

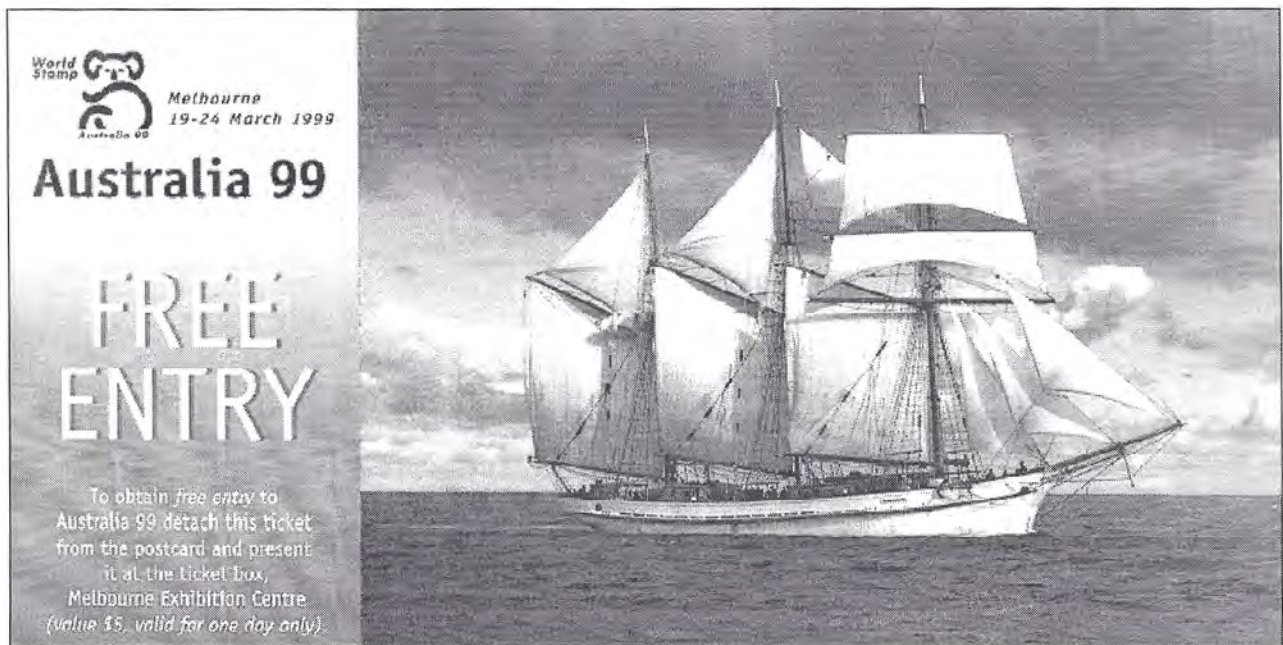
POSTAL STATIONERY


COLLECTOR

Journal of the Postal Stationery Society of Australia

Volume 5 No 1: Issue No 17

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World Stamp

Melbourne
19-24 March 1999

Australia 99

FREE ENTRY

To obtain free entry to Australia 99 detach this ticket from the postcard and present it at the Ticket Box, Melbourne Exhibition Centre (value \$5, valid for one day only).

THE POSTAL STATIONERY SOCIETY OF AUSTRALIA

The Postal Stationery Society of Australia has been established to encourage the collecting of postal stationery in Australia and to provide a forum for postal stationery collectors to maintain contact with other stationery collectors and to learn more about their hobby.

The Society is not based in any particular city or state and plans to hold meetings at national and state level exhibitions. Subscription rate for 1999 has been set at \$25 (Australia) and \$40 (Overseas excluding New Zealand which is \$30). For further information please contact the Convenor, Secretary or your State Coordinator. Membership enquiries should be addressed to the Secretary.

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Postal Stationery Collector

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Contributions to the Postal Stationery Collector should be sent to Ian McMahon, PO Box 783 Civic Square ACT 2608. Articles on any postal stationery topic are welcomed and, if possible should also be submitted on 3.5 inch MSDOS disks in any word processing format (Word for Windows preferred). Illustrations should be good quality photocopies. Book reviews, news items, information on new issues and members classifieds are also welcome. Letters to the Editor and comments on articles published are encouraged.

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FROM THE EDITOR

AUSTRALIA 99

As predicted in the last issue of *PSC*, Australia 99 proved a feast for the postal stationery collectors who attended with some 65 world class exhibits covering a wide range of countries, an FIP seminar on stationery and overseas stationery dealers. Many overseas stationery collectors were present including international stationery judges such as Alan Huggins, Hans Meissner and Ajeet Singhee as well as many of PSSA's overseas members including Steve Schumann and Carl Stieg from the USA, David Chiong from the Philippines and Owen White from Canada.

Reports on awards received by PSSA members, on the exhibits, the FIP seminar and on the PSSA meeting are contained in this issue.

Australia 99 Awards

The PSSA prize at Australia 99 went to Robert Samuel for his exhibit of *New Zealand Embossed Stationery 1900-1953* which won a gold medal in addition to the special prize.



PSSA Prize

The results for postal stationery exhibits of other members of PSSA were:

Mark Diserio	<i>The Pre-Decimal Postal Wrappers of Australia</i>	Vermeil + Felicitations
Michael Blinman	<i>New South Wales</i>	Vermeil
Ian McMahon	<i>Canada</i>	Large Silver
Darryl Fuller	<i>Leeward Islands</i>	Gold & SP
John Trowbridge	<i>Zanzibar</i>	Large Silver
Margaret Horton	<i>Commonwealth of Australia Envelopes</i>	Large Vermeil
Steve Schumann	<i>New Zealand 1876-1936</i>	Large Vermeil
Carl Stieg	<i>Victoria</i>	Gold & SP
Barry Scott	<i>Australia Pre-Printed Envelopes 1913-38</i>	Large Silver
David Chiong	<i>El Salvador 1882-99</i>	Gold
David Chiong	<i>Egypt</i>	Large Vermeil & SP



David Chiong receiving his Gold Medal



Carl Stieg receiving his Gold Medal

Australia 99 Exhibits

The Postal Stationery class at Australia 99 comprised some 65 exhibits and must surely represent the largest display of stationery ever seen in Australia. The exhibits were of a high standard with the Class receiving 11 Gold, 19 Large Vermeil and 19 Vermeil medals. In addition, the Class received 8 special prizes, one entry was nominated for the 'Australia Prix' (Dimnik's exhibit on the Four Zones of the Occupation of Germany 1945-49) and one exhibit (PSSA member Mark Diserio's exhibit of Australian Wrappers) received Felicitations.

The Postal Stationery Court of Honour featured Alan Huggins' exhibit *Origin, Development and Usage of British Postal Stationery in Great Britain the Period 1840-1860* which included pre-1840 essays for stationery, the Parliamentary envelopes of 1840 and Mulready envelopes and lettersheets.

The Commonwealth of Australia was well represented with displays of envelopes from PSSA members Barry Scott and Margaret Horton and wrappers from Mark Diserio. Each Australian state was represented except for Western Australia where two major collections are currently up for auction (see *Literature*). New South Wales was represented by M Blinman, Queensland by A Butler from the UK, South Australia by Nelson Eustis, Tasmania by W Tinsley (USA) and Victoria by Carl Stieg (USA).



Carl Stieg at the first frame of his exhibit of Victorian Postal Stationery

Blinman's exhibit of New South Wales included issues from the embossed lettersheets of 1838 through to the later issues of envelopes, postcards and wrappers, produced until the early years of the Federation era. Butler's Queensland exhibit included many interesting items including preliminary essays of unissued reply cards in an unusual format with both the message and reply stamp impressions on the same face of the postcard. One of these essays used two impressions of the 1d 1879 sideface stamp and the other two ½d stamps of an unissued design. The exhibit also contained an essay of a pictorial postcard using a 1½ d stamp similar to that used for the 1889-1891 postcards and another using a 1d stamp of the same design as the ½d adhesive stamp of 1899 as well as essays

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of the 1891 1½d cards in a range of colours. In addition the display included an uncut 3 x 6 sheet of the 1898 issue of pictorial postcards, showing that there were only 17 views in the sheet with the view of Parliament House was repeated in the sheet.

Eustis's South Australian stationery displayed mint, used and specimens as well as die proofs, plate proofs and essays from Waterlow, De La Rue and the South Australian Government Printer. Tinsley exhibited unique essays and proofs, many earliest usages, and PTPO material with proper postal uses of Tasmania while Stieg displayed Victorian Postal Stationery issued by the Post Office to the public with official, semi-official and printed-to-private order being excluded.

New Zealand was represented by two exhibits from PSSA members Robert Samuel (Gold) and Steve Schumann (Large Vermeil). Robert Samuel's exhibit was of the embossed Stationery 1900-1953 and drew heavily on his own personal research, especially of the King George V envelopes. Steve Schumann showed New Zealand Stationery 1876-1936.

The exhibits included a number of fine South American exhibits with proofs and essays as well as good used material and usages. Included in these were Miss Evita's *Argentina, Postal Stationery Issues, 1876-1903* (which won a gold medal and special prize) and PSSA member David Chiong's exhibit of El Salvador which also won a gold medal and special prize. In addition there were strong exhibits of Chile (Palmer and Towle, both large vermeil), Bolivia (Goldschmidt, vermeil) and Brazil (Meiffert, vermeil).

Noted by its absence was any exhibit of USA material, despite the USA being one of the world's most collected countries. There were, however, exhibits of Canada and the Danish West Indies (*Gute*, vermeil).

Europe was well represented with gold medal exhibits of Denmark (Hansen), Germany (Dimnik), Russia (Ryss) and Spain (Baschwitz Gomez). Dimnik's exhibit was one of two exhibits which dealt with allied occupation issues of Germany including the use of German post cards showing the stamp depicting Hitler defaced or cut off the postcard. Ryss' exhibit was an unusual exhibit of the charitable letters of Russia with announcements of the Society of St Eugene.

Other countries represented included Finland (Rahiala and Aro, large vermeil and vermeil respectively), France (the Sage type, Candoni, vermeil), Heligoland (a reference collection including rare items of special interest, Mensendiek, vermeil), Baden (Goldschagg, large vermeil), Greece (Zafirakopoulos, vermeil), Hungary (Somogyi), Iceland (von Strokirch, large vermeil), Liechtenstein (Mueller), Norway (Jensen, large vermeil), Portugal (three exhibits, two of which received large vermeil), Spain (two exhibits which received large vermeil) and Switzerland (Stone, vermeil).

Africa was represented only by David Chiong's exhibit of Egypt, however, Asian countries were well represented including exhibits of Indonesia and the Dutch West Indies (Nelwan and Kurnadi), Japanese and Korean postal cards (Nishimura and Jeong Jong, both large vermeil) and a number of exhibits of Chinese material (including Liu and Wong, both vermeil).

British Commonwealth material included two gold medal exhibits of Leeward Islands (Fuller) and Trinidad and Tobago (Ramkisson). PSSA member Darryl Fuller's exhibit demonstrated the characteristics of a top class exhibit of a British colony including essays and proofs, good usages and many scarce individual items from a colony in which the print runs were often less than a 1000. Other exhibits included Ceylon (Nilsson, vermeil), Cyprus (Menelaou, vermeil) and Zanzibar (Trowbridge).

There was one exhibit of stationery in the youth class. This was Pakistan since 1947 by M Safdar.

FIP Seminar

Alan Huggins from the United Kingdom and John Sinfield presented papers at the FIP Seminar at Australia 99.

Alan Huggins spoke on the Origins, Evolution and Development of Postal Stationery. His talk was in three parts: *What is Postal Stationery? The Origins of Postal Stationery and How Postal Stationery Evolved.*



Alan Huggins



John Sinfield

In the first part he covered the different types of stationery classifying them into prepaid writing surfaces (eg lettersheets, postcards, lettercards and telegraph forms), prepaid enclosures (envelopes and wrappers) and other prepaid items (address labels, parcel labels, certificates of posting, postal orders, parcel receipt forms etc).

