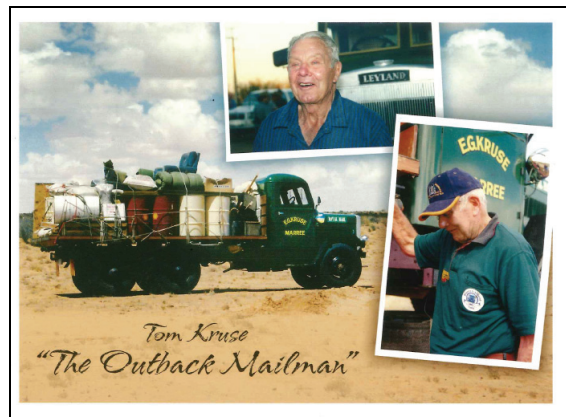
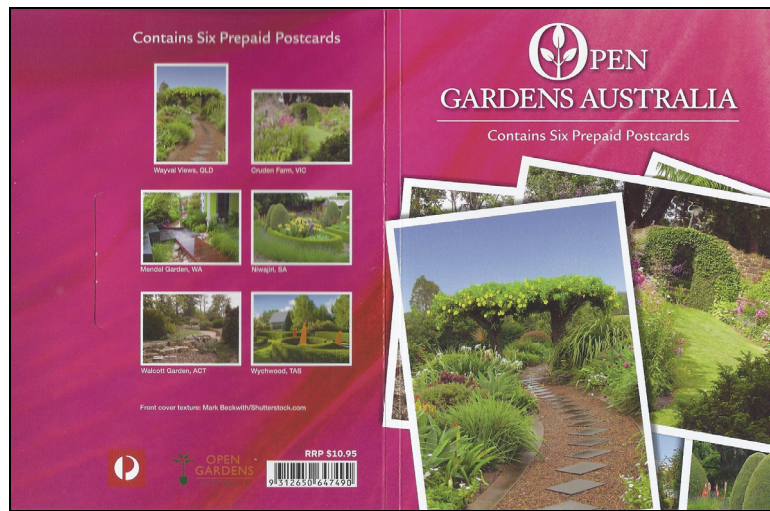


POSTAL STATIONERY COLLECTOR

Volume 20 No 4: Issue No 80

November 2014



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 New Zealand 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 2015 has been set at \$45 (Australia) and \$65 (Overseas excluding New Zealand which is \$55). For further information please contact the Convenor, Secretary or your State Coordinator. Membership enquiries should be addressed to the Secretary.

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Contributions to the *Postal Stationery Collector* should be sent to the Editor or one of the Sub-Editors. Articles on any postal stationery topic are welcomed and should be submitted electronically. Email the Editor at for instructions. Illustrations should be good quality scans. Book reviews, news items, information on new issues and member's classifieds are also welcome. Letters to the Editor and comments on articles published are encouraged.

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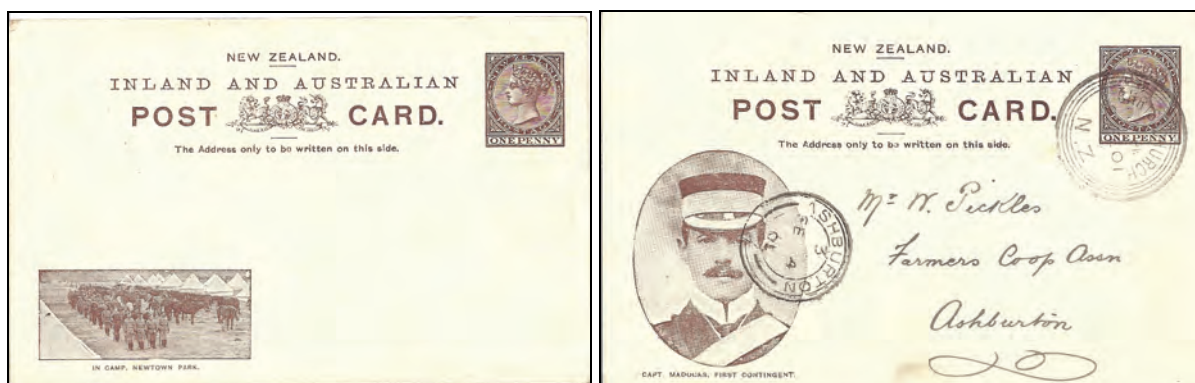
POSTAL STATIONERY COLLECTOR
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FROM THE EDITOR

Welcome to the November 2014 issue of the *Postal Stationery Collector*. This issue includes an article on Swiss Vignette postcards. Australian and New Zealand readers will be familiar with vignette postcards issued by New Zealand and Queensland beginning in 1899 and 1898 respectively. The production of such cards, while falling into disfavor here, continued in Europe.



