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Capital Philately

Incorporating PASTCARDS *and* Machinations.

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Inside this issue:

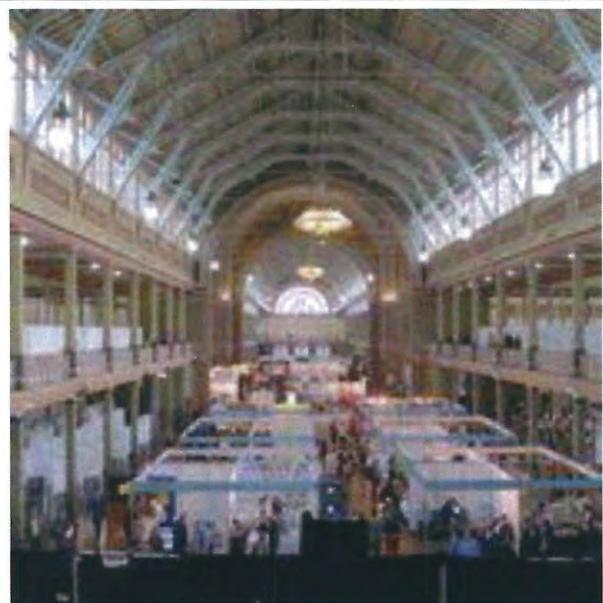
PSC Members at Australia 2013

Check in the Mail

All Over Phosphor

Yachts on the Derwent

and more.





The Philatelic Society of Canberra Inc.

(Founded 1932)

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CANBERRA ACT 2601

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CAPITAL PHILATELY

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January 2013 - Editorial

Welcome to a new year of Capital Philately with the changed format of three issues a year. This has been necessary because of a lack of articles and to reduce costs to the Society. This is the style of journal I would like to maintain with articles about the Society or its members, a range of smaller articles (2-4 pages) on a variety of topics but still original material, a few book reviews, important information updates (changes to the postal stationery guidelines) plus Machinations and Pastcards. This produces a well-rounded journal with hopefully something to interest most members. Whilst I am happy to keep producing the series on Israeli revenues I realise that it may not be of interest to everyone so I am trying to limit it as a large article, while trying to finish the series as well.

As you will read Melbourne 2013 was a great success with strong involvement of Canberra Philatelic Society members. As I write this I am getting ready for Bangkok 2013, the second international exhibition to be held this year, after Melbourne 2013. I also plan to go to Brazil in November for their international exhibition. There is also a FIAP exhibition in Saudi Arabia in December (its first) for which I am the Australian commissioner and assuming our entries are accepted (it is a small exhibition) I am looking forward to seeing a part of the world I wasn't sure I would ever visit. Philately certainly takes you to interesting places.

I am still desperately short of articles so if you can produce anything from one page to large articles I would appreciate it. I am keen on book reviews which do not need to be long but are good fillers and which, personally, I like to read.

Darryl Fuller

Philatelic Society of Canberra Members Involvement with Australia 2013

Australia 2013 was Australia's fourth international stamp exhibition and celebrated 100 years since the issuing of the first kangaroo and map stamps. It was the largest international exhibition since Washington DC in 2006. The exhibition has been widely lauded worldwide and I have not heard a bad report or complaint yet (apart from the odd exhibitor but *c'est la vie*). Thanks must go to Malcolm Groom and the organising committee. All the dealers were happy, the commissioners and judges enjoyed themselves and most importantly Australia Post did well. If you missed it you missed a truly wonderful exhibition.

Wearing another hat (as president of the Australian Philatelic Federation) I would like to thank all those involved in the exhibition especially the large band of volunteers. Those members of the Society that I know were involved are:

Ian McMahon (Secretary – Organising Committee)
Dingle Smith (Meetings Coordinator - Organising Committee)
Darryl Fuller (Team Leader)
Elsbeth Bodley (Team Leader)
Jim Walker & Catriona Lyle (Bin Room)
Tony Luckhurst (Junior activities)
John Vassallo (Junior Activities)
Paul Barsdell (Mounting)

If I have missed anyone please accept my apologies as I am sure some of our out of town members were also volunteers. I would note that in addition to the activities listed above most people also assisted with checking off exhibits and/or mounting exhibits. The latter was a truly herculean task and I know that several members from the ACT were in the last group mounting exhibits two hours after it opened! In addition to the volunteers the Society also helped by sponsoring part of the youth stand using some of the funds from last year's exhibition.

In addition to the above both Ian and Dingle were judges so had an even heavier workload. A few members also exhibited with the following results:

Darryl Fuller Leeward Islands Postal Stationery
LG
Paul Barsdell Sarawak
LV
Chris Dalton Australia – USA Air Mails to 1945
LS
John Vassallo Fujeira (in the experimental modern) 76

There were a number of meetings at the exhibition by specialist societies plus two FIP seminars – Revenues and Aerophilately. Unfortunately the latter were on at the same time that made it hard for me to attend, so I had to make a choice as I am a judge in both. I also ran a joint meeting of the British Caribbean Philatelic Study Group and the British West Indies Study Circle. There was reasonable turn up of about 12 members but several judges who were members could not attend as they were still judging. It was also the first meeting of the exhibition.

The exhibits were of a very high standard with 684 exhibits (about 10 Canberra exhibitors!). There were 49 large gold medals and 121 gold medals. There were many first time exhibits and a good showing in the one-frame class and the experimental modern class (stamps from the last 50 years).

There was some stunning material from both Australia Post's archive and the Queen's collection on display that proved very popular with visitors. The first Australian banknote, also on display, shared its 100 year anniversary with the kangaroo and map stamps (valued at \$3 million).

The other [good] surprise at the exhibition was the queues of people to get in – every day. This was largely due to Australia Post's clever marketing of souvenir items, many of which were only available at the exhibition. This included a very popular Black caviar stamp, personalised stamps with your picture actually on the stamp and some PNCs that have proved very popular selling at up to \$1,000 a set of six.

The following three pages show images and products from the exhibition.



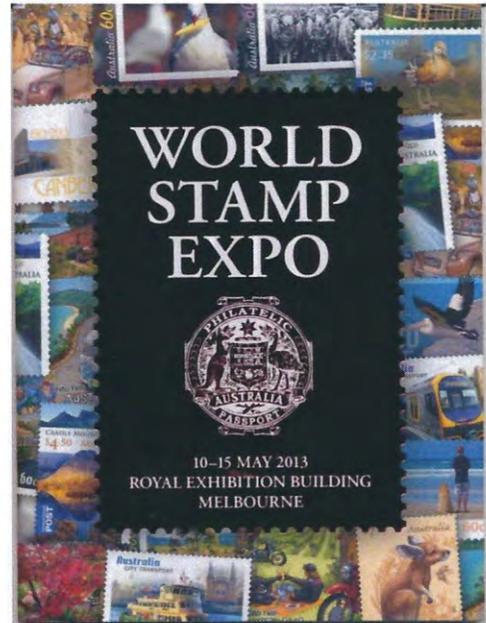
The world heritage listed Royal Exhibition Building – the venue for the exhibition



A view inside the building



Some of the detail of what the building looks like inside.



The ubiquitous stamp passport



Australia Post postal stationery entry ticket.



Kangaroo M/S with OS perfins and overprints plus normal stamps (cost \$42.50 not \$100).



Imperforate foil M/S with red foil postmark



The exhibition medals – the volunteer medallion on the left and a large gold medal on the right.



The editor receiving his medal from Mr Ray Todd RDP.



Well known collector Arthur Gray receiving his medal from Mr Tay Peng Hian.



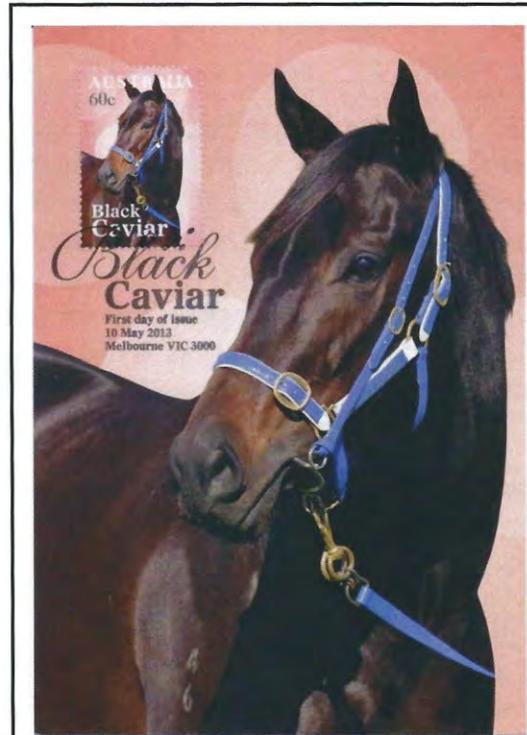
Elsbeth Bodley at the Palmares dinner.



Michael Zsolt head of Australia Post's Philatelic Group at the Palmares.



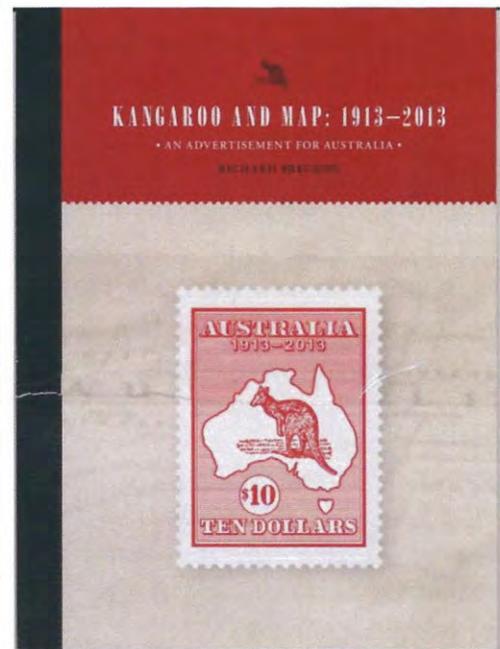
Marilyn Gendek (R) and friend at the Palmares.