In the second part of the talk he discussed the origins of postal stationery from the stamped paper of the Venetian Republic and the Cavallini lettersheets of the Kingdom of Sardinia to the 1838 Sydney embossed stationery and the Mulready envelopes. He concluded this section by reiterating the current internationally recognised definition of postal stationery:

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.

The third part of the talk covered the evolution of stationery, detailing the history of each individual type of stationery. For example lettersheets first appeared in the Kingdom of Sardinia in 1819, in New South Wales in 1838 and in the UK in 1840 (although there is still argument over whether or not the stamp impression on the Sardinian lettersheets represented payment of a tax or a postal fee).

John Sinfield spoke on *Australian Postcards From Colonies to Commonwealth*. His talk will be serialised in further issues of the PSC.

NSW POSTCARDS

Peter Guerin

A nice group of three NSW postcards I purchased as part of a lot at auction recently were sent by a man travelling through the NSW outback in 1905.



Figure 1

All are H&G 27a. Figure 1 is cancelled 10 JY 05 Sydney and is addressed to Mrs Wilkinson, Bank of Victoria, Sale Victoria and reads *Am just off to Boppy Mountain Monday.*

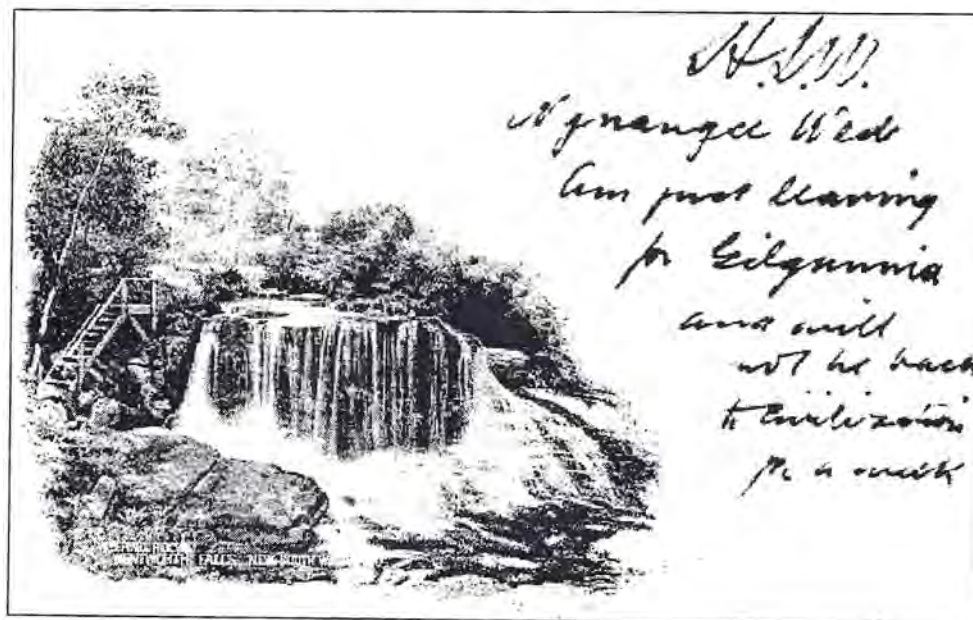


Figure 2

May 1999

Figure 2 is cancelled Nymagee 12 JY 05 and is addressed to Miss Wilkinson, York Street, Sale, Victoria and reads Nymagee Wed. Am just leaving for Gilgunnia and will not be back to civilisation for a week.

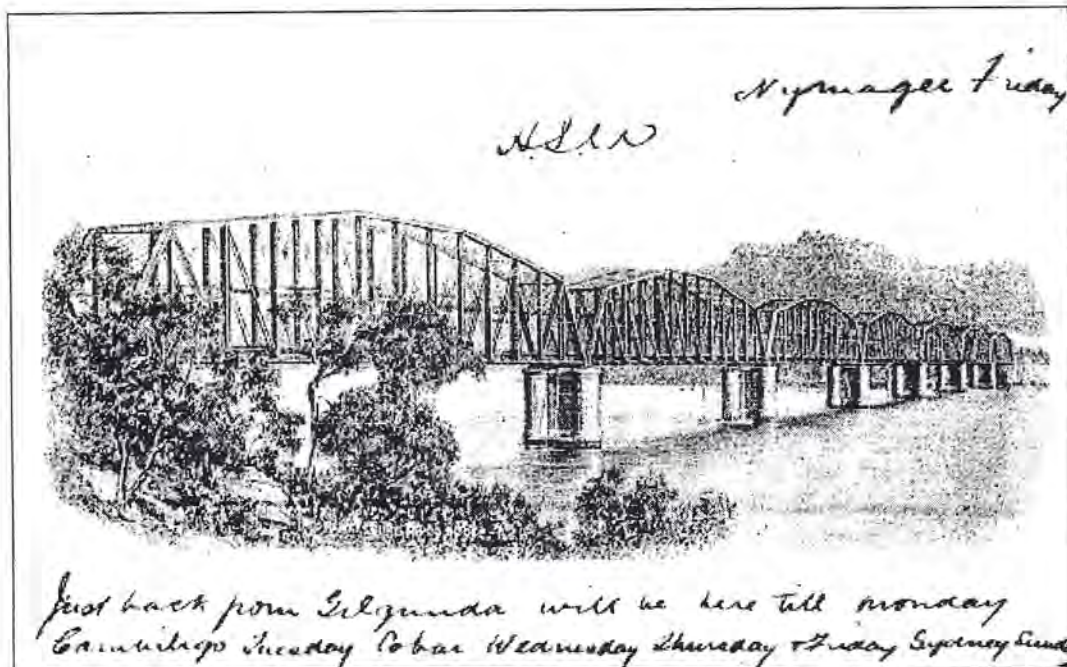


Figure 3

Figure 3 cancelled Nymagee 14 JY 05 to H J Wilkinson Esq Bank of Victoria Sale Victoria and reads *Nymagee Friday Just back from Gilgunda will be here till Monday, Cambilgo Tuesday Cobar Wednesday Thursday and Friday Sydney Sunday.*

These appear to be a complete 'set' of three to wife, daughter and son. It is quite fortunate that they have managed to stay together for over ninety years. One has the postmark details noted in pencil - like many others I have and I have been told this was done by Amiet? - so they must have been disposed of by the Wilkinson family some time ago. They are in superb condition considering their age and usage. (I assume he meant Gilgandra on the last two cards.)

NEW USA ENVELOPES



The USA recently released a range of new 33c stamped envelopes as a result of an increase in the domestic letter rate. The flag envelopes were issued in #8 and #10 sizes and in window and regular formats.

COLLECTING AND EXHIBITING POSTAL STATIONERY (Part 2)

John Sinfield

Collecting and Exhibiting Stationery

Stationery collections usually tend to mirror the styles seen in traditional adhesive assemblies. Mounting, however, tends to be more like postal history. Besides following the traditional chronological and ascending face value approach with different varieties of stocks, stamp plate errors and the like, collectors now seem to be supplementing their studies with examples illustrating various unusual usages and cancellations. Your plan of attack or objective for your collection, should be introduced by and set out in a title page. Generally your collection should comprise a logical and coherent assembly of used and/or unused items (and unlike stamps in thematic exhibits, these may be mixed on the same sheet).

Worldwide, because of the number of issuing authorities and different types of stationery forms issued, there is a huge variety of material for you to collect. Not many choose worldwide stationery, although I do know of one in the USA. The collector needs to decide how extensive his collection is to be, the period he wishes to cover, and the type of material he prefers to save. My own stationery collections used to embrace several countries and most types of forms. Nowadays, mainly because of cost, time and storage constraints, I have restricted myself to Australia, Panama and Britain, and even here I concentrate mainly on only envelopes, postcards and lettercards. Indeed for Britain, I have narrowed the choice even further, and concentrate merely on the Queen Elizabeth period, which is quite huge and challenging in itself! Collections usually comprise:

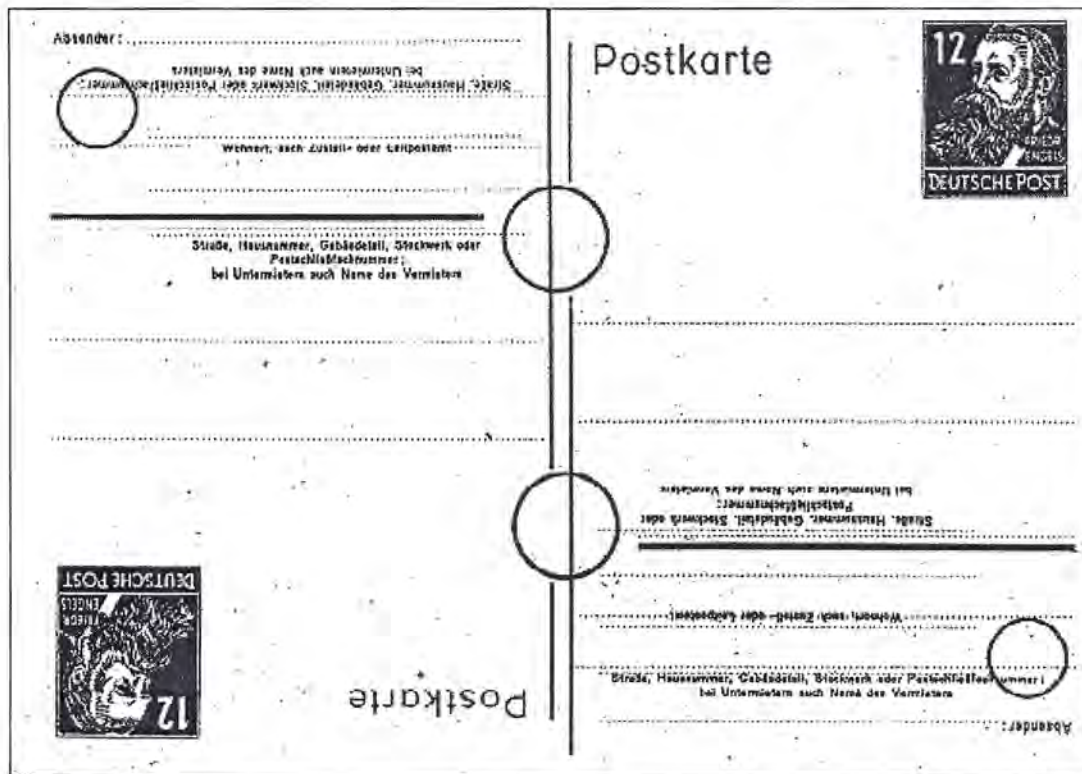
- (a) Issues of a particular country or group of countries - rarely the whole world!
- (b) Issues of a particular period
- (c) Issues of a particular class or classes of stationery
- (d) Issues of a particular type of postal or associated service
- (e) Issues relating to a particular physical form of the paper or card used
- (f) Issues appropriate for theme collections featuring advertising or illustrated items
- (g) A combination of some, or all, of the above.

Once you have chosen to collect a country and/or time period, there is still a decision to be made on order of presentation. If you opt for a strict chronological layout, the result will be a mixture of envelopes, cards, aerogrammes, etc from each year of issue. This can be confusing for both the collector and the viewer/judge to follow. To me, it is much more meaningful to firstly split a country collection into stationery classes, and then into date order within that class. It is easier to understand say all envelope issues, then separately, registered envelopes, postcards, followed by lettercards, then wrappers, etc, with each type being set out chronologically. Reply postcard or lettercard examples can be separately displayed, or chronologically mixed in with other cards. Display order rules are not cast in stone, and what you really need to assess is which method is the most meaningful way to convey your message as set out in your introduction to, or title page of, the collection.