New Zealand Vignette Postcards



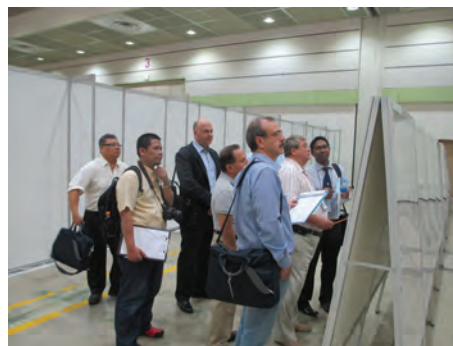
Queensland Vignette postcards.

PhilaKorea 2014

PhilaKorea was a World Exhibition held in Seoul from 7-12 August 2014. The Exhibition had a strong postal stationery class of 28 exhibits with a wide range of subjects. The was one Large Gold medal awarded to PSSA member Michael Blinman for his exhibit of New South Wales Postal Stationery. Congratulations Michael!

The range of exhibits on display is shown by the range of topics of the Gold medal exhibits which included Chile Presidente Postal Stationery (Ross Towle), Bahamas (Keith Hanman), 1890-1942 Sweden (Lennart Daun), Malaya Postal Union (Henry Ong), Romania (Emanoil Saviou), Hawaii (Fumio Yamazaki), Iceland (Sigtryggur Rosmar), and Argentina (Arturo Ferrer).

During Philakorea 2014 the Postal Stationery Commission held its biennial commission meeting which covered the last two years of work of the Commission, plans for the next two years and a presentation by Malcolm Hammersley on Hong Kong stationery. In addition a seminar on Exhibiting and Judging Postal Stationery was conducted by Lars Engelbrecht. The seminar included a 'hands-on' judging exercise of three one-frame exhibits of differing quality.



Postal Stationery Jury and exhibitors at the Critique Session PhilaKorea 2014



FIP Postal Stationery seminar, PhilaKorea and current Korean postcard

Aerophilately 2014 American Philatelic Center, Bellefonte, USA September 12-14

Gary Brown

South African Air Letters Aerogrammes to 1961

87

Large Vermeil

Baltex 2014 Malmo, Sweden 29 - 31 August 2014

Bernie Beston	Queensland Postal Stationery		Gold
Gary Brown	South African Airletters/Aerogrammes to 1961	87	Large Vermeil
John DiBiase	Western Australian Postal Stationery 1879-1913	85	Large Vermeil
Mike Rhodes	The Intourist and International Agitation Postal Cards and Envelopes of the USSR (1930-31)	70	Silver
Darryl Fuller	Leeward Islands postal stationery	95	

Albany Great War Centennial Exhibition 2014 1 – 3 August 2014 National One Frame

Michel Roland	Postal Cards of Occupied Belgium	80	Vermeil
---------------	----------------------------------	----	---------

FIAP 40th Anniversary Postcard

A Korean private order postcard was produced for the 40th anniversary of FIAP.



Corrigenda: Privately Manufactured Airletters & Aerogrammes

Neil Cornish's email was incorrectly shown in the notice about his catalogue of the pre-decimal privately manufactured airletters & aerogrammes of Australia. The correct email is njcornish@optusnet.com.au.

Federated States of Micronesia Envelopes

Steve Zirinsky reports the issue of four stamped envelopes from Micronesia. The envelopes are size 8 and 10 envelopes in denominations of 26c and 46c.



Interesting Postal Stationery Usages

Illustrated below are a registered use of the Papua 4d registered envelope and a Sydney Stock Exchange PTO wrapper uprated for air mail to the USA.