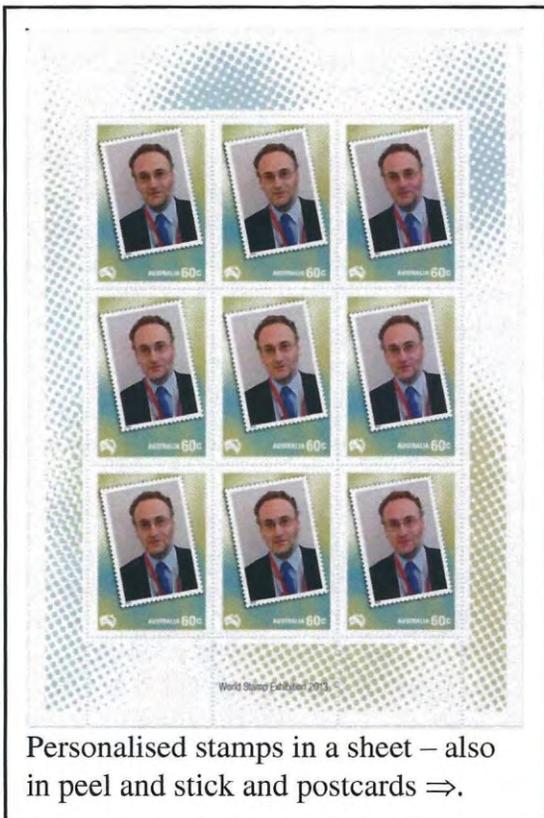
The very popular Black Caviar issue.



Ian McMahon (blue folder) and the rest of the postal stationery judging team at the frames.



Kangaroo and Map history book.



Personalised stamps in a sheet – also in peel and stick and postcards =>



Update of Postal Stationery Guidelines

Ian McMahon

The FIP Postal Stationery Commission has over the last few years been working on an update of the guidelines for exhibiting postal stationery. The rules related to postal stationery exhibiting comes in two parts: The regulations that set the general regulations, and the guidelines that explain to jurors and exhibitors more in depth how the regulations are interpreted with concrete guidelines for exhibiting.

The new guidelines were presented for the first time in 2009 in the postal stationery commission newsletter that was sent out to all delegates and FIP Members. Since then the guidelines have been discussed at the commission meeting in 2010 in Portugal, and the final version again presented in the commission newsletter in January 2012 before being submitted to the commission meeting in Jakarta, Indonesia, June 2012, where it was unanimously approved by the commission delegates and formally approved by the FIP Board in Melbourne May 2013.

There are no major changes in the guidelines, but the revision should make it easier for the exhibitors to get guidance in exhibiting and for jurors to be consistent in their judging. The changes in the guidelines are:

- *More detailed description of which items can be exhibited in the postal stationery class*
- *Description of one-frame postal stationery exhibit requirements*
- *Description of what should be in a title page*
- *A more detailed description of how postal stationery exhibits are evaluated regarding treatment, importance, knowledge, condition, rarity and presentation*

The new guidelines are applied from now on.

We strongly suggest that all exhibitors and jurors of postal stationery read the new guidelines. See also the Postal Stationery Commission website (www.postalstationery.org) with the new guidelines and much more information on postal stationery exhibiting.

If you have any questions, please contact your country delegate to the Postal Stationery Commission:
Ian McMahon
ian.mcmahon4@bigpond.com

OLD

A. Definition and Nature of Postal Stationery

1) A generally accepted traditional definition of postal stationery can be stated as follows:

Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or device or inscription indicating that a specific face value of postage or related service has been prepaid.

N.B. whilst traditionally the presence of a printed stamp impression has been fundamental to an item being generally accepted within the definition of postal stationery (ref. SREV, article 2), a number of countries issued so-called "formula" items which were sold to the public bearing adhesive stamps, prior to the issue of postal stationery items with impressed stamps. More recently a growing number of Postal Administrations have introduced postal stationery which, while sold to the public at a specific price, merely indicates that a particular service/postage rate has been prepaid without indication of value - termed "non value indicators" (NVI). Such material would of course be appropriately included in collections and exhibits of postal stationery. The position regarding items which are similar or identical in format to normal postal stationery but which do not bear either a stamp impression or an indication of value or service is more open to debate, and at the present time, exhibits consisting entirely of such unstamped items are probably best shown out of competition in FIP International Exhibitions. The situation is however a developing one and the Commission may well wish to produce further guidance on this aspect in due course.

NEW

1. The Definition and Nature of Postal Stationery

The FIP Postal Stationery Commission definition of postal stationery is:

"Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or device or inscription indicating that a specific face value of postage or related service has been prepaid"

Is this a Jamaican First Flight Cover?

Darryl Fuller

This article looks at whether a Jamaican cover is a first flight cover and is interesting in that it illustrates that even using original source material may not solve an issue. Indeed, in the end this raises questions that cannot easily be answered.

there is a pencil notation “- very few carried”. This notation, together with the facts that the cover is unopened and addressed to Pan American Airways made me wonder whether it was an unlisted flight cover.

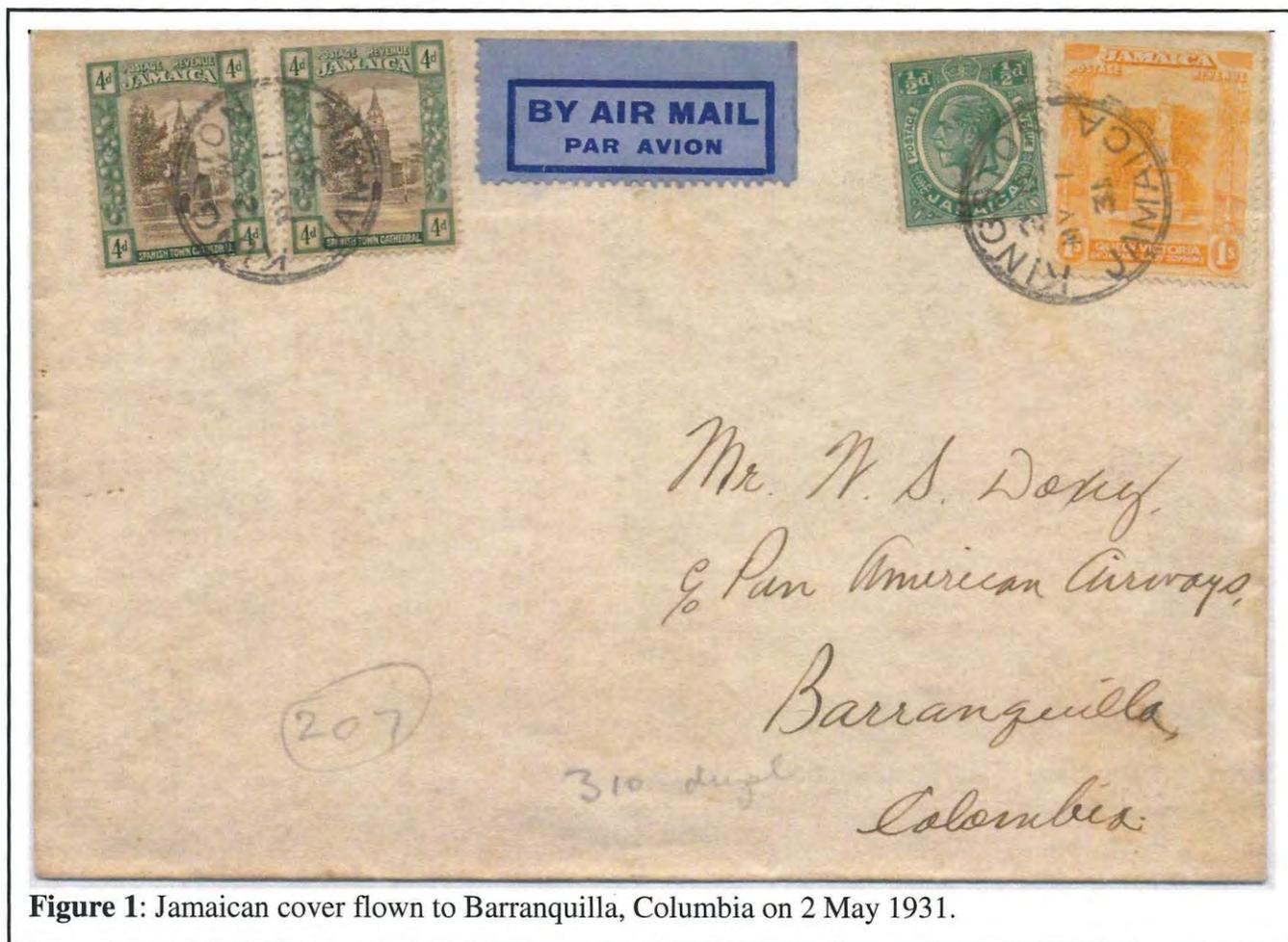


Figure 1: Jamaican cover flown to Barranquilla, Columbia on 2 May 1931.

The cover illustrated in Figures 1 and 2 is an early airmail from Jamaica to Columbia. I originally purchased this cover as an example of a correctly franked airmail in the early period of Caribbean airmail development. I am interested in commercial covers, or at least correctly franked covers, and this one is correct according to Steve Jarvis's postal rates (1) – at 2½d plus 1/6d airmail surcharge per half ounce. The cover was posted on 1 May 1931 and received in Barranquilla Columbia on 2 May 1931 according to the backstamp. In addition to the backstamp

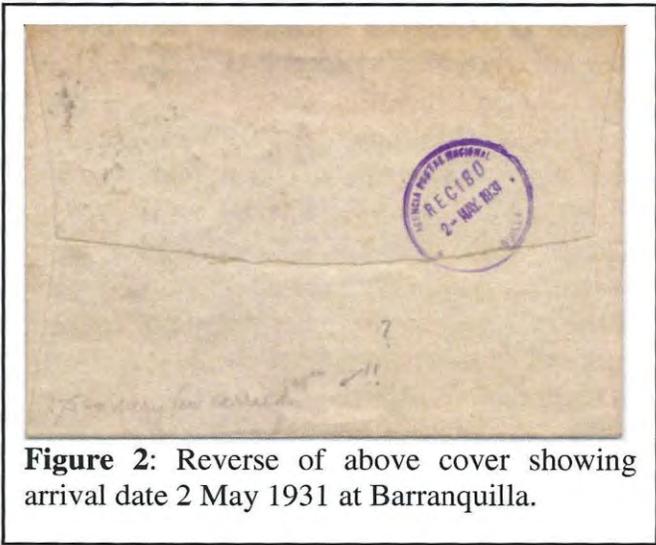


Figure 2: Reverse of above cover showing arrival date 2 May 1931 at Barranquilla.

This states "... on the maiden flight of the big ship to South America."

If Aguilar is correct and the first direct flights from Jamaica to Columbia were in June and November 1931 – what is the status of my 1 May 1931 cover? In early 1931 a cover flown from Jamaica to Barranquilla would have flown to Cristobal and then down through Central America to Barranquilla (this is shown in Figure 3 which illustrates a 1 December 1930 PAA route map which has the flight from Jamaica to Cristobal then to Columbia).