Exhibitors showing initiative by displaying an unusual stationery format or service, a difficult time period or otherwise hard to acquire area, are usually well rewarded in exhibitions. There exists a most superb collection of Swiss stationery which deals only with mail directed to foreign addresses. I have a couple of specialized collections for Australia, which can either be incorporated into larger exhibits or separately isolated into their own display. One of these is the scenic lettercards of World War I where special forces related illustrations were included on cards issued during hostilities. Another specialized Australian area involves revaluation of the various stationery types following

the imposition of the 1918 war tax, and/or as an aftermath of the 1923 postal rate reductions. Such collections could incorporate some really rare items where no more than one or two examples still exist. My own specialized study of the 32 plate positions of Australia's 1911 Coronation commemorative postcards is another restricted issue topic which could be displayed or exhibited in its own right, or alternatively incorporated into a broader collection of general issue postcards.

Similar to traditional philately, printing errors, stationery precursors, artwork, essays (adopted or otherwise), proofs and specimens, uncut or miscut forms, are all are prized, and should be sought. As I mentioned previously, both mint and/or used forms should be covered. Unusual services (certified, express, airmail, etc) and exotic destinations add fillip to your collection. Where additional adhesives are on the form, you should clarify the reason for their addition, and for this it pays, in fact it is almost essential, to be quite familiar with all postal rates of the country/period which you chose to collect.



Gross error on 1948 East German postcard, which evidences second strike from totally inverted double printing

Stationery exhibits should usually be of entire items only. Only where items are of such rarity, or when a philatelic study of stamp dies or postmark variations is being considered, should cutouts be included. Conversely, cutouts used as adhesives and still on entires or large piece, are acceptable in both stationery and traditional exhibits. Postal stationery also finds a welcome place in most other disciplines - postal history, traditional, aerophilately, and most definitely, thematics.

Collection Presentation

Currently, judging points are allocated as:

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Treatment	20	
Importance	<u>10</u>	
		30
Knowledge & Research		35
Condition	10	
Rarity	<u>20</u>	
		30
Presentation		5
Total		100

As with most types of exhibiting, judging points are earned for knowledge, research, condition, rarity, treatment, importance and presentation. The latter carries relatively few direct points, but judges are only human, and a neatly laid out and written up collection can subconsciously influence them when scoring for other aspects. Presentation points are few, but quite often, it is the one area of an exhibit which seems to lead to most judging discussion. Five points, even subconsciously more, are one full medal level and should never be ignored.

Stationery layout, because of its nature, may tend to become boring in appearance. Ideally you should strive for logical and effective layout, but sometimes the nonuniformity of form size tends to make this difficult. Mint unfolded aerogrammes for example, are almost impossible to mount and add nothing to the appearance of your collection. This craze is akin to mint unhinged stamps, and although meaningful to the stamp investor, adds no points in an exhibit. Reduce blank areas, particularly on unused items, and create layout variation by overlapping. A word of warning, if you do overlap, make sure stamp impression or control numbers are always visible, as should be the address if the postage rate on the form is altered because of destination. In some countries, judges tend to be suspicious, and think that overlapping may be covering a defect. This is not logical, after all the reverse of the form could be totally damaged, which would pass without murmur. In Australia, judges tend not to harbour such suspicions, and most readily welcome layout variations through moderate overlapping.

Text should be brief and not dominate the philatelic items. On the other hand, ridiculously abbreviated write-up gets its just deserts - no recognition, and no points! Write-up may be handwritten, typed or printed. As with overall philately, boldly coloured album paper and/or ink should be avoided. Another aspect to consider in stationery presentation, is the neat and uniform backing of mounted material. Exhibition sheets should be pale, hence stationery stock often tends to be similar in colour to the sheets on which they are mounted. Unless something is placed behind the form, it will not stand out. Any backing should be precise and requires a straight eye and much patience to allow an even, narrow backing margin all round. My own collections are backed, and I usually choose a mustard shade which is generally a neutral colour against the various stocks and stamp printing colours. I have seen some backed collections which use a contrasting backing colour only for rarer items. Do this if you wish, but this grates with me, and personally I wouldn't resort to this scheme, since definition of "rarer" can frequently be a pure value judgment! An alternate method to backing is to border the piece with a thin black line, and with modern computers, this is probably a quicker and just as effective presentation method.

Condition and Rarity

These are relative terms. Modern material, particularly mint, should always be in pristine condition (there could be some deliberate exceptions, eg mangled by sorting machines, crash mail, pillar box fires, etc) otherwise this would indicate that the collector/exhibitor has not really put in much effort. With earlier material, obviously the ravages of time will play a role, and then basic condition relative to rarity should aim to be the best still available. If a poor condition item is very rare, you, as a

collector, would really have to weigh up whether it should be exhibited. Completeness is not absolutely essential unless your title page says so. My own general rule of thumb is not to sacrifice condition points with the off-chance of regaining them with rarity. Poor quality items, regardless of rarity, can have the unintentional side effect of adversely influencing presentation points. The collector/exhibitor should avoid stationery with punch holes, rounded corners, bad creases, folds or buckles, rough opening, torn perforations (with lettercards), etc. Aim for the best condition having due consideration to general availability of the item.



1901 Italian Verdi mourning postcard earns maximum points for both rarity and condition (No. 44 of only 100 printed). Catalogue listed only in mint condition, perhaps it is a unique postally used example. Considering age and delicacy of the card, condition is quite superb.

Rarity for stationery is a far cry from stamps. Printing numbers were usually only a fraction of the size. With traditional stamps, we have updated catalogue values which tend to indicate relative availability, or otherwise, whereas for stationery, in world catalogues such as Higgins & Gage and the 1928 German Ascher, *Grosser Ganzachen-Katalog* (recently reprinted), listed values are much outdated, and give only marginal indications of rarity; availability rather than cost should be the principal guide. Many countries have their own specialised stationery listings (and prices) and where available, these tend to be more reliable.

Treatment & Importance

Whatever subject a collector sets out to cover, his treatment should be logical, balanced and effective. A mere catalogue collection does not necessarily achieve this, particularly where material is duplicated to fill up space, or conversely, is sparse with an overabundance of blank spaces. Strive for a happy medium.

To every collector, his own exhibit is important, but to the viewer and judge this subjective area really concerns the significance of the chosen subject in relation to the overall significance of that subject in the field of postal stationery in general. It is relatively easy to assess a collection as being the best obtainable in its own field, or otherwise; the difficulty lies not in treatment per se, but in assessing how important is one field above another. This can be really subjective. I recall one exhibition where my own Australian display fared fairly well, and as part of the judge's critique, I

was informed that I had virtually gone as far as I could with the Commonwealth, and if I wanted to improve medal level further, I should switch to a more "classic" country such as Austria or Switzerland. I was far from pleased to be told this! Is Australia all that philatelically unimportant?

As with most philatelic disciplines, stationery does have both "classic" countries and periods. Here though, as I explained previously, it is generally not 19th century material that is hard to come by, but rather stationery from 1915 to 1955. This aspect must be considered in examining both treatment and rarity of any collection. How many current collectors save the modern NVI cards of Australia? As far as I can gather, not very many, and unless dealers are currently putting them away, such common items today could well turn out to be postal stationery rarities of the future.

To a certain degree, importance and treatment are at the opposite ends of a point scale or continuum. The more important the subject collected, the more difficult it usually becomes to treat well. The whole of the postal stationery of, say Canada, is more important than merely Canadian scenic postcards, but it is far more difficult to treat (ie. put together in a meaningful way) a collection of all forms of stationery issued in Canada from 1850 to date, than a fully comprehensive study of their 1920 to 1950 scenic cards. This is why you usually will need to choose a country or geographic area to collect, a time span to cover, and the types of forms which you intend to save and/or exhibit.

Knowledge & Research

Nowadays this terminology is somewhat unfortunate. With all the past study undertaken on material, in most areas there are now very few new facts still to emerge, and if collections demonstrate too much of this to the detriment of the items displayed, the collection tends to suffer medalwise. Perhaps a better description of what is intended would be "Philatelic and related knowledge, and personal study". One hallmark of a good collection and usually a good philatelist, is his ability, within the frame space allotted, to clearly indicate that he not only understands his subject well, but is able to select and display the correct material in a logical and effective sequence. If he can enhance this by philatelically important research, then he could reasonably expect to fare better than a collection without such study.

It is fairly easy to display some degree of knowledge. Why did new stationery values come about? Were there new rates, new printers or new methods? How did UPU decrees affect the stationery in your collection? Were there pre UPU postal agreements with neighbouring countries? Did these alter stamp designs and/or colours? Knowledge is also shown by displaying genuinely postally used items rather than philatelically devised examples, and where additional postage has been added to the forms, take care to explain the relevance of the extra stamps. I cannot stress too much the importance and affect of rate changes in a postal stationery collection, and your ability to explain them to the viewer and/or judge.

Knowledge can be gained from many sources - by merely carefully studying your material, from other collectors of similar material, from exhibitions, catalogues, Post Office rate tables and guides, from handbooks or specific articles, or from printer's or Post Office archives. After all, if you are prepared to spend time and money on the collection, you should also help it grow and prosper by searching out information about it.

Collections can be improved by knowledgeable selection of an otherwise common item. Here an attractive private order 2d envelope, used 1935 to an unusual destination seems to overpay 3d foreign rate. But New Hebrides was then a joint French/British territory, and 4d actually correctly paid double weight (2oz) British Empire rate. The apparent "multiple embossing" is by means of pasted on cutout, which then breached regulations, but was delivered untaxed.



Specific Stationery Terminology

To finish up, I would like to run through a very brief glossary of some jargon which tends to relate to postal stationery. Many are usual philatelic terms such as: Perforations, Roulettes, Selvedges - mostly applicable to lettercards, or reply postcards. Some countries issue watermarked forms, or overprint, revalue and/or surcharge stationery. As with stamps - essays, proofs and dies are usually prepared. The latter may be for lithographing or embossing, etc. Errors can be in the form of miscuts, misperforations, double printings, albinos, offsets, kiss prints and other problems which we normally associate with stamps.

More specific to stationery we have: Formula stationery (already dealt with), Form size (usually alphabetical), cutouts or cut square where the stamp area has been cut to size from the whole form. Advertising collars and compound/multiple stamping usually are stationery related. The term "indicium" relates specifically to stationery and refers to the preprinted stamp impression. With envelopes we can refer to flap shapes or knife cuts; "fronts" refer to covers where the back of the form has been removed. "Windowface" is the term for an envelope with transparent front panel to see internal addresses or contents.

Printed or Stamped to (Private) Order is usually also directly related to stationery, and can sometimes create another "grey" area, insofar as it is often very difficult to precisely determine whether the form is Post Office issued and later privately overprinted, or a privately printed form subsequently stamped by the Post Authorities or their appointed agents (such as used in Canada). We can still get into quite some debate on this subject!

LETTERS TO THE EDITOR

Australian States Catalogue (1)

Having read previous letters to the Editor from Robin Linke and Peter Steinkamp and recent ones from Steinkamp and Brian Pope with regards to the States Stationery Catalogue, I have to basically agree with the major points they make.

Certainly the initial editions of any new catalogue have to be relatively easy to use and be

understood by novice collectors. The type of detail Ed Druce goes into, while interesting and certainly worth while, need not be used in the body of the catalogue but noted in headings, footnotes etc. As Brian Pope mentioned, giving proofs individual numbers is going a bit far when many are probably unique.

Many collectors, especially beginners, like to have a listing for a country, area etc where they can aspire to have an example of each catalogue number – even if it may take twenty years or more – so having a dozen numbers or so assigned to possibly unique items would put many off collecting that area. I'm sure many of us started with a pocket catalogue seeking to check off all the boxes.

There are always unrecorded items turning up – so any catalogue will never be 'complete'. You only have to read the introduction to each years SG Commonwealth catalogues to see the number of new items or varieties added to their long established listings going back 150 years to see this.

As an example – on comparing my NSW registered envelopes with Ed Druce's apparently very comprehensive listing in the November 1995 issue of *PSC*, I have several that don't appear on, or vary markedly to his listing – plus several earlier and later usages – and I only have 20 envelopes where I imagine Ed has, or has seen hundreds!

