Mountains, and from 1906 the NSW Tourist Bureau conducted tours; in



PASTCARDS

1909 their hotel was opened by the Govenor.

Note the condescending message from the parent to son with admonitions not to cause trouble at home, and the gratuitous "You would have a great time here but you would probably be lost in a snow drift"!

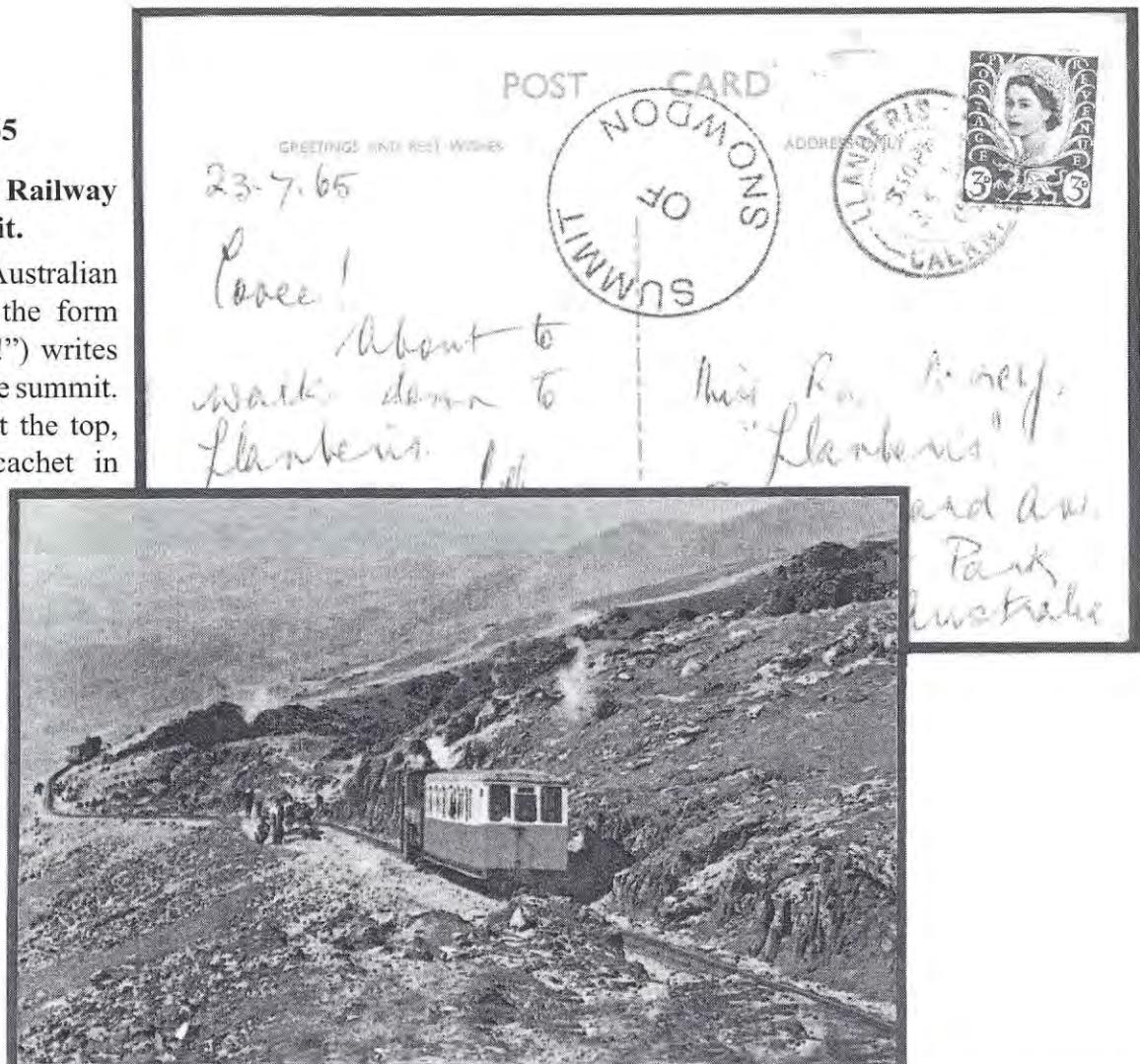
Note also the picture with its unusual snow activities taken by Charles Kerry, alpine tour leader and photographer.