In order to solve this quandary I



Figure 3: 1 December 1930 Pan American Airways route map

I checked a listing (2) of known Jamaican flight covers by Aguilar. Aguilar noted that in early June 1931 Pan American Airways opened up an important link between New York and Bogota Columbia. He noted that there must have been a number of covers flown but that he only had the Bogota – Jamaica flight of 18 June 1931. He then states "On 19th November 1931, Pan American opened their new route to Barranquilla. The envelope in my possession had the cachet from Cienfuegos, Cuba to Cristobal via Kingston and Barranquilla. There may exist direct covers from Kingston to Barranquilla or Cristobal but I have not seen any to know if a special cachet was used. From information received it does not appear so." The November 1931 flight was flown by Charles Lindbergh in a clipper and in an article in The Daily Gleaner (for which I do not have a reference) there is a radio record of the flight.

decided to go to an original source, The Jamaican newspaper the Daily Gleaner newspaper that has its archives online (3). In the archive I first searched the Air Services news and the air mails listings for around 1 May 1931 but could not find any information about direct flights to Barranquilla. Both are listed in every issue but there was no specific information about flight routes. I then took another approach and did a more general search in the week preceding the 2 May 1931 flight. This actually produced a result for Saturday April 25, 1931 (4). A copy of the article is shown in Figure 4. This article states that the P.A.A. plane will now travel from Jamaica to Barranquilla, a distance of 475 miles and an easier flight than the Jamaica to Cristobal flight of 675 miles. It will then make a flight of 360 miles from Barranquilla to Cristobal, much of it over land.



Figure 4: 25 April 1931 Article in the Jamaica Gleaner

This article proves that a flight planned from Jamaica was a revision of an existing route and that first flight covers could exist. However, according to this article the first flight from Jamaica to Barranquilla should have been on Thursday 30 April arriving the same day. However, the cover I have is postmarked on Friday 1 May 1931 and is backstamped Saturday 2 May 1931. Therefore according to this cover the first flight was on Saturday 2 May 1931.

So this raises the question, is my cover a first flight cover or a second flight cover? A further search of the Gleaner did not produce any results on this question. I then took another approach and did a further search on the existing published literature. I thought that the original flight listing by Aguillar was fairly old and there might be an update. I did find an update published two years later by J M Lockie that listed all the then known flight covers of the West Indies. It was published in January 1964 as a separate brochure (5) to the

British Caribbean Philatelic Study Group Journal. There was also a supplement to this brochure. This brochure has a listing for 2 May 1931 for a First Flight from Jamaica to Barranquilla (Columbia) as a P.A.A. flight by F.A.M. 5 (the US notation for Foreign Air Mail route 5). There was no special cachet for this flight.

Summary

The Dr Lockie listing suggests that my cover is a first flight cover. However, the original newspaper listing would suggest that this is in fact a second flight cover, so who is correct? Did everyone miss the first flight on 30 April 1931 (if there was one) and only get flight covers, which appear to be rather scarce or even rare, on the second flight? The only way to tell for sure would be to get hold of P.A.A.'s flight schedules for the time. This is beyond my ability to research and I doubt they exist in any case. Given the importance of flight covers and the ability of philatelists (who were a strong band in Jamaica in the 1930s) to get covers on flights I think that this is indeed a first flight cover and that the originally scheduled 30 April flight did not occur for operational reasons. We may never know but it makes a good story for a simple cover.

Note: The Gleaner archive is very interesting and if you search for our well-known member Dingle Smith you will find an article on his arrival into Jamaica back in the 1960s.

References

- (1) http://www.jamaicaphilately.info/30_Post-Office/Jamaica_PO-Rates/PO_Rates.html
- (2) E.F. Aguilar, "First Flights to and From Jamaica 1931 to 1938", BCPSG Journal Vol 2, pages 39-40
- (3) <http://jamaica-gleaner.com/search3.htm>
- (4) *The Daily Gleaner*, Saturday April 25, 1931
- (5) *Air Mails of the West Indies*, Dr J.M. Lockie, BCPSG Journal Additional Brochure January 1964 plus Supplement 1 (date unknown)

Check in the Mail

Miles Patterson

Chess is well known as a subject for thematic philately, of course, but the game has a more direct connection with the post. Chess originated in India around the sixth century AD and the idea of playing chess by correspondence is probably nearly as old.

Correspondence chess relies on some way of describing the position of the pieces on the board and the moves, i.e. chess notation. Certainly, a form of chess notation is evident from Islamic records of chess in the tenth century, and it seems very unlikely that moves had not been transmitted by correspondence by then. There are specific historical references to games being played by correspondence in the seventeenth century by Venetian and Croatian merchants. The earliest correspondence game for which a record of the moves survives, was played in 1804.

Modern 'algebraic' chess notation labels the chessboard squares as a grid, using the letters a to h for the files and numbers one to eight for the ranks, and adds letters to represent the piece being moved. Figure 1 shows this notation together with a notation developed for international correspondence chess, which uses

only numbers for both files and ranks,

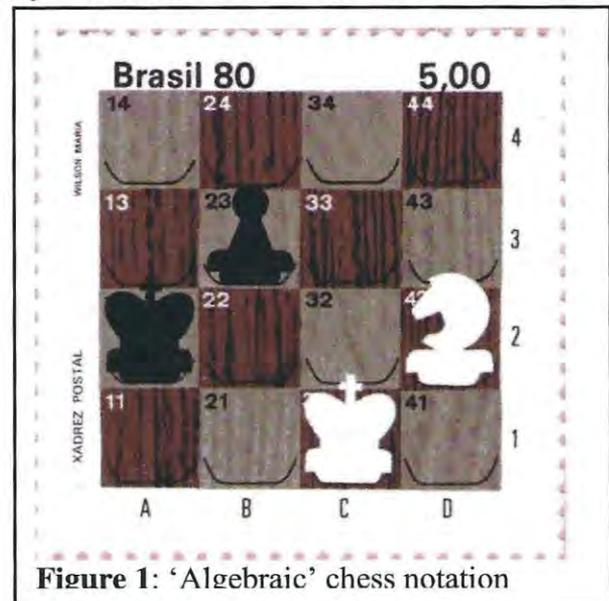


Figure 1: 'Algebraic' chess notation

presumably to avoid confusion where countries use different letters to describe a piece, or even different alphabets.

Playing chess through the post took off in the nineteenth century and formal matches and tournaments are now common. Players typically send their moves using a postcard, usually with a pre-printed format. Figure 2 shows a card sent from a player in Finland in 1971 to John Kellner, a strong Australian chess player who played in the 1968 final of the World Correspondence Chess Championship. The diagrams on the card show the 'algebraic' notation, but the moves are listed using the international

correspondence chess notation. Games played through the post, especially internationally can sometimes take literally years to finish.

As the popularity of correspondence chess



Figure 2a: Address side of chess correspondence card

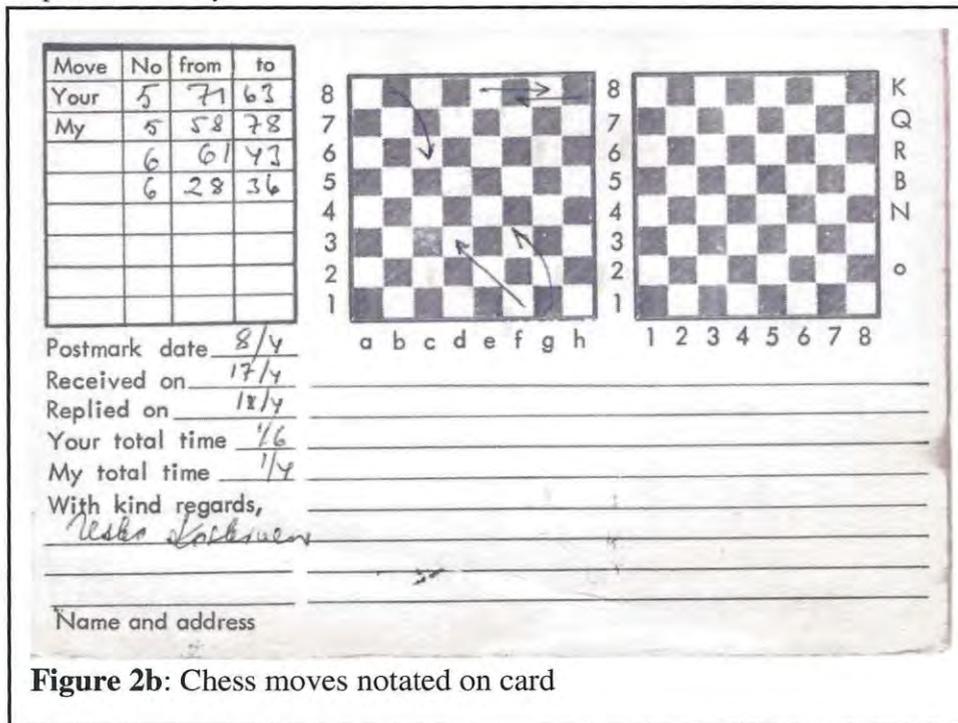


Figure 2b: Chess moves notated on card

to be played by e-mail, but has been played by other media, including radio. On 9 June 1970, a game of chess was played between the cosmonauts of Soyuz 9 (Figure 6) and the Soviet ground station.

Australia has never been a chess 'heavyweight', like the USSR, USA and some European countries, but did produce the first Correspondence Chess World Champion, Cecil Purdy, who won the inaugural world championship, played from 1950-53.

grew, national associations were formed (Figure 3). The Chess Federation (Figure 4) dates from 1928.

Apart from commemorative philatelic material, correspondence chess has had its own postal stationery, issued by the USSR (Figure 5).

These days, correspondence chess is more likely

Acknowledgement: Thanks to Marilyn Gendek for finding the John Kellner postcard, which prompted me to write this article.

References:
The Oxford Companion to Chess. Hooper and Whyld.
A History of Chess. HJR Murray.



Figure 3: Postal card with Russian Chess Federation Anniversary Logo

Swiss Airmail Stamps 1913 to 1938

Contributed by 'ARKIN'

Long before engine-powered, heavier-than-air flying machines became common and reasonably reliable, some bright spark realised their commercial potential. They could be used to carry letters! Furthermore, the aviator (or his company) could be paid for carrying the letters. Many pioneer aviators throughout the world - but particularly in Europe - carried mail to help defray their costs. Some early flight covers are highly prized by collectors.