Obviously with a Society such as ours communication can be drawn out, so that a project such as the States Catalogue will take some time, with some states probably only having one or two people who specialise for each. BW have been going to issue their Australian Stationery Catalogue for years.



May 1999

I've been collecting states stationery for several years and subscribe to a number of auction and postal bid sales with regular stationery lots but there are still many what I would have thought common items I have never come across, whereas supposedly scarcer items like Fleetcards, specimens etc are always turning up. The article in the November 1998 issue of *PSC* was the first I knew of their existence.

Also on the subject of communication, I have still not had any feedback regarding my article in the February 1998 issue of *PSC* about a view on a Queensland postcard not listed in Collas's book of twenty years ago – so I don't know if it is indeed a new discovery or not.

Finally I illustrate a Queensland PTPO envelope which I recently acquired.

Peter Guerin

Australia States Catalogue (2)

In deciding what we want in an Australian States' catalogue we need to decide whether we want:

- a scholarly record that has *never been done before AND* a text that will stand the test of time for every budding stationery collector OR
- a simplified listing for novice collectors that could be easily compiled by a stamp dealer and is relatively useless.

If I see essays, proofs or PTPO material in an auction, how do I know its authenticity or status unless I have a record to refer to. If it is not listed, do I pay \$500 or do I say *the Stationery Catalogue records that there are 10 known copies, therefore I will only pay \$150.*

The current Western Australia listings in the Cavendish and McRay Watson auctions prove my point. If I want to collect Western Australia then I will need much more than a cross between Higgins and Gage and Seven Seas.

Bernie Beston

CANADIAN BIRD ENVELOPES

Canada has issued two new 46c stamped envelopes as part of its ongoing series of envelopes depicting birds. The two new envelopes depict a woodpecker and a Great Crested Flycatcher.



AUSTRALIAN RARITIES : 1916/1918 OCTAGONAL EMBOSSING DIE PROOFS

John Sinfield

Having submitted this column for some while now, I thought appropriate time had elapsed to illustrate and summarise the story of a couple of proof items for the 1916 and 1918 octagonal embossing dies. All these are unique pieces, which Australia Post archives cannot replicate.

J.B. Cooke, the Stamp Printer, was not in favour of surface printing for Australian postal stationery; he much preferred the use of embossing dies. On 10 December 1913 he sought permission to prepare three different shaped dies modelled on previous Victorian designs, and recommended Samuel Reading of Lonsdale Street, Melbourne as the engraver. The suggestion was unacceptable to the Postmaster General, who considered Australian engraving expertise (and costs) inappropriate for the quality workmanship required. The notion was then shelved.

The embossing question was again raised with the PMG Department following the 1914 Sydney discovery of perforated ½d green kangaroo stamps on unwatermarked paper. These had been removed from stamped to private order envelopes, then expertly faked with correct gauge 11¾ perforations (examples of these still remain in Post Office archives). An approach was made to Thomas Harrison, the then Note Engraver and Printer, but he could not undertake the work and in turn recommended the London firm of Waterlow Bros. Cooke still favoured local expertise, and after much negotiation, finally on 1 September 1915 approval was granted for Reading to engrave dies of ½d, 1d and 2d values.

Rather than mimic the shape of the Victorian oval and circular dies, it was preferred to proceed with a "unique" engraving design, suggested by John Wilby, the Victorian Government Lithographer. This consisted of two superimposed squares at angles to each other to create an unusual star of eight points and sixteen sides - a design referred to as "octagonal". Reading completed engraving the three dies on 11 April 1916, for which he received a fee of £20 each, ie £60 in total.



Figure 1 Wilby's octagonal artwork

Figure 1 shows Wilby's pen and china ink ½d octagonal die artwork in green on thick surfaced board. Cooke's pen notation states: *Approved design for ½d, 1d & 2d envelopes. Treasury memo 15/13529. J.B.C. 1/9/15.* Pencilled endorsement on reverse reads *Mr. S. Reading* to whom Cooke would have passed the piece. Following the engraver's death in 1952, this, plus other philatelic items, were retrieved from his personal effects. The Reading estate proved two things: firstly he was thrifty, and secondly (fortunately for philately) he was a hoarder. To pull his initial proof of one 1d subsidiary die impression, Reading chose the scrap concert ticket illustrated at Figure 2.



Figure 2 Reading's concert ticket 1d die proof

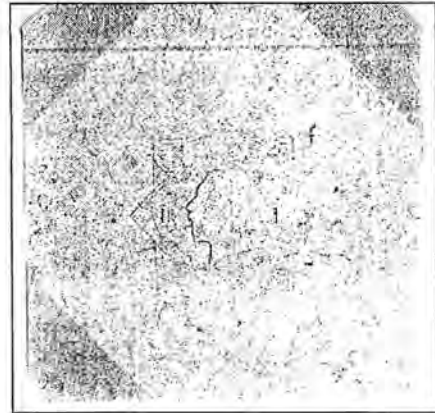


Figure 3 albino proof

Reading's master die in steel was made of both engine turned border and King George's head. Lettering and value (alpha and numeric) were later added to subsidiary dies, which were then nickel coated. Cooke produced several subsidiary dies up to 1917, but all bore 21 dots each side of the King's head. When Harrison took over the stamp printing function, he had Reading re-engrave the peripheral dots, which then numbered 23 each side (the end two being half the diameter).

Reading produced an albino proof pull of the 1918 die which is illustrated at Figure 3. In 1921 Reading presented this albino proof to his friend, Mr. J.T. Berry, a prominent Melbourne philatelist, and 1916 President of the (later Royal) Philatelic Society of Victoria. Reading had also previously provided Berry with sample embossed envelopes of the ½d and 2d values, which were cancelled per favour at Rialto PO (Collins Street, Melbourne and no longer existing) on 11.5.1916 - prior to their being available to the general public. The ½d example is shown at Figure 4.



Figure 4 ½d CTO envelope

The 1918 war tax necessitated embossing a 1½d die. Harrison's own Note Engraving section created this value, using the existing head and border from Reading's master die. First impression of this Note Printing Branch die was pulled 28 October 1918, on surfaced card bearing Harrison's own endorsement, cachet and initials. This is illustrated at Figure 5, and reads: "First Impression 29-10-18. 12oz Penny Red Cookes or Wimbles/1oz Dominion Black. TSH Australian Note and Stamp Printer 29-10-18". The colour and brand references apply to ink mixture utilised to create the black/brown shade for embossing. A similar Harrison proof for the 1½d surface printed stamp is in the Chapman collection, now held by Australia Post.

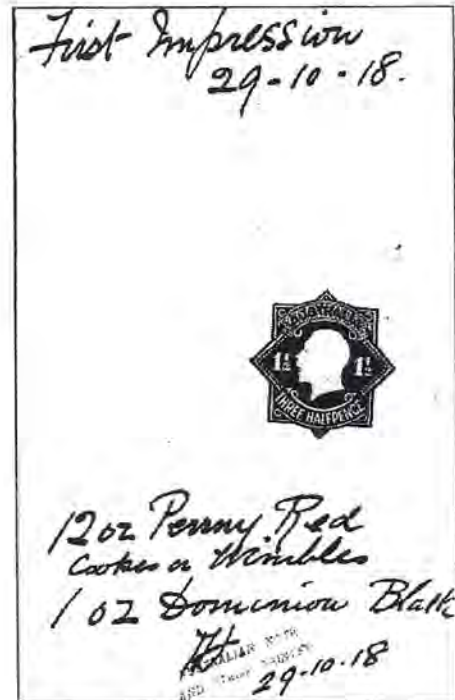


Figure 5 1½d die proof

1916 OCTAGONAL EMBOSSED STAMPED ENVELOPES: COOKE'S AND HARRISON'S CORRESPONDENCE

Ian McMahon

As John Sinfield has said in his article on the 1916 octagonal embossing die proofs, the possibility of producing embossed stamped envelopes was raised by Cooke in December 1913. What followed was an interesting series of exchanges between Cooke, the Postmaster-General's Department and Harrison (the Australian Note Printer) as to the need for embossing and whether or not the dies could be satisfactorily produced in Australia.

As John says, on 10 December 1913, Cooke wrote to the Secretary of the Treasury requesting that he ask the Postmaster-General to approve the preparation of dies for embossed stamps to be used in the production of stamped envelopes (Figure 1). At that time the Commonwealth Stamp Printing Branch issued over 60 000 stamped envelopes each week. Cooke requested approval for the cutting of three dies, one each for ½d, 1d and 2d stamps. He included with his letter a sample of an envelope featuring the head of King Edward VII and suggested that the die feature a design similar to the sample but with the portrait of King George V. He proposed an oval frame for the ½d value, a round frame for the 1d value and a flat oval frame for the 2d frame and the inclusion of the inscription 'Australia Postage'. He also suggested that the stamps be printed in the same colour as the adhesive stamps of the corresponding denominations. In his letter Cooke suggested that the engraving of the dies could be done by Mr Samuel Reading of Lonsdale Street Melbourne at a cost of about £60.

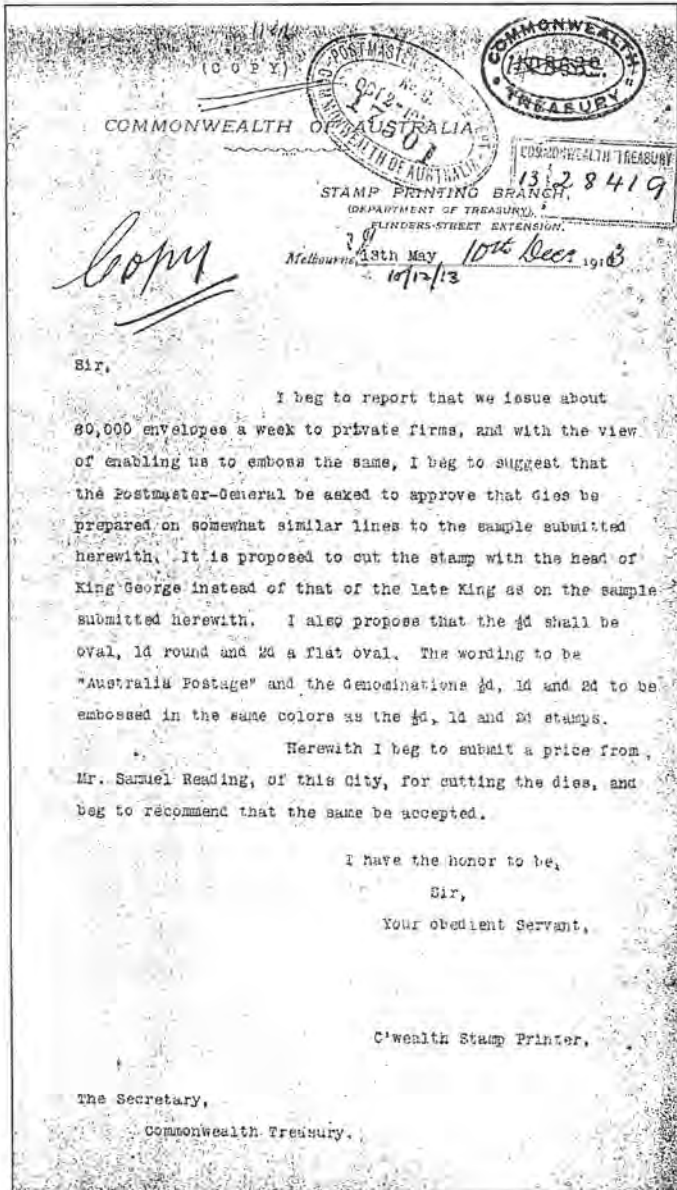


Figure 1

The PMG's Department decided not to agree to the production of these dies and advised the Treasury of its decision in a letter signed by the Department's Secretary (Mr J Oxenham) on 7 September 1914.