Great Britain, 1965

- Wales: Snowdon Railway and Summit.

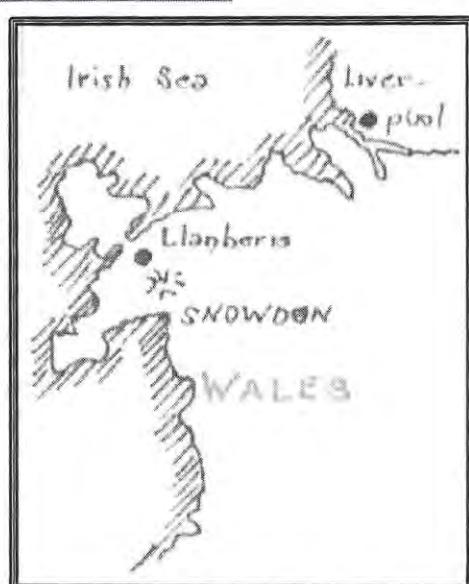
A tourist with Australian connections (note the form of address "Cooee!") writes to Australia from the summit. The card, posted at the top, has the summit cachet in black, and has been forwarded to Llanberis, where it entered the postal system on 24 July.

Note that the writer is writing specially to his correspondent, who must have Welsh connections, as her house in Australia is named after Llanberis.



Snowdon (Welsh 'Wyddfa') at 3,561 feet is the highest peak in Wales, is easily climbed, has a rack and pinion railway opened in 1897, and has a hotel open in summer.

Even if you're not an internet buff you simply must look at the website for the Snowdon Mountain Railway www.snowdonrailway.co.uk/index.html - I am sure being there is better, but this engaging site is full of further information and heaps of great pictures; now a visit is definitely on my "To Do List"! - ED.





Pittwater Philatelic Service

- your favourite dealer.



MEMBER

Write, phone, fax or e-mail for your free copy of one of our competitive price lists.

1. Australia and Territories
2. Australian States
3. New Zealand
4. South Pacific Islands

We service want lists and provide professional insurance valuations. We buy and sell quality stamps and collections, phonecards and cigarette cards. We accept Bankcard, MasterCard, Visa, American express, cheques, money orders and (of course!) cash.

Give us a try; our competitive prices and friendly staff will pleasantly surprise you.

PO BOX 259 NEWPORT BEACH, NSW 2106

Phone: (02) 9979 1561

Fax: (02) 9979 1577

E-mail: pittwaterstamps@ozemail.com.au

View all of our price lists at our website address: www.ozemail.com.au/~pittwaterstamps/

Only one stamp magazine provides the complete coverage "down under"

Stamp News

INCORPORATING THE AUSTRALIAN STAMP MONTHLY

Australasia's leading magazine

The leader for news

The leader for comment

The leader for circulation

The greatest coverage of Australian and Pacific News of any Stamp Magazine in the World

Sample copy, subscriptions and Advertising rates on request.

All major credit cards accepted.

Stamp News Pty. Ltd.
PO Box 1290, Upwey, VIC, 3158

Email info@stampnews.com.au

Phone: 03 9754 1399

Fax: 03 9754 1377

CAPITAL PHILATELY

November 2005 – VOL. 24, NO. 1.

Capital Philately

Editorial	Jenni Creagh	1
Edith Cavell 1865-1915 - Nurse, Heroine, Martyr.	Marilyn Ann Gendek	2
The Northern Beaches Tables - What Do The Funny Numbers Mean?	Robert A.M. Gregson	7
Underwater Mail	Jenni Creagh	10
Christmas Cheer	Jenni Creagh	12
Modern Postal Forgeries By The Thousand	Robert A.M. Gregson	15

PASTCARDS

Editorial	Jenni Creagh	16
On Tour Up On High	Paul Storm	17

addcolour digital Pty Ltd

DIGITAL PRINTING PERFECTION

- Business & Personal Cards
- Newsletters
- Advertising Brochures
- Flyers
- Perfect Bound Books
- Display Banners & Posters
- Foil Embossing
- Raised Print



ph: 02 6282 4106 • fax: 02 6280 4773
email: sales@cirls.com.au
76 Wollongong Street
Fyshwick • ACT 2609

Formerly Cirls Printers