Australia's first true airmail stamp appeared in 1929 although postcards had been carried on Guillaux's 1914 flight from Melbourne to Sydney. Switzerland was an earlier adopter of using planes to carry mail. In 1913, the organisers of some Swiss private flights issued semi-official stamps with the revenue raised going towards Swiss military aviation. Other 1913 flights featured special postmarks - but not postage stamps - on cards carried on the flights.

On 30 April 1919 the Swiss Post Office issued its first officially-sanctioned airmail stamp, a 50c value (SG 303) based on SG 240 of the then current definitive series 'Helvetia with sword'. In 1919 a 30c value (SG 302) was issued, and was based on SG 234 of the same series. The stamps were for use on letters carried on specified short flight routes within Switzerland. Each value was overprinted in red with a winged propeller. This rather simple overprint was often forged in later years, because the genuine issues were scarce and therefore chased by collectors. Their scarcity is also due to the fact that these first two attempts at a regular airmail service were abandoned within 6 months and 2 months respectively, due to lack of public demand: the distances covered were too short to save time over ordinary delivery methods.

Plainly, flights needed to cover longer distances to become commercially justifiable as mail carriers. A successful long flight service commenced on 1 June 1922 and others soon followed. These mail services succeeded because they linked up with Swiss mail going beyond Switzerland's borders, to countries with which

Switzerland had strong trade connections. Noting these developments, the Swiss Post Office tried again and, between 1923 and 1938, issued several more airmail stamps. The designs variously showed:

- an early monoplane (SG 316/318);
- a pilot with goggles (SG 319 & 321);
- a winged letter (SG 320 & 322);
- an early bi-plane (SG 323 & 324);
- a winged figure of Icarus (the man who, in Greek mythology, flew too close to the sun) (SG 325/7); and
- a large bird in flight, carrying a small letter in its beak (SG 328).

All 13 values were printed on ordinary granite paper (ie, paper with small flecks like red and blue dust visible in the gum): all except SG 316, 319, 321 were also printed between 1933 and 1937 on gridded paper. The gum side of a gridded paper stamp looks as if a fine flywire mesh has been pressed firmly against the gum. The impression can remain visible on the back of the stamp even when the gum has been washed off.

In 1932 a 3 values set (SG 344/6) was issued on granite paper with gridded gum. That set marked the Geneva Disarmament Conference and showed a stylised 3-engined aircraft flying towards the viewer. In 1935/37 a set of 6 values (SG 358/363) comprising overprinted earlier airmail stamps was issued: the overprinted values variously raised or lowered the denominations on the original stamps. A seventh overprinted value appeared in April 1938 (SG 381). The final pre-WWII airmail stamp appeared on 22 May 1938: it was the 50c black and red issue (SG 324) overprinted PRO AERO in black and with a new value of 75c printed on the design.

Several other PRO AERO stamp issues have appeared since 1938. The proceeds of sale are used for the advancement of Swiss national, general aviation.

Switzerland continues to issue airmail stamps periodically and they are an affordable thematic, except perhaps for a genuinely used copy of the 1920 30c brown and green issue with red overprint. This stamp (SG 302) catalogues at about 1,100 pounds sterling for a used copy. Beware of forgeries. Sadly, the illustrated copy may not be genuine!

Examples of some designs mentioned in the text accompany this article. In order of scanning, they are SG Numbers 302, 318, 321, 323, 325, 322, 328, 346, 358, 359, 381 and 386 (Figure 1).

Don't forget Canberra
Stampshow 2014
Visit WWW.CANBERRASTAMPS.ORG

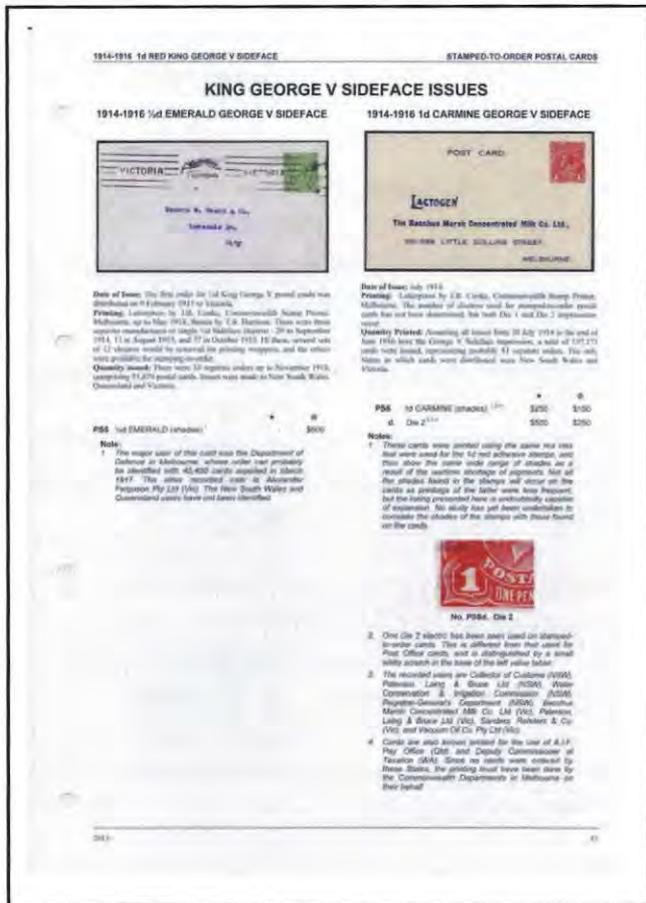


Figure 1: Examples of Swiss air stamps.

Book Reviews

Darryl Fuller

Philatelic literature continues to come out at a rapid pace, so I have taken this opportunity to review a few of my recent purchases.



The Australian Commonwealth Specialists' Catalogue: Postal Stationery, 1911-1966 including Australian Territories.

Editor Geoffrey Kellow

This is section 12 of the Commonwealth Specialists' Catalogue and what a magnificent work it is. Released at Australia 2013 this work has garnered much praise since its release. The initial print run of 100 was sold out in a few days at the exhibition and I believe the second print run must be close to selling out as well. I believe that this is one of the best produced and researched postal stationery catalogue in the world, and sets a high benchmark for other catalogues.

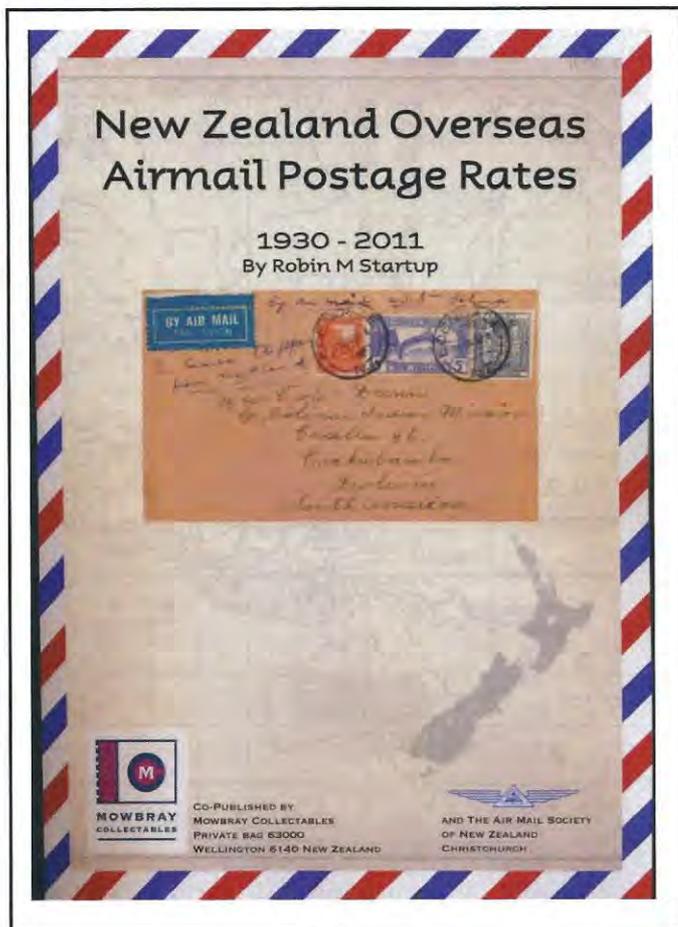
The catalogue itself comprises 401 pages plus another 18 for the index and introduction. It is a loose-leaf catalogue in a 4 ring binder with a tabbed divider between each of the 11 sections. While this may be everyone's favourite format, it works for the stationery catalogue. With each page printed on high quality surfaced stock paper of about 110gsm any bound book would be rather difficult to manage. I have illustrated a typical page from the catalogue, which shows the layout, the level of detail and how an item is magnified to show the key features. Of course all items are priced as well.

Geoff has taken many years to research the postal stationery (with help from a number of prominent collectors) and has attempted to illustrate every different item of stationery. This has not been possible because in some cases only one copy is known or items known to have been issued (often printed to private order stationery (PTPO)) but none have been seen to date. Certainly all the known lettercards are illustrated. The introduction gives background to Australian postal stationery and who printed it, together with illustrations of all the stamp indicia. The catalogue is then split by type – Postal Cards, Lettercards, envelopes, registered envelopes, wrappers, lettersheets, address parcel labels, Prisoner-of War Stationery, Aerogrammes, Australian Territories Stationery and Formular Stationery. Importantly all the PTPO stationery is catalogued. Printing numbers are also included for all items, where known. There is a high level of detail in the information provided with much archival research.

Personally, as a postal stationery collector and judge I cannot praise this catalogue too highly. It will surely make postal stationery from Australia that much more collectable and in demand. If you have any interest in postal stationery you need this catalogue. It certainly belongs in every major library and the Philatelic Society of Canberra has a copy, kindly donated by our well-known member Judy Kennett. As one dealer has pointed out, with the price of many stationery items in 3-4 figures, one good find and this catalogue will pay for itself.

The catalogue costs \$225, which may sound expensive, but once you see it you will understand why. It weighs a little over 2.7 kilograms so won't be cheap to post. It is

available from Brusden White, Suite 22, 89-97 Jones Street, Ultimo 2007. Contact them at info@brusden-white.com or try the website www.brusden-white.com



New Zealand Overseas Airmail Postage Rates: 1930 – 2011 by Robin Startup RDP, FRPSNZ, FRPSL

This book is largely the work of Robin Startup who never saw the fruits of his work in print. It was update by Alan Tuncliffe and takes in the considerable raft of postal changes that occurred in late 2010. It has been co-published by Mowbray Collectables and the Airmail Society of New Zealand. The work is perfect bound and 156 pages long with all the illustrations in colour. The illustrations are all excellent quality.