Cooke responded to this decision in a letter to the Secretary of the Treasury dated 16 September 1914. In this letter he outlined his case for the use of embossed stamps. Cooke felt that the use of embossed stamps on envelopes, which were made of unwatermarked paper, was essential to protect against featuring Queen Victoria, presumably a Victorian envelope) and another envelope from a die cut in London (a Costa Rican envelope featuring the head of

forgery. Not only was the paper for the Post Office issued envelopes unwatermarked but the envelope stamps were also printed directly on private envelopes. He pointed out that no other country was taking as substantial a risk with the possibility of forgery and consequent loss of revenue as Australia was in not using embossed envelope stamps.

His arguments were presumably persuasive as the Postmaster-Master General's Department reversed its previous decision and advised approval for the purchase of three dies in a letter to the Treasury dated 29 December 1914. The Department did, however, suggest that the dies might be cut in the Note Printing Branch of Treasury.

The Commonwealth Note Printer, T S Harrison, was asked for his opinion on whether the work could be done there and he responded in a letter dated 23 January 1915 (Figure 2) that it was not possible to engrave Cameo relief dies in the Note Printing Branch in their entirety because *this class of seal if properly executed requires the skill of very high class operators.*

He claimed that an engraver was needed to 'sink' the die, a puncher to execute the lettering and a geometric lathe operator to put the engine tuned background to the lettering. Furthermore, Harrison felt that the die could not be engraved in Australia to the required level of workmanship and suggested that the work be done in London and that even there it would be difficult to find men capable of doing the engraving to the appropriate standard.

With his letter, Harrison provided copies of an embossed envelope which he claimed had been produced from a die made in Australia (a colonial issue Columbus). In his letter he points to the poor work of the Australian envelope (which he described as 'flat')

compared with the Costa Rican envelope with its "exquisite modelling of the face of Columbus" as evidence that the cutting of the dies could not be done in Australia. (The Costa Rican envelope was produced by Waterlow Brothers and Layton, London.)

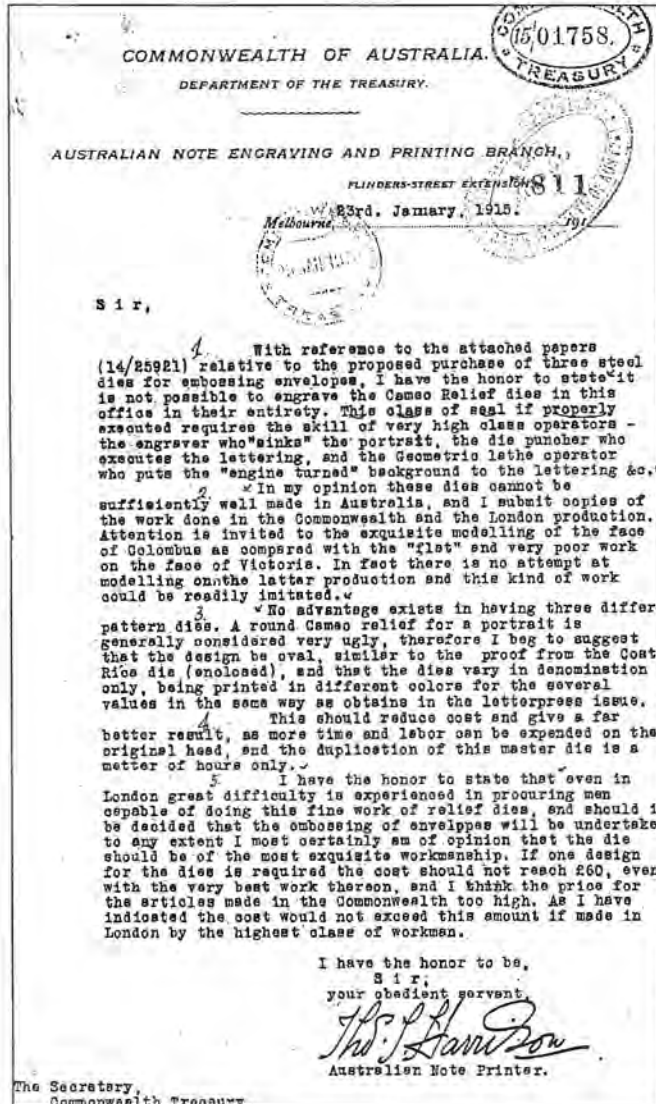


Figure 2

In addition Harrison did not like the designs suggested by Cooke, commenting that the round die was 'ugly'. He suggested that an oval design similar to the Costa Rican stamp be used and that only a single design was needed for the three values.

Cooke responded in a letter dated 7 April 1915 (Figure 3) in which he said that the Victorian envelope which Harrison claimed had been printed using a die engraved in Australia had in fact been printed from a die engraved by De La Rue in London. Harrison's use of this envelope to suggest that the

work couldn't be done in Australia was therefore not appropriate. Cooke commented that there were advantages in having different designs for each denomination as it helped postmasters in country post offices, where the only light at night was from a hurricane lamp, to distinguish different denominations and pointed out that different dies were used for United Kingdom stamped envelopes. He also submitted examples of Papuan stamps produced from a die engraved by Reading and a 3d registered envelope with a stamp engraved by Messrs Bridgland and King (also of Melbourne) which he claimed were equal to the work of De La Rue. He forwarded three designs, one each in the denominations ½d, 1d and 2d, for consideration by the Postmaster-General's Department. The ½d design would be engraved by Mr Reading, the 1d by Messrs Bridgland and King and the 2d by Mr Purvis of Little Bourke Street Melbourne.

To finally resolve the issue, the Postmaster-General decided to meet with Cooke. Following this meeting the Postmaster-General's Department agreed to approve the adoption of the design Cooke had submitted for the ½d die for all three values. The Department also agreed to have the dies cut by Samuel Reading. Cooke then finalised the arrangements for the cutting of the dies and forwarded to the Postmaster-General's Department a copy of an undertaking signed by Reading to produce the three dies to the satisfaction of the Stamp Printing Branch for £60. Figure 4 illustrates the undertaking signed by Samuel Reading 'to execute the whole specification for the sum of £60'.

The specification for the work was:

Required for the purpose of embossing envelopes three steel dies to be cut according to design to be supplied.

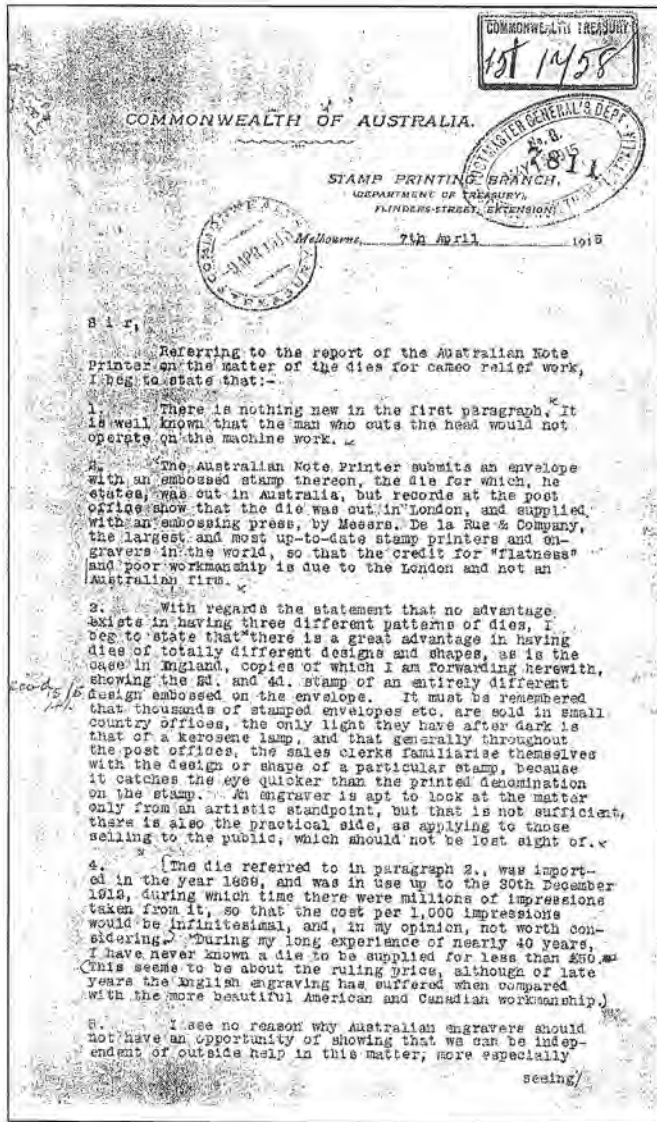


Figure 3 A

The workmanship throughout to be of the highest order possible, and to be subject to the entire approval of the Commonwealth Stamp Printer.

The dies to be cut in steel and after cutting to be hardened.

Time allowed for cutting the three dies referred to, four months from the date of the issuing of the official order.

(This memo is the Treasury memo 15/13529 referred to in John Sinfield's article).

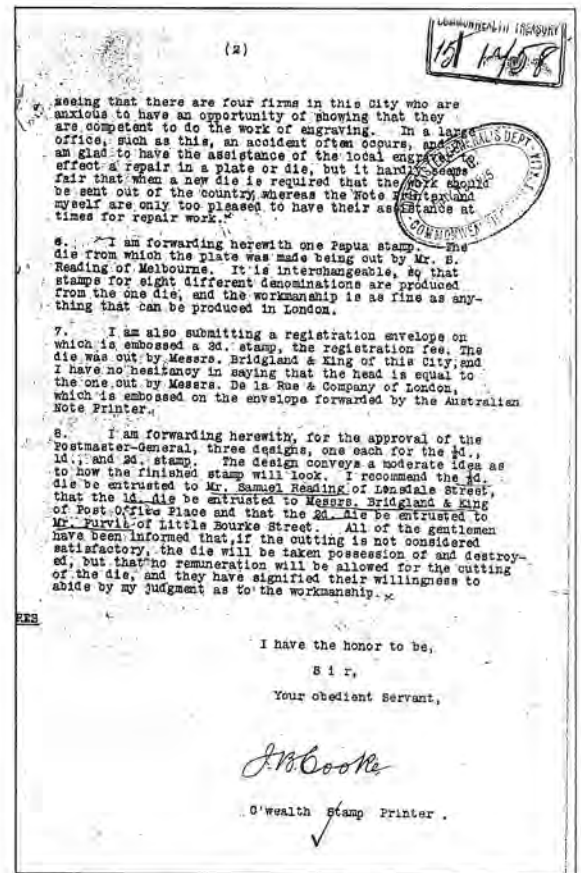


Figure 3 B

In a letter dated 11 April 1916 (Figure 5), Cooke reported that Reading had satisfactorily completed the dies and enclosed proofs for the Postmaster-General's approval. He commented that:

It will be remembered that there was a difference of opinion as to whether we should send to London to have the dies engraved or entrust the work to a local engraver. The statement was made that the work could not be satisfactorily performed in Australia. I am of the opinion that the engraver has been fortunate in his effort to turn out a first class die, the engraving of the head being equal to anything we could have obtained in London, and we have given the Australian an opportunity of showing his skill.

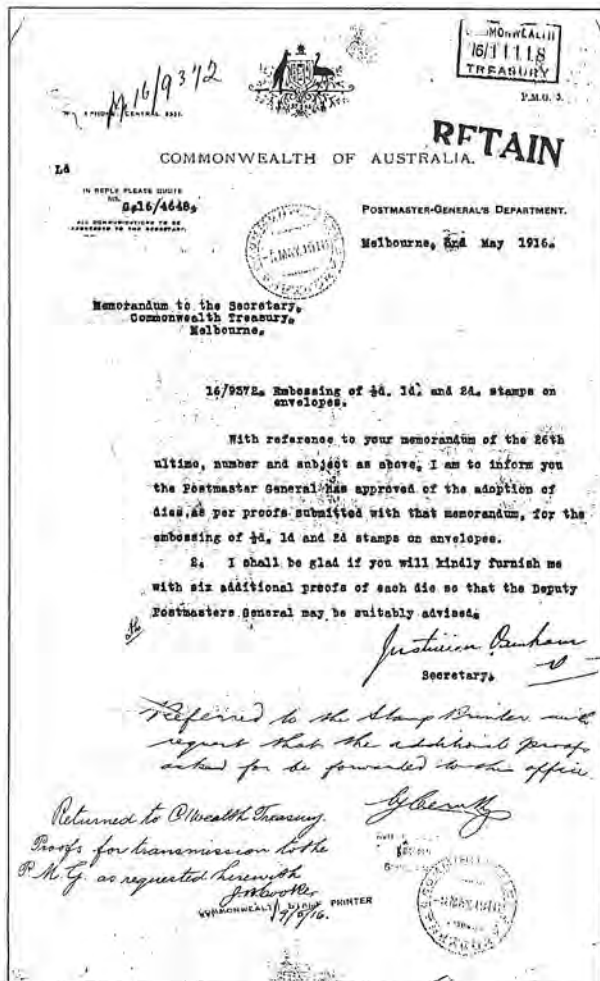
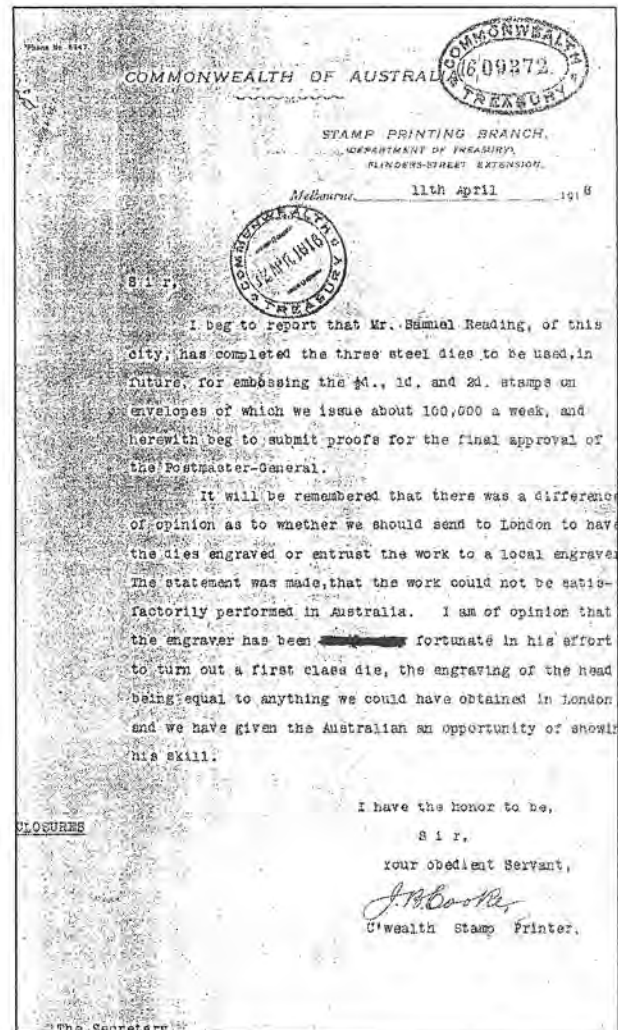
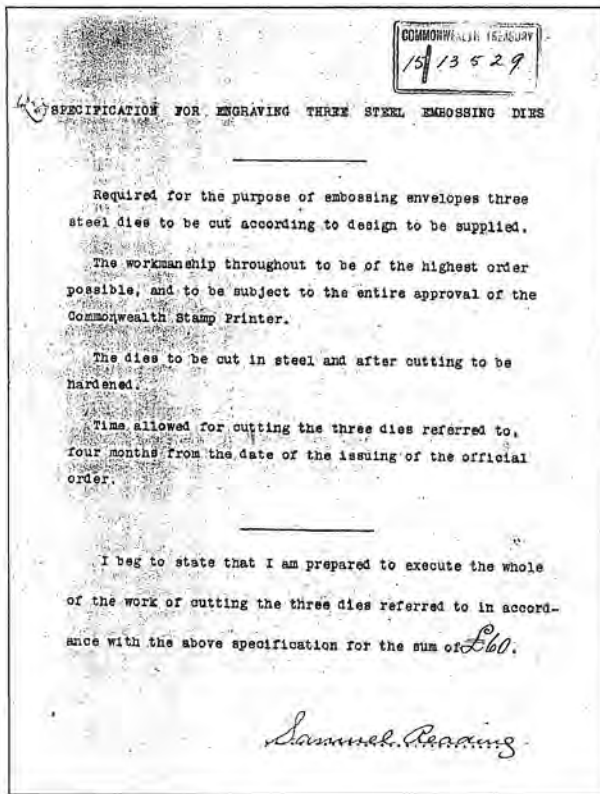


Figure 5

The Postmaster-General's Department notified acceptance of the dies in a letter to the Treasury on 2 May 1916 (Figure 6) and requested further proofs for distribution to the Deputy Postmasters-General. The dies were then used to produce envelopes impressed with 1/2d green, 1d carmine and 2d violet stamps featuring King George V in an octagonal frame. The final design was not inscribed 'Postage' but that was added to the design in 1920. The octagonal design was replaced by a new design depicting a portrait of King George V in an oval frame in 1928.

Figures 4 (top) and 6 (bottom)

**LISTING OF AUSTRALIAN NON-DENOMINATED POSTAL STATIONERY
(NEW ISSUES)**

Ian McMahon

Postcards

14 January 1999 Australia 99
 (\$2.50) Alma Doepel
Note: Price included entry to Australia 99.

22 January 1999 Australia Day
Maximum cards
 (-) Arthur Boyd
 (-) Nebuchadnezzar
 (Set price: \$2.00)

4 February 1999 Greetings
 \$1 Rose
 \$1 Maximum card

11 February 1999 International Year of
 Older Persons
Maximum cards
 (-) Man
 (-) Women
 (Set price: \$2.00)

19 March 1999 Australia 99
 (\$1) Australia 99 Frama
 (\$1) Australia 99 publicity
Note: The Australia 99 publicity card depicts the
Melbourne Exhibition Centre on the reverse
together with a set of the maritime stamps
issued in 1998.

19 March 1999 Sailing Ships of Australia
 (\$1) Polly Woodside
 (\$1) Enterprise
 (\$1) Alma Doepel
 (\$1) Lady Nelson
 (\$1) Melbourne Exhibition
 Centre (with set of four
 stamps illustrated on the
 reverse)

Maximum cards
 (-) Polly Woodside
 (-) Enterprise
 (-) Alma Doepel
 (-) Lady Nelson
 (Set price: \$5.50)

19 March 1999 Navigators
Maximum cards
 (-) Tasman
 (-) Cook
 (-) Flinders
 (-) Dampier
 (-) Bass
 (-) King
 (Set price: \$5.50)

22 March 1999 Olympic Torch
 (\$1) Maximum card

8 April 1999 Coastal Flowers
 (\$1) Guinea Flower
 (\$1) Native Fuschia
 (\$1) Australian Bluebells
 (\$1) Beach Morning Glory
Maximum cards
 (-) Guinea Flower
 (-) Native Fuschia
 (-) Australian Bluebells
 (-) Beach Morning Glory
 (Set price: \$4.00)

15 April 1999 Queens Birthday
 (\$1) Maximum Card

Aerogrammes

19 March 1999 Australia 99
 (\$0.75) James Craig



LITERATURE

From our contemporaries

PSN Dec 1998

No more GO letters, Ontario Hydro Cards
Railway Pictorial card
Postcard Factory Cards
New Railway Pictorial Card
New Special Order envelopes

The Reds and Postal Stationery
Monac – Free Franked Postcard
[US] Postage Due Envelopes of the 1860s
The First Stationery Contract Bid of 1898

Die Ganssache 3-4 1998

Over thirty pages of new issues

PS Oct-Dec 1998

Canadian Pot Pourri

Postage Stamps of New Zealand Vol 8

The Royal Philatelic Society of New Zealand has recently published the eighth volume of its acclaimed handbook series. While covering the adhesive stamps from the 1970s until the 1990s, the handbook unfortunately does not cover the stationery issues in any details. Two of the chapters however (one on postal history and the other which explores the changes as the New Zealand Post Office became New Zealand Post) include details of much of the non-denominated stationery issued by New Zealand during this period.

Postal Stationery Society Web pages

There has been much activity on the web for our overseas counterparts with the following Societies now having Web sites:

Belgian Postal Stationery Society	http://www.chem.kuleuven.ac.be/fila/menueen.html
United Postal Stationery Society (USA)	http://www.uh.edu/~lib19/upss.htm
Postal Stationery Study Group of BNAPS	http://www.pennsylvtucky.com/bnapspsg/
Berliner Ganssachen-Sammler-Verein	http://members.aol.com/bgs1901/
Aerogramme Society	http://www.expage.com/page/aerogrammer
Dutch Postal Stationery Society	http://www.faba.demon.nl/

L'Intero Postale

L'Intero Postale is the Journal of the *Unione Filatelisti Interofili*, an Italian Postal Stationery Society. It is published four times a year in B5 format on glossy paper. Each issue contains about 16 pages with articles mainly on Italian and San Marino stationery although each issue also includes book reviews and information on other stationery societies.

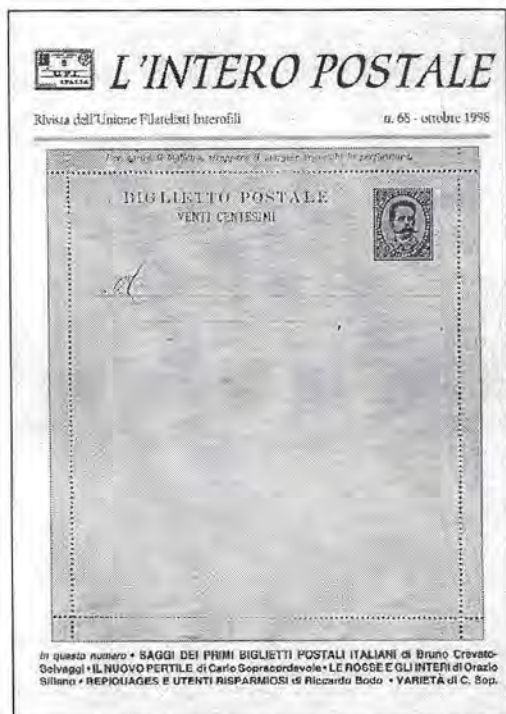
The December 1998 issue included a review of the PSSA and the *PSC*. Articles included Postal Stationery: a common factor in various collections, Bilingual Postal money orders and the Postal Cards of the 11 th Army.

L'Entier Postal

L'Entier Postal is the Journal of the *Association des Collectionneurs d'Entiers Postaux*, the

French Postal Stationery Society. It is in its 57th year of publication and is published in A5 format with a colour cover. Each issue contains over 40 pages with articles mainly on French stationery.

The July 1998 issue included articles on French stationery posted overseas and taxed, New Caladonian stationery, Médecins du Monde stationery, France 98 post card and Football 98 stationery.



Auction Catalogues

Auction catalogues are an often neglected part of the philatelic literature. However two recent catalogues demonstrate the importance of auction catalogues in providing information on material which is often uncatalogued.

The first of these is the Cavendish catalogue for an auction of Australasian material closing on 8 April 1999. This catalogue includes the Peter Basterfield collection of Western Australian stationery as well as an extensive offering of Victorian stationery. The Western Australian lots include the 1905 1d provisional handstamped Also Available for the United Kingdom without extra fee as well as many other rare pieces. The second is the 30 March 1999 Macray Watson catalogue which includes another extensive collection of Western Australian Stationery.

The importance of these catalogues is that they record for posterity material which is now likely to be dispersed.