The book is set out in chronological order with each section having a consolidation of rates at the end. There are 12 sections representing important changes or events. These sections are:

- 1930 Airmail Fee as Surcharge
- 1934 Postage Inclusive of Airmail fee
- 1939 World War 2, Disruptions & Suspensions

- 1941 New Zealand Forces Overseas
- 1941 Valiant Years, Difficulties and Shortages
- 1944 Restoration of Postal services
- 1946 Post-War Air Service Recovery
- 1948 Airmail Rates set by World Zones
- 1954 Airmail Service Expansion
- 1967 Airmail Rates by Decimal Currency
- 1977 Airmail Rates by Metric Weight
- 1987 New Zealand Post Ltd

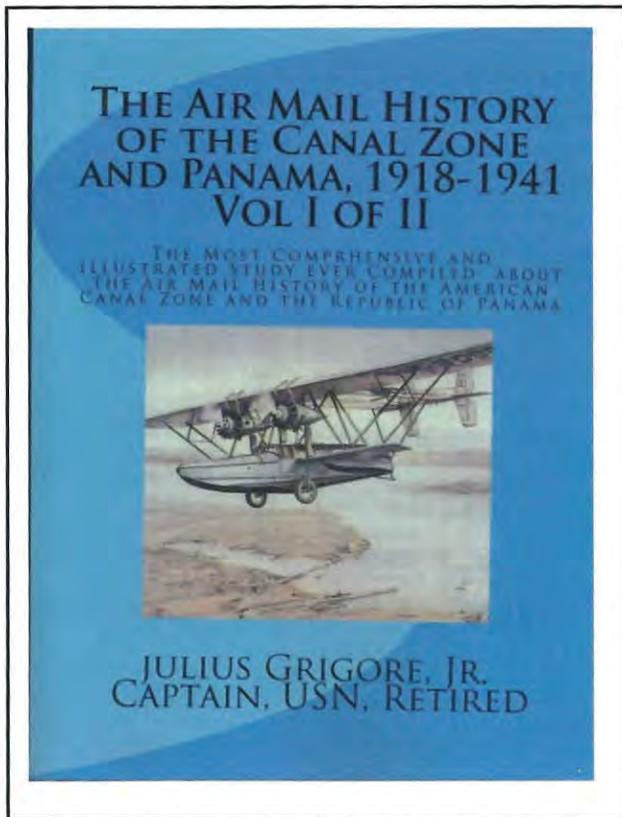
In addition there are 12 easy to read tables covering the rates, three appendices and a bibliography.

This is an excellent book and an important addition to both aerophilately and the postal history of New Zealand. It is important to remember that New Zealand was at the end of the longest airmail routes in the world and the last major western country to get airmail all the way to the rest of the world. I highly commend this book. It belongs in all major philatelic libraries and for any aerophilatelist or New Zealand postal historian.

I cannot remember the exact price of this book but it was between \$35 and \$40 at Australia 2013 and at the time of writing Mowbray's website is undergoing reconstruction. It is available from Mowbray Collectables, Private bag 63000, Wellington 6140 New Zealand or send an email to mowbray.stamps@xtra.co.nz

The Airmail History of the Canal Zone and Panama, 1918-1941 Volumes I and II. Julius Grigore Jr, Captain, USN, Retired

On the cover of these volumes it states "*The most comprehensive and illustrated study ever compiled about the airmail history of the American Canal Zone and the Republic of Panama.*" This may be correct but it does not necessarily make them great volumes. The two volumes have 483 and 492 pages respectively. I ran across these two volumes when I was looking for information about the development of the airmails in the Caribbean and Central and South America. I had never heard of them before and took a punt. The reason I had never heard of them is that they are actually printed by Amazon in the UK and don't appear to be sold through regular philatelic channels. I am reasonably sure that these two books are printed on demand. That is, I



put in an order and the books are printed and then posted to me. This is likely to occur more and more in the future.

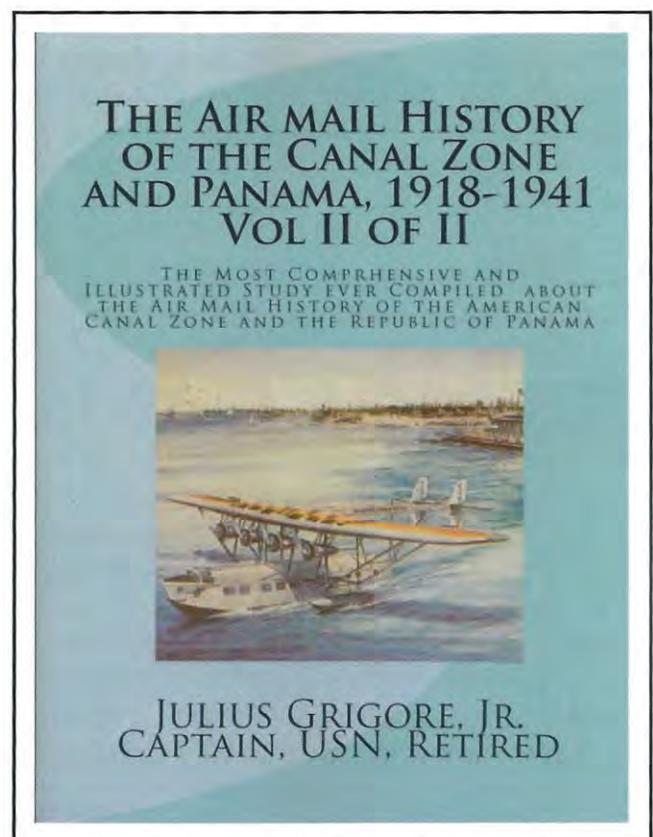
The books are good in that they have a lot of the background history for the development of the airmail in the Canal Zone and Panama. They are copiously illustrated, mostly in colour, although some illustrations are quite poor because they were obviously taken straight from the Web. It is definitely the historical background information that is of most interest in these books. The philatelic information is not high and while most first flight covers are illustrated, they just appear scattered throughout the text. You would have thought that in nearly 1,000 pages you could have managed summary tables of flights. There is also no rate information about airmails but this doesn't completely surprise me – it is probably available in other publications.

What I don't like about these two volumes is that they are printed in a large font with one and half spacing. Also the covers and stamps appear in a wide range of sizes with no idea of scale. Some covers are sensibly reduced to fit a page whilst on other pages there will be three covers all of differing sizes, although the three envelopes are all the same size in real life. What these volumes needed was an editor. It has numerous

typographical errors and anyone who spells postal stationery as stationary is always going to be in my bad books. After all a stationary plane can't fly!

These two volumes are in a way vanity publishing. I understand the author's enthusiasm for the subject but they show what is wrong with this type of publishing. Any author should have an editor go through his manuscript (a fellow philatelist will do) and make corrections and suggestions. With a smaller font size and spacing, together with better proportioned images I believe that this subject could have been published in one volume.

I find it hard to recommend these volumes for general philatelic libraries, particularly at the price (over \$100 each) even though the actual story is interesting. They are not value for money and only someone with a specific interest in this airmail history would need them. On-demand publishing may be the way of the future but there will always be the need for an editor and the sooner philatelic authors realise this the better. If you are interested in purchasing the books they are available from Amazon in the UK.



MACHINATIONS

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A.O.P. (All Over Phosphor)

Daniel Tangri

Collecting Machins is a famously complex task. There are many things to get your head around, from different types of paper and gum to phosphor screens and phosphor types. There are several catalogues and at least one handbook that are intended to help novices, but these always seem to fall silent just when you want them to say more. Knowledge takes time to be acquired, and there are no short cuts, but things do improve with experience when you have looked at thousands of different stamps. One fellow collector told me that it took him ages when he first started to tell the difference between OCP and FCP. For my part, it was ages before I could see a phosphor screen, but over time you eventually work out the right angle to hold the magnifying glass – and the right distance from your eye and the stamp to hold it! Some things sound easy when you read about them, such as the famous PCP2 ‘photo negative effect’. I must have looked at about 40 copies of the 12½p multi value coil and failed to see anything that looked all that impressive. Indeed, the photo negative effect has been dismissed as a way of telling PCP2 for precisely this reason. However, one day I held a copy of this coil and the head stood out like a beacon in comparison to all my other copies. Maybe you just need, one day, to see what the people who wrote the catalogue descriptions saw, to get on the same wavelength.

Another thing that has caused me some confusion over the past few years is ‘all-over phosphor’, or

AOP. The Connoisseur and MCC catalogues list certain stamps with AOP wash or streaks, but do not tell you what they actually mean by those phrases. The best definition can be found in the Stanley Gibbons Great Britain specialised catalogue, Volume 4 Part 1, where we read:

Stamps are frequently reported with “all-over” phosphor but most of these are due to the inefficiency of the phosphor doctor blade, allowing the phosphor ink to creep under and extend over the stamp. The degree of phosphor wash is thus variable. In this catalogue, only the more marked examples are listed and other irregularities of the phosphor doctor blade, such as stamps with “extra bands”, may be recorded in a footnote.

We list the 9p. violet from Cylinder 16, the 10½p. yellow and the 50p. with “all-over” phosphor as these all have a thick coating of phosphor with which the phosphor doctor blade was unable to cope. On the 6½p. two bands and centre band there was a weak viscosity of the phosphor ink which extended under the doctor blade to give a thin overall coating and these are recorded in footnotes.

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Gibbons then rather confuses matters, because it lists three stamps – the 1p, 2p and 10p, printed on Pre-printed Phosphor Paper (PPP), as ‘all-over phosphor’. In this case, the phosphor coating on the stamps was intended by the printers, so using the same AOP term as is used to describe doctor blade flaws seems perverse. Other catalogues prefer to refer to these three stamps as PPP, rather than AOP. One suspects that Gibbons continues to use AOP to refer to these stamps because it made a decision to do so many years ago, and fears collector backlash if it changes the nomenclature.

Based on my reading of the catalogues, at first I imagined that an AOP stamp must have a thick coating of phosphor – the so-called ‘phosphor wash’ – that obliterates the band or bands that might normally be expected on the stamp. This should show up under the ultraviolet lamp. When catalogues such as the Connoisseur refer to AOP streaks, I imagined that this could refer to the phosphor wash being broken, and comprising streaks across the surface of the stamp. I was not far out, but my imagination did not tell the whole story, and so it may be useful to recount my experience.