**Contributions to the next issue of the Journal close with the editor on 30 June 1999.
PLEASE CONTRIBUTE!**

POSTAL STATIONERY SOCIETY OF AUSTRALIA: MEETING AT AUSTRALIA 99

About 20 members attended the meeting of the PSSA at 10 am on 21 March 1999 at Australia 99 including members from New Zealand and the USA. The meeting was largely conducted by Darryl Fuller as the Convenor was attempting to attend two meetings at the same time. The existing office-bearers were re-elected. This was followed by discussion on the Australian States Catalogue Project which we hope to revitalise after the main players have recovered from their commitments to Australia 99. Reports from the Secretary and Treasurer were accepted (these are reproduced below). Mark Diserio gave the display, a report on which is also given below.

SECRETARY'S REPORT

My apologies for not being at this meeting. Believe me, it was with great reluctance that it decided that I would not be able to visit Australia 99! This will be only a short report, as most matters will be covered in the meeting.

Meetings

The Society last met at NATSTAMP 98, in Canberra, 12 months ago.

Membership matters

Membership has remained steady over the last 12 months. We have gained a few new members, and lost some through changes in interests. We note the death of Horrie Aspinall from South Australia. The Secretary has sent out membership information and sample copies of the journal in response to enquires from overseas.

Postal Stationery Collector

The journal continues strongly, thanks to the greatly-appreciated efforts of Editor Ian McMahon, and the contributors. It was last entered in exhibitions at Ilsapex 98 (South Africa) and Italy 98, and was awarded a silver medal at both.

It was suggested that an index to the *Postal Stationery Collector* would be useful. Derek Brennan has agreed to compile a five-year index, to cover articles to the end of Volume 5, due in 2000.

We have recently started exchanges with two overseas journals devoted to the study of postal stationery. They are 'L'Entier Postal', the bulletin of the Association of Postal Stationery Collectors (France) and 'Intero Postale' a journal dealing with Italian postal stationery. These are probably as a result of the journal being exhibited at Italy 98.

Judy Kennett

MARK DISERIO'S DISPLAY

Mark Diserio's displayed his collection of Australian embossed stationery over the period 1928 to 1951 ie from the introduction of the oval King George V dies until the end of the King George VI period.

The display commenced with the development of new embossing designs at the suggestion of Mullett and their final production under Ash. The first use of the oval dies was on Post Office registered letter envelopes in June or July 1928. In December 1928, the other new design was brought into use for specimen examples of the ½d, 1d, 1½d and 2d values distributed to the UPU. These dies were used for post office and private stampings from January 1929.

The different designs for registered and non-registered values came about when the Post Office authorities decided that the design for registration should show the registration fee separately from the postage. While earlier examples of such can be found during the Colonial and States' periods and in other countries, the practice had not been followed since the *kangaroo and map* period. This practice continued until the introduction of

decimal currency in 1966, when the value again represented the sum of postage and registration.



During the period, there were five major changes to postal rates which account for most alterations in the dies and/or their uses. These were:

- 4 August 1930 - increase in letter rate from 1½d to 2d per ounce;
- 10 December 1941 - introduction of War Postage of ½d per item;
- 1 July 1949 - substitution of a ½d rate increase for War Postage;
- 1 December 1950 - another ½d rate increase;
- 9 July 1951 - another ½d rate increase and the opportunity for the Note Printing Branch to introduce their new King George VI designs.

Two other relevant changes to rates occur during the period:

- printed matter rates reverted to the pre-1930 rates on 16 April 1931; and
- on 30 June 1949, the registration fee increased from 3d to 6d.

Items of interest noted in the display were

- the KGV 1d plus KG VI 1d printed-to-private order envelope, which forms a fitting introduction to the collection. (Orchard's research discloses that only 1,000 envelopes were so treated for J. Walch & Sons Pty Ltd Hobart and were received from the Printer on 9 March 1938);
- the KG VI die proofs of the ½d and 1½d values;
- the Malley's *Silent Traveller* letter sheets and booklets;
- the 8½d ptpo envelope for the Hobart Savings Bank; and
- the use of KG V 1½d and KG VI 2d dies on 'permit mail'.

Mark commented on items referred to in the printing records that had not been seen by current collectors.

Examples include:

- The 1½d KG VI value in brown used on envelopes for the permit rate;
- an entire of a post card embossed with the same die;
- uses of relevant values to and by the Military, particularly after 10 December 1941 on stationery other than envelopes (eg Orchard refers to some 18,000 1d [brown] lettercards printed in two orders in 1943);
- whether any permit items were stamped after 1 December 1950 and if so, was a 2½d die used and was it in brown?
- the discovery of a KG VI 1½d plus KG VI 1½d envelope as described in the "D. D. Storms" listing (1953); and
- the discovery of parcel labels for Fitzgerald's Department Store Hobart at 3/7 (1,980 embossed) and 5/10d (1,000 embossed).

To give further interest to the quest, Mark suggested that there could be discoveries of more:

- post cards embossed with the KG VI 2d die in red, for foreign use;

Postal Stationery Collector

- KG VI 2½d plus KG VI 2½d envelopes (see *Postal Stationery Collector* Issue No 8 February 1997); and
- KG VI 'B. Addison Pty Ltd' 2½d revalued 1½d envelopes (6 bars);

Interestingly, Mark noted that there are still discoveries even in the more popular area of post office issued items. For example, the first type of the 5½d registered letter envelope after introduction of War Postage was generally not recognised by collectors in the past. It was only catalogued in the 26th edition (1994) of the *Australasian Stamp Catalogue* as R30. One such example was shown in his display handstamped "SPECIMEN" for display at Post Offices. More recently, keen observers have found 8½d registered letter envelopes (as well as 5½d ones) with the embossing on the flap side of the envelope.

TREASURER'S REPORT

Since my last report, which was tabled at the Meeting held in Canberra last March, there has been a marginal increase in the Society's reserves. As shown overleaf at the end of 1998 assets stood at \$2,989.66. The Profit and Loss for the 1998 calendar year reflects an excess of Income over Expenditure of \$56.73.

The increase this year of Membership Fees by \$5 will have the effect of keeping our income ahead of costs, unless Printing costs rise dramatically.

There was no additional income from Advertising recorded in this year, perhaps a matter that the executive should consider. The APF Journal Grant provided one fifth of the income received. The printing and distribution costs of the Journal constitute the major part of the expenditure with the balance used for Exhibition Trophies and/or Entry Fees to Exhibitions.

Response to the early distribution of the Membership Fee reminders has been excellent, however the time involved in the process of having memberships paid by credit card has been less than satisfactory.

I move acceptance of my report.

John Crowsley
March 1999

Net Worth Report As of 31/12/98 (in Aus. Dollars)

Acct	Balance
ASSETS	
Cash and Bank Accounts	
PSSA	2,989.66
TOTAL Cash and Bank Accounts	2,989.66
TOTAL ASSETS	2,989.66
LIABILITIES	
	0.00
OVER ALL TOTAL	2,989.66

Profit & Loss Statement 01/01/98 Through 31/12/98 (in \$s)

Category Description	
IN	
1999 Membership	675.00
Bank Interest	2.78
Journal Grant	400.00
Memberships	920.00
PSSA Journal	30.00
TOTAL INCOME	2,027.78
OUT	
Book	15.00
Entry fee RSA	60.00
Entry fees	40.00
Govt. Tax	6.20
Postage	29.80
Postage-Mailout	426.25
Print Journal	1,323.80
Prize	70.00
TOTAL EXPENSES	1,971.05
TOTAL INCOME - EXPENSES	56.73

NEW ISSUES

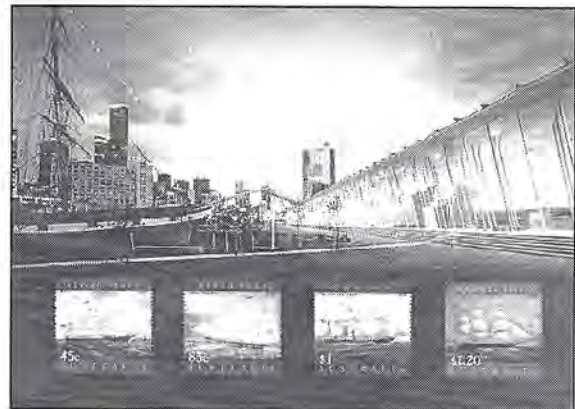
AUSTRALIA

Australia 99

Australia issued a postal card on 14 January 1999 for Australia 99, a World philatelic exhibition held in Melbourne from March 1999. The postal card has the usual postage pre-paid imprint while the reverse depicts the *Alma Doepel*, an Australian built schooner. The postal card was sold for \$2.50, which included the entry fee to the Australia 99 as well as international postage on the card.

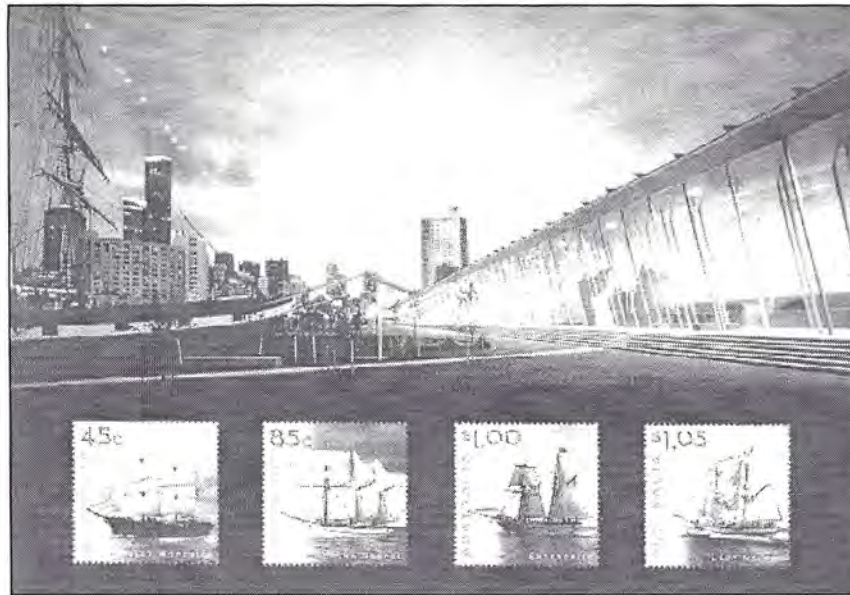


Martin Walker reports that for publicity purposes a special pre-paid postcard was distributed at the 1999 Victorian Seniors Expo held in Melbourne 17 to 19 March at the Royal Exhibition Building. The front of the card depicts the Australia 99 logo and a message encouraging people to attend the exhibition as well as reminding them that seniors and concession holders received free entry. The reverse of the card depicts the Melbourne Exhibition Centre and the four maritime stamps issued in 1998.



On the first day of Australia 99 a similar postcard was issued depicting the four maritime stamps issued on that day on the reverse of the card while the front of the card had the usual

barcode and no publicity message. This card was also provided as a free gift to attendees at the Australia Post Australia 99 Opening Dinner.



Centenary of the Birth of Ian Clunies Ross

A 45c pre-stamped envelope was issued on 11 February 1999 to commemorate the centenary of the birth of Sir Ian Clunies Ross, an eminent Australian scientist who was chairman of the CSIRO.



HMAS Huon PSE

On 20 March 1999, Navy Day at Australia 99, Australia Post issued a PSE to mark the commissioning of HMAS Huon, the first of a new fleet of six minesweepers for the RAN. The PSE depicts HMAS Huon.

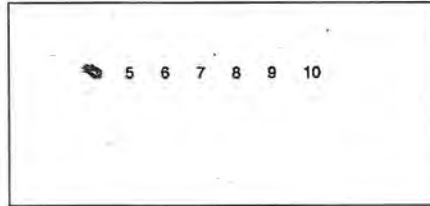
Envelope Reprint Count

Some recent reprints noted:

- Flinders Ranges National Park 2
- Aboriginal Art C6 5

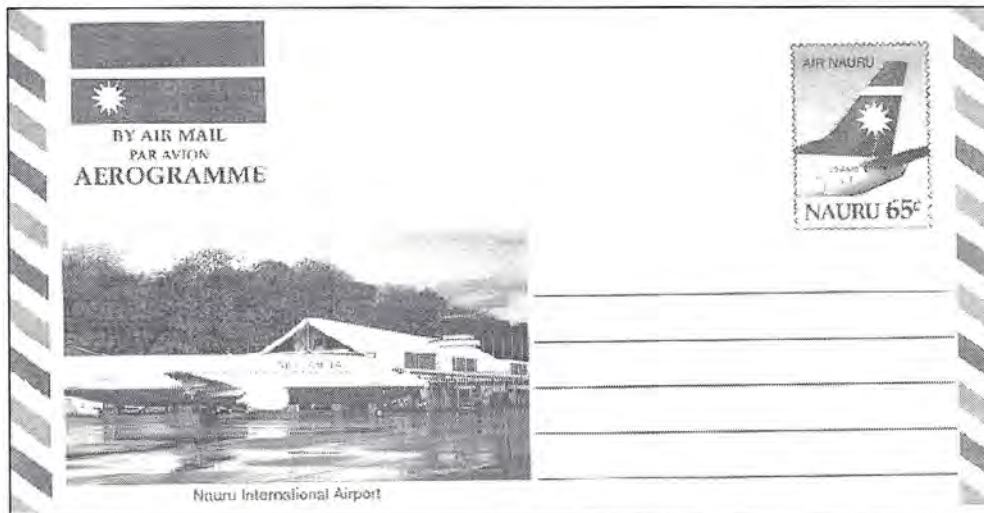
- Aboriginal Art DL 5
- Royal National Park 4

The DL Aboriginal Art reprint is interesting in that the reprint number '4' instead of being deleted from the plate has simply been crossed out (see below).



Nauru Aerogrammes

Nauru issued two 65c 'tourism' aerogrammes on 1 July 1998. One of the aerogrammes has a stamp depicting an Air Nauru aircraft with pictorial panels depicting the Nauru airport and Parliament House while the other has a stamp depicting a frigate bird and panels depicting views of the Mene Hotel and Buada lagoon.

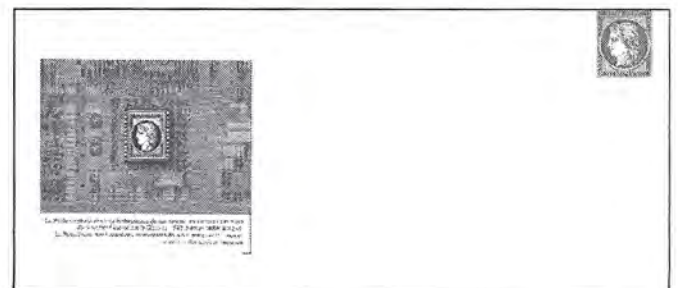
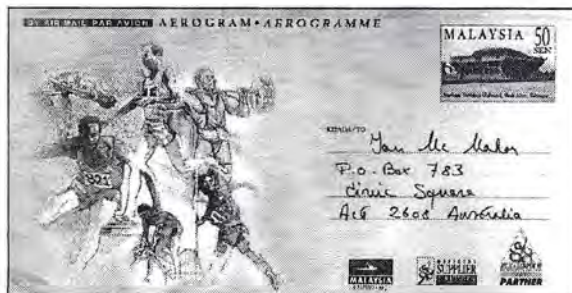
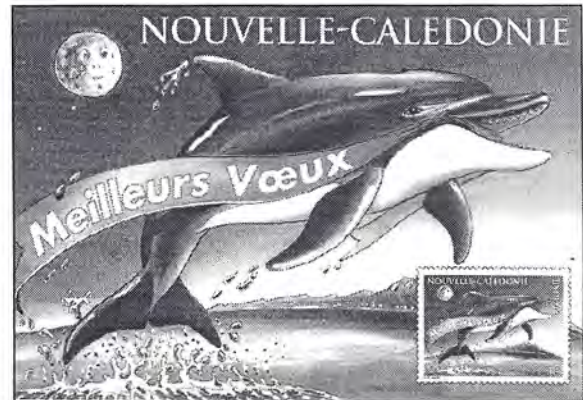
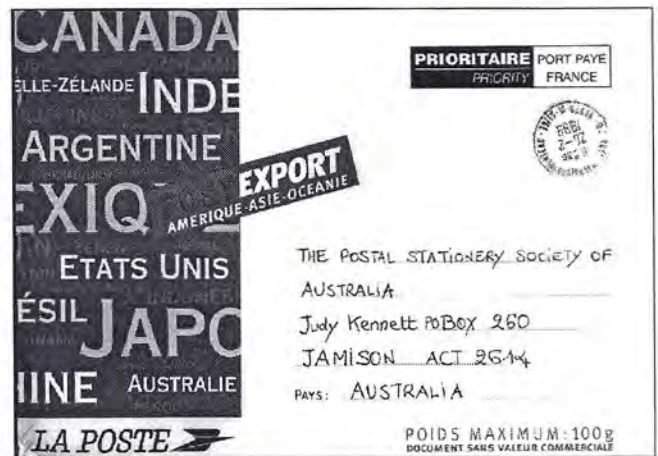
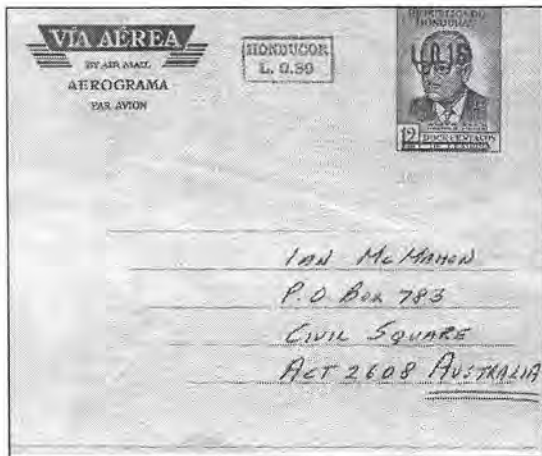


New Zealand

New Zealand has issued a set postal cards depicting popular pets, sold for \$7.95 as a set of six maximum cards. The pets depicted were budgies, welsh pony, lambs, tabby kittens, labrador puppies and Netherlands dwarf rabbit.

Other countries

A number of new issues from a range of countries are illustrated below. They include a revalued Honduras aerogramme, a pre-paid cardboard envelope from France paying the air mail rate to Australia and other countries, a new Belgian change of address card, a New Caledonian greetings postcard, a Malaysian aerogramme and a stamped envelope from France.



AUSTRALIAN PHILATELIC FEDERATION ORDER FOR STAMPSAFE PRODUCTS

Name

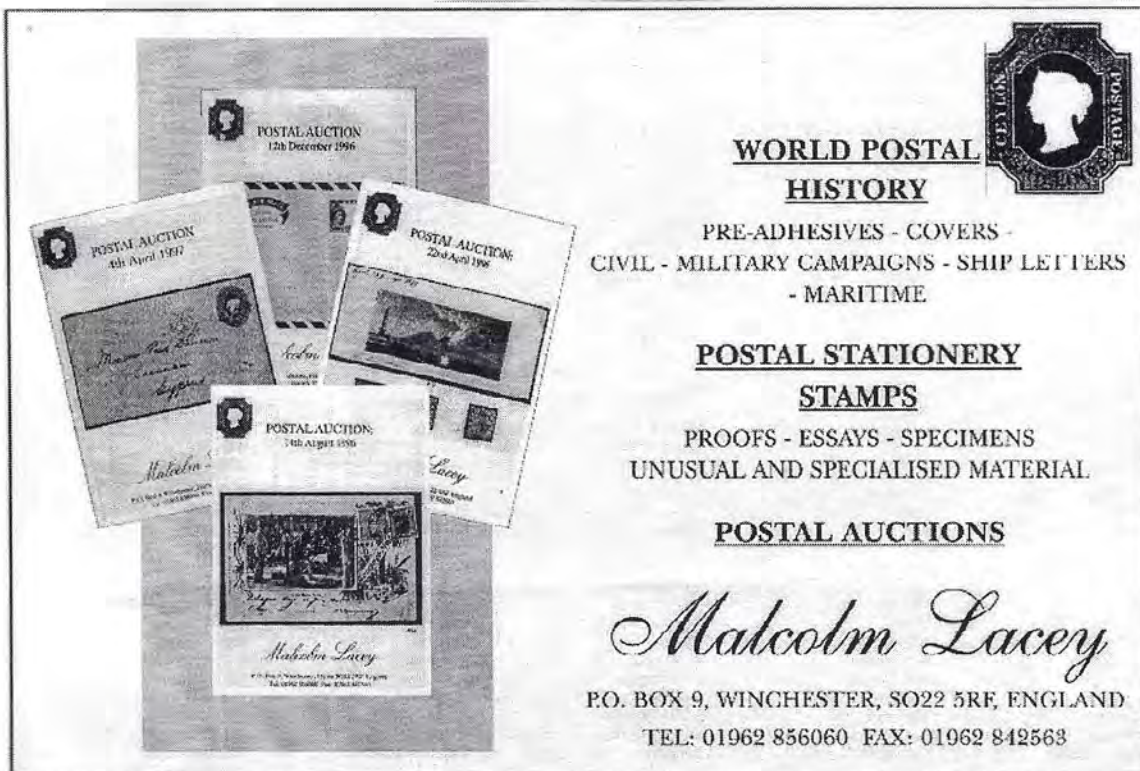
Address

..... Post Code

PRODUCT	PRICE	QTY	AMT
BINDER AND SLIP CASE <i>550gms</i> Each	\$14.50		
PAGES with PROTECTORS <i>250gms</i> per 20	\$20.80		
STAMPSAFE BOX <i>260gms</i> Each	\$9.90		
ACHIVAL DISPLAY PAGES 283mm x 250mm, Punched <i>650gms</i> per 50	\$37.00		
283mm x 250mm, Unpunched <i>650gms</i> per 50	\$37.00		
NEW DISPLAY PAGES 283mm x 216mm, Plain <i>500gms</i> per 50	\$10.00		
283mm x 216mm, With Grille <i>500gms</i> per 50	\$15.00		
283mm x 230mm, Plain <i>500gms</i> per 50	\$11.00		
283mm x 230mm, With Grille <i>500gms</i> per 50	\$16.00		
SHEET PROTECTORS, POYPROPYLENE Protectors 285mm x 225mm Top opening <i>400gms</i> per 50	\$18.00		
Protectors 285mm x 240mm Top opening <i>450gms</i> per 50	\$18.00		
Protectors 290mm x 232mm Side opening <i>450gms</i> per 50	\$18.00		
Protectors 290mm x 252mm Side opening <i>450gms</i> per 50	\$18.00		
SHEET PROTECTORS MYLAR 290mm x 220mm side opening <i>190gms</i> per 10	\$16.00		
290mm x 240mm side opening <i>200gms</i> per 10	\$16.00		
290mm x 260mm side opening <i>200gms</i> per 10	\$16.00		
290mm x 260mm top opening <i>200gms</i> per 10	\$16.00		
POSTAGE & PACKING*			
TOTAL AMOUNT ENCLOSED			

*** POSTAGE & PACKAGING:** Please add \$8.00 for the first kilo and \$3.00 for each additional kilo or part thereof. **Weights per pack are shown above.**

Send all orders to: ARCHIVAL PRODUCTS,
AUSTRALIAN PHILATELIC FEDERATION
22 GRAY COURT, ADELAIDE, SA 5000



WORLD POSTAL HISTORY

PRE-ADHESIVES - COVERS -
CIVIL - MILITARY CAMPAIGNS - SHIP LETTERS
- MARITIME

POSTAL STATIONERY STAMPS

PROOFS - ESSAYS - SPECIMENS
UNUSUAL AND SPECIALISED MATERIAL

POSTAL AUCTIONS

Malcolm Lacey

P.O. BOX 9, WINCHESTER, SO22 5RF, ENGLAND

TEL: 01962 856060 FAX: 01962 842563