Firstly, it is important to know why AOP occurs. On photogravure printings the flexible steel doctor blade wipes excessive ink from the surface of the cylinder before printing. When an AOP wash occurs across the surface of the stamp, this is usually because the doctor blade may be incorrectly set, allowing the phosphor to creep over more of the stamp than is intended. Streaks can occur when there are nicks in the blade, allowing phosphor under those portions of the blade. The phosphor ink can be difficult to see with the naked eye, explaining why these varieties may be passed by the printers.

AOP Machins have occurred since pre-decimal days (there is a very nice variety on the 1/9 value) and still turn up, albeit rarely, today, with AOP wash varieties being found on some of the Byfleet printings of the 10p value. In this essay I will concentrate on the early decimal AOP Machins.

Connoisseur and MCC list a number of early decimal Machins with AOP varieties. On FCP/PVA we have the ½p from the Rushstamps

pane in the 1971 25p stitched ‘Royal Mail Van’ booklet, and a 10p orange-brown and yellow stamp from sheets (CC50AOP and CC89AOP in Connoisseur; the MCC catalogue lists three different stamps, because the ½p stamp from the booklet pane comes with both upright and inverted direction of printing). There are then quite a few stamps on FCP/DEX: the ½p and 3p magenta from the 50p Paxton’s Tower booklet (DP51/A), the 1p and 8p from the G5 multi value coil, the 3p blue, 5p, 6½p, 7p, 8p, 9p, 10p brown-orange, 10½p yellow, 12p, 12½p, 13p, 14p and 50p from sheets, the 11½p from DP46A (the right margin Spitfire and Lancaster folded booklet), the 12½p from the ‘America’ pane of the Royal Mint prestige booklet, the 15½p from the Stanley Gibbons prestige booklet, the 13p from the ‘Keep in Touch’ booklet, the 14p from a Type 3 Window booklet, the 17p from the £1 Jack and Jill Mills booklet and the 19p from the £1 Nicholas Nickleby booklet. Some of these are quite cheap – most of the 12½p stamps, for example, along with the 9p, 10½p, 13p, 14p and 50p stamps will not break many bank accounts. Others are fearsomely expensive – the bi-colour 10p is catalogued at £325, the 3p blue from cylinder 30 at £500, the 6½p from cylinder 5 at £400 and the 7p from cylinder 8 at £700.

The first trap for the unwary is that a stamp described as having an AOP wash may not in fact have phosphor covering the entire surface of the stamp. The 10p bicolour stamp, for example, is very rare indeed, with fewer than a dozen examples known of this stamp with the wash covering the whole surface. However, the variety was first reported on a cylinder block with the left-hand stamps having a wash over the whole surface and the right hand stamps having a wash at left, leaving about 75% of the surface covered by phosphor. Although only one stamp is listed, most dealers will offer the stamp with 75% phosphor at a substantial discount compared to the stamp with full phosphor.

There are similar cases where the doctor blade has produced thick phosphor bands on a stamp rather than an overall wash. In fact, the catalogues distinguish the 9p stamp with additional bands (from the June 1977 booklet) and the 6½p stamp with three bands from the other AOP varieties. They do not, however, distinguish similar varieties on other values. For

example, the 12½p stamp can be found with extra bands, solid AOP at left or solid AOP at right, all from sheets and likely to be doctor blade flaws rather than incorrect setting of the phosphor cylinder (such as produced some 'broad band' varieties).

The thing to bear in mind is that there can be rather a blurred line between a 'thick wash' and 'AOP streaks', and the AOP effect need not be constant on the same value or even the same stamps in a pane or sheet. A wash can cover the whole stamp or a large part of the stamp and still be referred to as a 'wash'. A 'wash' seems to become 'streaks' when the majority of the stamp is not covered by phosphor, but bands or lines may be found on the surface of the stamp that are in addition to, or different from, the phosphor bands that normally occur on the particular stamp being considered. Knowing this can help in identifying individual stamps if one doesn't have the assistance of a cylinder block or a booklet pane. Otherwise, there is a risk of being led astray. For example, the 9p stamp with additional bands, referred to above, could easily be confused with another 9p variety, from the Derby Mechanised Letter Office booklet. This has thin AOP streaks on all stamps, whereas the June 1977 booklet has thin and thick bands on the left-hand column of stamps only.

The second trap for the unwary is that the AOP wash may occur in almost any direction. Streaks can form horizontal or diagonal lines across the surface of a stamp. One of the most spectacular such varieties I have seen is on the rare G5 coil. On a copy I have the AOP wash forms a broad band that runs diagonally from the top right of the 8p stamp, sloping downwards across the labels and ending in a thin band in the bottom right corner of the 1p stamp. This was not the only form this wash could take on this coil; I also have a copy of the 1p with thin vertical bands to the left of the centre band.

A third thing to note is that the wash may be quite thick or thin and may or may not obliterate the standard phosphor band or bands. For example, I have two examples of the 3p magenta from the 50p Paxton's Tower booklet with AOP. One has two bands and a thin, quite pale wash over the entire surface of the stamp. The other has about a quarter of the right band in the bottom right

corner, and a thin wash over the left half and the right side, leaving a triangular-shaped gap in the middle.

A fourth trap for the unwary is caused by the ways in which different catalogues list the same or similar stamps. Connoisseur lists two 9p stamps with AOP, from cylinder 12 (CC174AOP) and cylinder 27 (178AOP). Gibbons lists only the 9p with AOP from cylinder 16 (SG U175e) and notes that stamps with additional phosphor lines came from cylinder 12. MCC lists one stamp (HFD9Ba) but notes that it comes from cylinders 12, 16 and 27. MCC is the most correct; AOP washes can be found on stamps from all three cylinders. However, none of the three catalogues really captures the differences between the three stamps. I have three AOP 9p blocks, from each of cylinders 12, 16 and 27 (Figures 1-3). The only block with a thick wash covering the whole surface of all the stamps in the block is cylinder 12 (*contra* Gibbons, which tells us to expect additional lines). My cylinder 16 block has the AOP effect on the stamps in the left hand column only. There is a 'normal' right band and then a gap of about a millimetre to a thick band that extends to the left across the rest of the surface of the stamp and into the selvedge. Finally, my cylinder 27 block shows a mix of thick and thin bands on the stamps. All three are clearly different, so referring to all three as a single AOP variety, as the MCC catalogue does, is misleading; but it is surely also misleading to omit one of the more spectacular 9p varieties, as both Gibbons and Connoisseur do.

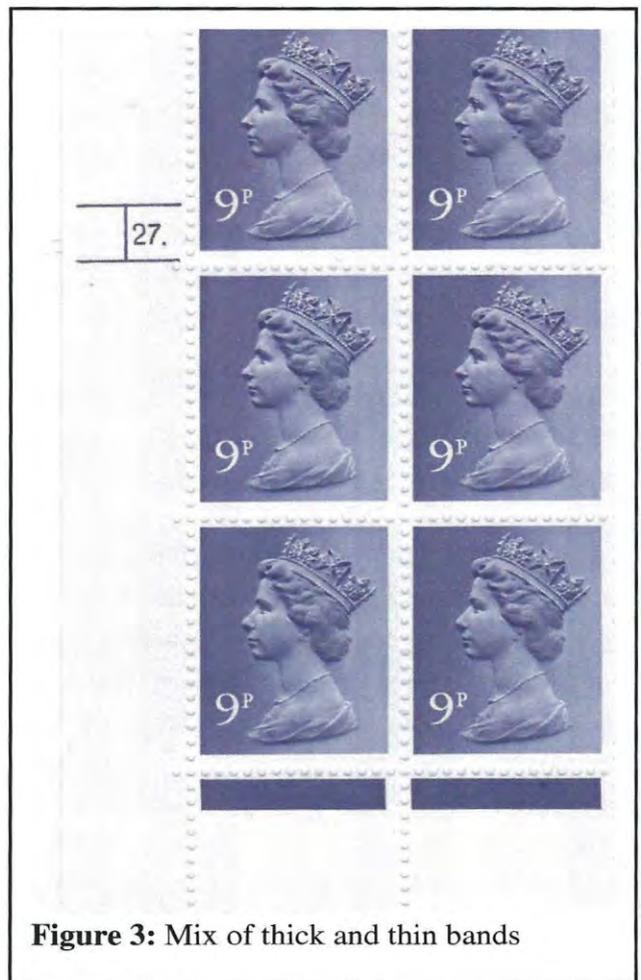
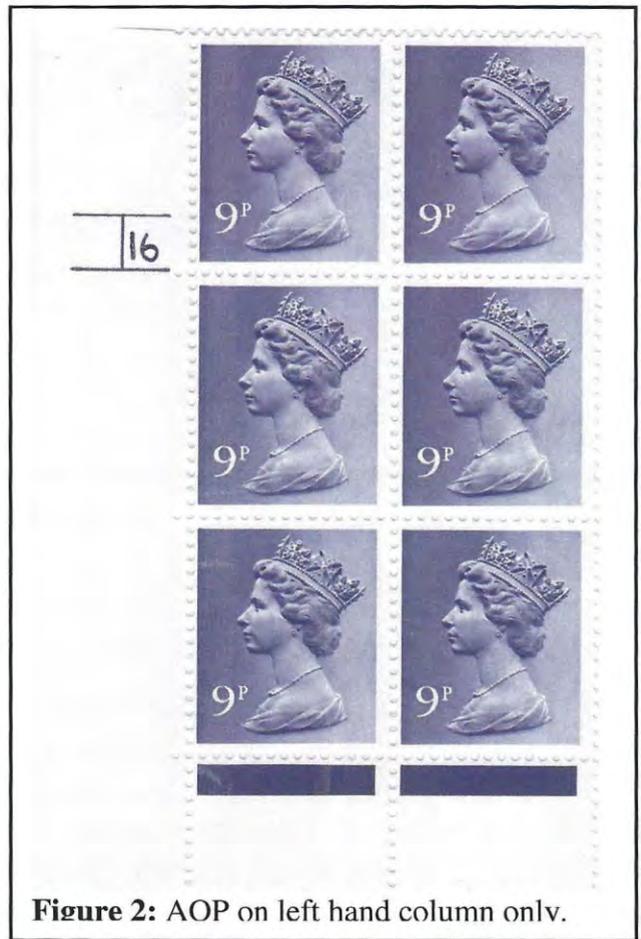
A final trap for the unwary is that there are a number of AOP varieties that are simply not listed. Two in particular to watch out for occur on the 6½p and the 7p. I have an example of the 6½p from cylinder 9 with an 11mm right band, and an example of the 7p from cylinder 21 with a 6mm band. These can be distinguished from the much more expensive 6½p from cylinder 5 and 7p from cylinder 8 by the fact that my two stamps have head B2, rather than B1; but a novice might easily assume that they have a very rare stamp indeed, rather than a much cheaper variety.

There are other examples. MCC and Connoisseur list the 13p with AOP coming from the £1.30 'Keep in Touch' booklet (DP68D/E). The AOP effect can also be found, however, on 13p stamps

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from at least two other £1.30 booklets; the 'Ideas for your Garden' booklet, where stamps have thin, diagonal streaks; and the 'Teddy bears' booklet, where the effect varies across the pane – column 1 has a fairly heavy AOP wash, column 2 a large part AOP wash, column 3 a few thin streaks at left, column 4 thin streaks over the right hand half of the stamps, and column 5 thin streaks over the whole of the stamps and a thin wash on the right hand half. The catalogue listings could lead people to ignore these booklets, which arguably give AOP effects that are more spectacular than the one that is listed.

I also have a copy of the se-tenant pane SG USB7, with a thick phosphor wash covering the entire surface of the 1½p and 2p stamps. I have failed to find any mention of this variety anywhere. However, by now you should begin to have the impression that there is a lot more out there than is revealed by the catalogues.



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Yachts on the Derwent

Graeme Broxam

In February 2013 Hobart hosted its biennial Australian Wooden Boat Festival, with attracted hundreds of boats, large and small, and tens of thousands of visitors to Tasmania's capital. It was a timely occasion to launch a booklet *Yachts on the Derwent in Old Picture Postcards*, using for the most part the collection of 100-odd real photographic postcards that I have put together over the past thirty-odd years. The booklet (available from the Society's Picture Postcard Group for \$20) lists both postcards depicting the yachts of Southern Tasmania and the photographers and publishers responsible for the cards, and this article summarises both aspects as an introduction for a more general readership.

Tasmanian yachts were a prolific special-interest subject for real photographic cards produced for the most part in the decade leading up to the outbreak of the First World War. The innovations that made such cards a practicable proposition were the invention of the dry-plate film and the shutter-equipped camera that allowed photographers to capture multiple images of subjects on the move. With the popularity of picture postcards, and post-card photographic stock, a substantial proportion of Tasmania's yachting fleet was "snapped" during the early 1900s and became the subject of picture postcards that were no doubt produced with the hope of selling them to the owners and crew of the boats and their friends. Consequently the

larger, better-known or more successful boats of the era have generally survived on such cards, while more obscure boats frequently have not, or are now unidentifiable unless properly captioned. Tasmanian yachting cards are not all that common, and my own collection of somewhat over a hundred cards has taken over thirty years of consistent effort to put together. Outside of a couple of other private collections like my own, the largest holdings of southern Tasmanian yachting cards are held by the State Library of Tasmania, Tasmanian Museum and Art Gallery, and the Maritime Museum of Tasmania.

Almost all of the cards illustrated were produced between about 1906 and 1912, although some of the photographs used to produce those cards (e.g. that of *Imp*) were in fact taken earlier, but were of subjects of sufficient popularity to be reproduced with an expectation of making a sale several years later. Although produced as postcards, a relatively small proportion appear to have been postally used, and very few of them were posted to interstate or overseas addressees. Yachting postcards were always a far more intimate collectable than mass-produced picture cards of scenic attractions.

Most postcard producers "signed" their cards with the details of their studios. Unfortunately many cards were not signed, and some, of lesser photographic quality, may well have been "rejects" that were not destroyed and

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after many years in storage came onto the market when their value as a historic record was more appreciated. The following is a list of known or suspected producers of Hobart yachting real photographic post cards:

Baily, Henry Hall (1848-1896) was a professional photographer with a studio at 88 Liverpool Street, Hobart. Following his death his studio was taken over by Stephen Spurling to become Spurling's Portrait Rooms, but it appears to have been run by Baily's son **Henry Hobart Baily** (1868-1921). The few identifiable Baily yachting postcards are generally produced on a non-light-fast glazed stock.

Beattie, John Watt (1859-1930) is Tasmania's best known professional photographer. Born in Scotland, he came to Tasmania in 1878 to advise his father on the suitability of the colony for emigration of the rest of his family and, despite negative views of its prospects, two years they all immigrated to take up land near New Norfolk. J. W. Beattie was an avid bushwalker and photographer, and the latter hobby he developed into a profession after joining Hobart photographic studio Anson Brothers. He ultimately took over the business, which continued long after his death to finally close down in the 1980s. Much of the studio's photographic collection is now in the hands of various Tasmanian public institutions. Although one of Tasmania's main publishers of commercially printed cards, Beattie also published many real photographic postcards including those of yachts in the early 1900s, some using older images.

Breaden, Joseph Christopher (c1878-1947) was a son of John Alexander Breaden of Hagley and exhibited photography at Launceston as early as 1899. He was living in Hobart by 1908 although does not seem to have become active as a photographer there until becoming president of the Tasmanian Amateur Photographic Society about 1922 and later of the Southern Tasmanian Photographic Society. He specialised in landscape photography and was also a member of the Royal Society and the Fauna Board. He is

listed here more as a potential rather than confirmed producer of yachting cards in the early 1900s: he produced many postcards of waterfront views in the 1920s and 1930s.

Chandler, James (1877-1945) was a son of William and Mary Chandler and nephew of Battery Point boat-builder Jacob Baily Chandler. An amateur and later semi-professional photographer, very active in the 1920s and 1930s, he specialised in waterfront photography but unfortunately signed few of his cards. He is generally believed to have been responsible for many high-quality images of Tasmanian river steamers from the classic "picture postcard era" but it is uncertain as to what extent he covered yachting in the same period. Based on illustrated newspaper acknowledgements he was almost certainly responsible for most of the postcards of One Design Class yachts reproduced in this booklet. Like H. H. Bailey, many of his cards were produced on glazed stock that has tended to fade over time.

Gruncell, Charles (c1852-1930) was headmaster of the Harrington School from the mid-1870s until it closed in 1913. An active sportsman, he was also a keen amateur photographer of mostly landscapes and seascapes, some of which he marketed under the trade-name "Sirius." He was one of the two most prolific producers of yachting postcards in the "classic" era of the picture postcard (the other being N. H. Propsting), and his images are generally of very high quality.

Harvey, Robert Charles (1884-1949) was an amateur photographer who produced a relatively modest quantity of commercial cards of mostly local views: the dates in which he was active are uncertain, but he produced some yachting cards around 1910.

Little, W. J., a prolific Hobart publisher of early real photographic postcards, was probably **Wellington John Little** (1881-1951). He may have been associated with McVilly & Little, co-founded in 1901 by his older brother **Henry Edward Little** (1872-1944), which produced

commercially printed postcards in the early 1900s as an adjunct to their general retail business in Liverpool Street, which operated until 1937.

Propsting, Nathaniel Henry (1849-1922), published postcards under the title of the “N.H.P. Series.” A printer, stationer and bookbinder, he was also involved in the mining industry, being chairman of directors of the Renison Bell Prospecting and Mining Company for many years. It is unclear if he was a photographer in his own right, or was producing cards based on work of other photographers: one of these was probably his son **Alfred George Henry Propsting** (b1872), acknowledged as a postcard photographer in the *Mercury* of 17 January 1908. The “N.H.P. series” was one of two of the most prolific producers of yachting postcards (the other being Charles Gruncell)

Williamson, William (1861-1926), youngest son of Samuel and Charlotte Williamson, was apprenticed to H. H. Bailey, *q.v.* and later worked for J. Bishop-Osborne before opening his own professional studio in Hobart. He specialised in animal and marine photography, mostly mounted images, and contributed regularly to such periodicals as the *Tasmanian Mail*. Few of his postcards were, however acknowledged although he may have been responsible for many unacknowledged yachting cards. The image of *Clutha* in this article is very similar (taken within a few seconds) to one of that vessel acknowledged to him taken at the opening of the yachting season that appears in the *Tasmanian Mail* of 5 November 1903.

Real photographic postcards are not just a record of the past, but have proved extraordinarily useful in vintage yacht restoration projects.



The *Imp*, R/P Publisher C. Gruncell “Sirius”

The 21ft. Class *Imp* was built at Hobart as *Clairretta* in 1885 and renamed after being sold to E. H. Webster the following year. *Imp* then became one of the most successful yachts in her class and her owner arguably the city’s most influential yachtsmen in a career spanning over half a century. This postcard produced in the period 1906-12 was produced well after the yacht left Hobart for Strahan in 1898 – proof that the date when a card is produced is NOT proof of the date of when the photograph was taken. Now some 115 years later this card is one of the many images being used in the lead-up to the restoration of this, one of Australia’s oldest yachts.



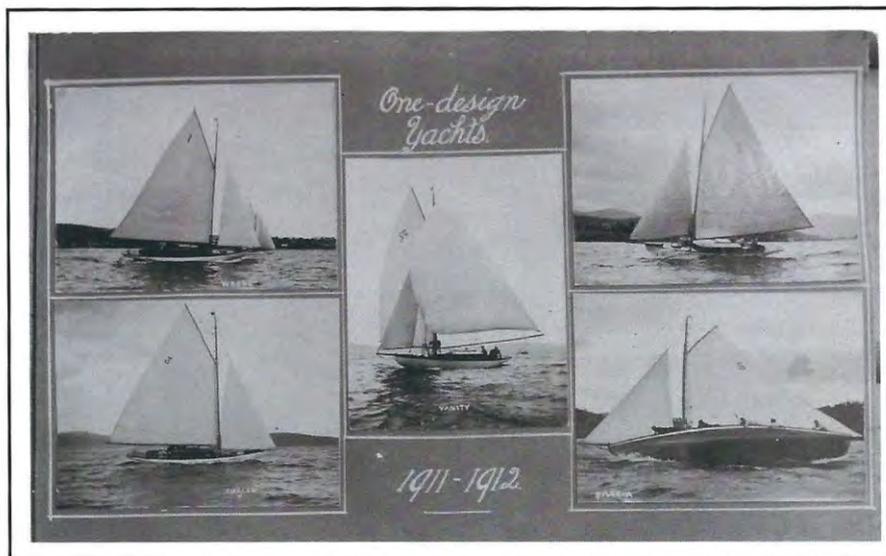
**Untitled (Steam Launch *Egeria*)
R/P Photographer Unknown, WOB 1911**

The main subject of this postcard is the Marine Board of Hobart's general-purpose launch *Egeria* built as a steam yacht at Deveonport in 1891. She survived as the motor launch *Zuider Zee* until broken up at Cronulla in about 1987. More fortunate is the white yacht at the upper left – my 28ft. sloop *Clara* built in 1892. This postcard is the best known image of the vessel under full sail more or less broadside-on, and we used it to calculate the spar dimensions for her restoration.



Untitled R/P Card, anonymous (Beattie)

This image acknowledged to J. W. Beattie was published in the *Weekly Courier* newspaper of 7 November 1903: it shows the steam launch *Preana* and four yachts of which *Viking*, *Maysie* and *Fairlie III* are identified in the newspaper article (the yacht between *Viking* and *Maysie* was not named). Of these vessels, *Preana* (recently restored with the benefit of many photographs), *Viking* and *Fairlie III* are still afloat in 2013, which says something for the quality of Tasmanian construction of the era.



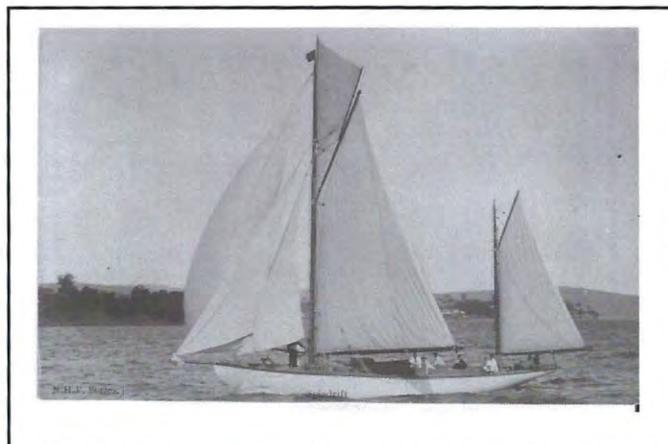
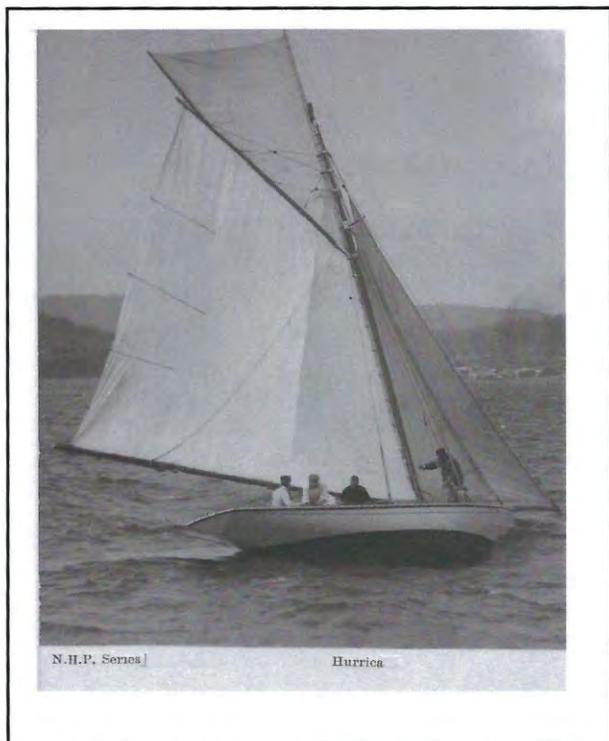
**One Design Yachts 1911-1912. R/P of photomontage. Publisher not stated (? James Chandler)
Pandora. R/P Publisher not stated (? James Chandler)**

The first card was produced by photo-reduction of a card itself made up from five individual postcards of the One Design class yachts. E. H. Webster (formerly owner of *Imp* on the previous page) spent many years trying to establish a single design class for competitive racing. In 1910 he had #1 *Spindrift* (later *Weene*) built as the first of the class, and other local yachtsmen followed her with #2 *Pandora*, #3 *Curlew*, #4 *Vanity* and #5 *Pilgrim*: #6 *Canobie* was not launched until late in 1912 and did not exist when this card was produced a year earlier. All six of these century-old yachts are still in existence, though many have been extensively altered, and only *Pandora* and the recently restored *Vanity* remain in *Tasmania*.



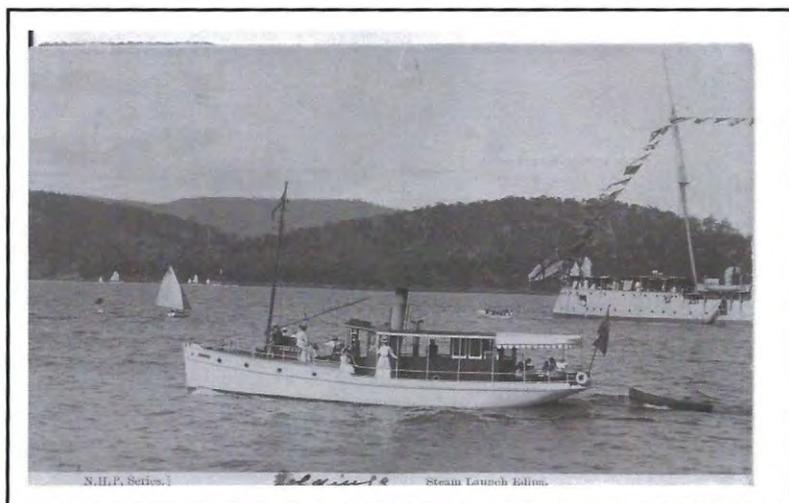
Untitled R/P, Anonymous Publisher (Yacht *Clutha*, probably Williamson)

Probably rejected stock (the empty space at the bottom proved handy for a later collector's notes) the image was taken within a few seconds of one published in the *Tasmanian Mail* of 5 November 1903. Built in 1899 with the sole intention of being the fastest yacht in Tasmania's crack 21-foot waterline class, the Scottish-designed cutter *Clutha* was of little use when interest in the class died, and ended her days as a scallop-splitting punt Constitution Dock, with the bow and stern that had made her 42ft. overall cut off.



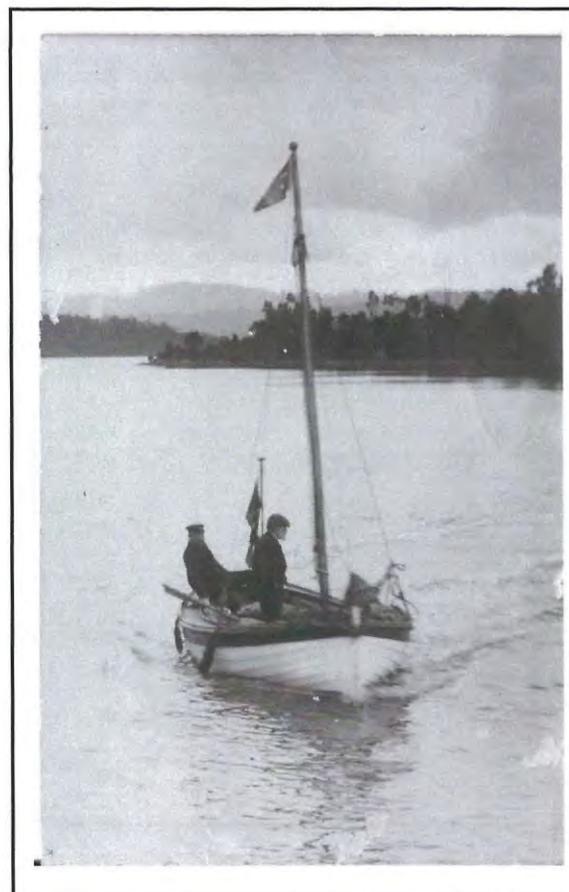
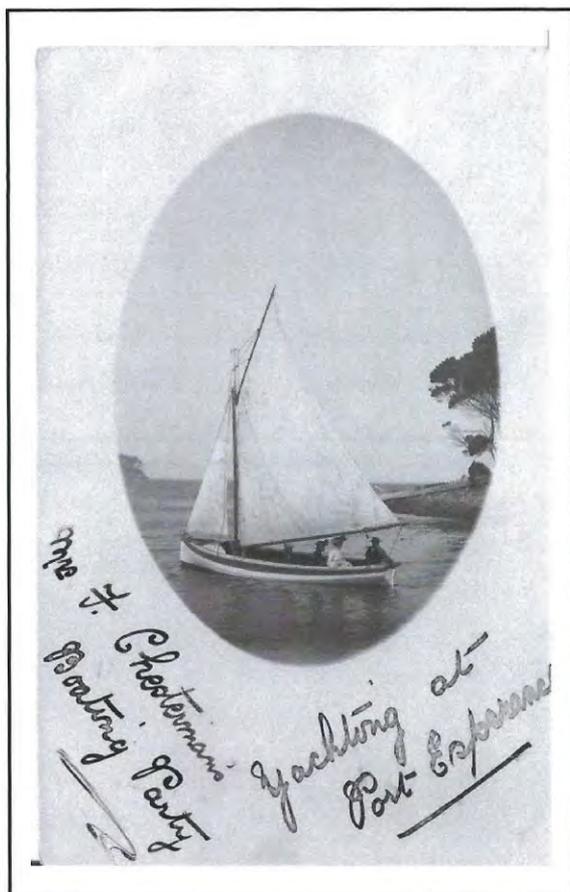
Hurrica (I), Spindrift & Alcides.

The movie *The Great Gadsby* features the yacht *Hurrica V* built at Sydney for Victorian grazier William Oliver in 1924. His first three *Hurricas* all had Tasmanian connections, *Hurrica I* being swapped in 1908 (when this card was produced) as part payment for E. H. Webster's yawl *Spindrift* that became *Hurrica II* (later *Stormy Petrel*), and in turn replaced in 1913 by the Hobart-built yawl *Alcides*, later *Hurrica III*.



Steam Launch *Edina* (R/P, NHP Series)

Steam yachts were not all that common in Hobart, despite the fact that they were much more comfortable for the ladies as on this card that was postally used in 1907. The 53ft. *Edina* was built at Sandy Bay in 1906 to replace an earlier Sydney-built *Edina* wrecked on Maria Island while on a cruise to the East Coast in 1905.



Two anonymous cards with a Canberra connection, having been sold as part of the estate of one of the Chesterman family in a PSC Picture Postcard Group auction in the late 1990s. The boat is the 21ft. *Zoe* owned by the Sawers brothers of Port Esperance, both as a yacht (postally used 7 September 1905) and a little later refitted as a motor launch. Built before 1874, *Zoe* was still in operation in 1946.

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