STAMPED-TO-ORDER FOR THE PERMIT MAIL RATE - SOME FURTHER INFORMATION

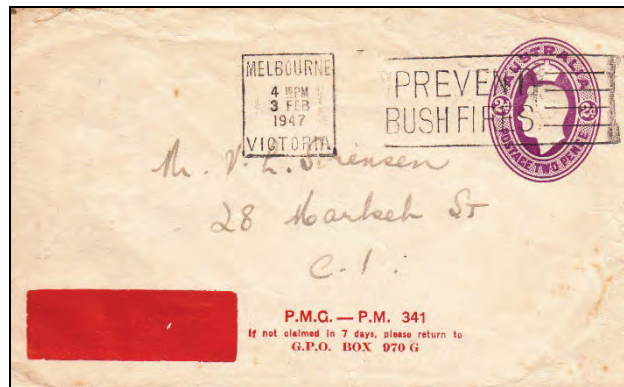
Mark Diserio

The following information and/or examples have come to my attention since my article in the *Postal Stationery Collector Issue No 74* (May 2013).

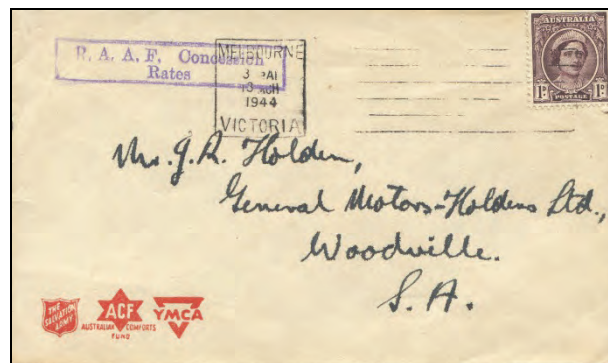
The document illustrated below was on Ebay with an envelope for Box 2668X (Permit 340), confirming the user as A L Smith Turf Commission Agent (bookmaker).

A. L. SMITH TURF COMMISSION AGENT V.R.C. and V.A.T.C. PADDOCK MEMBER OF VICTORIAN CLUB, MELBOURNE		Box 2668 X, G.P.O., Melbourne,194.....	
Dear Sir, Please procure for me at the next race meeting, as under :—			
Odds	Horse	Race	Date
To			
Yours faithfully.....			
Address.....			

The following three illustrations came from one of our overseas members who wishes to remain anonymous.

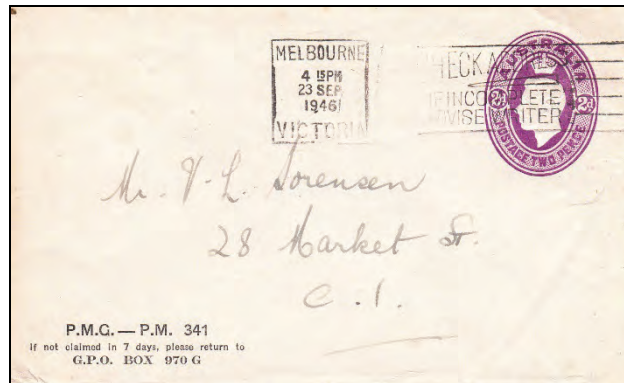


Above for Melbourne GPO Box 970G (Permit 341) for another yet unknown user. This envelope is a “recycled” Australian Comforts Fund” envelope which became redundant with the end of World War 2. Below is an example of the original use for these envelopes.

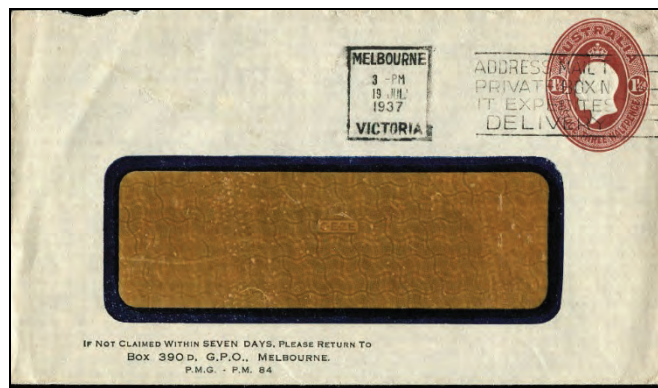


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Below, another example of GPO Box 970G (Permit 341) and the earliest recorded date of use of a KGV1 2d violet permit envelope, although theoretically the value became available from 10 December 1941.



Below, a fourth example of the KGV 1½d brown sto embossing and the first recorded on a window faced envelope for Melbourne Box 390D (Permit 84) and used 19 July 1937, the latest date recorded for this embossing. This example was auctioned by Phoenix Auctions (Auction No 30, 5 July 2014, lot 1147). The user may have been Commonwealth Fertilisers and Chemicals Ltd.

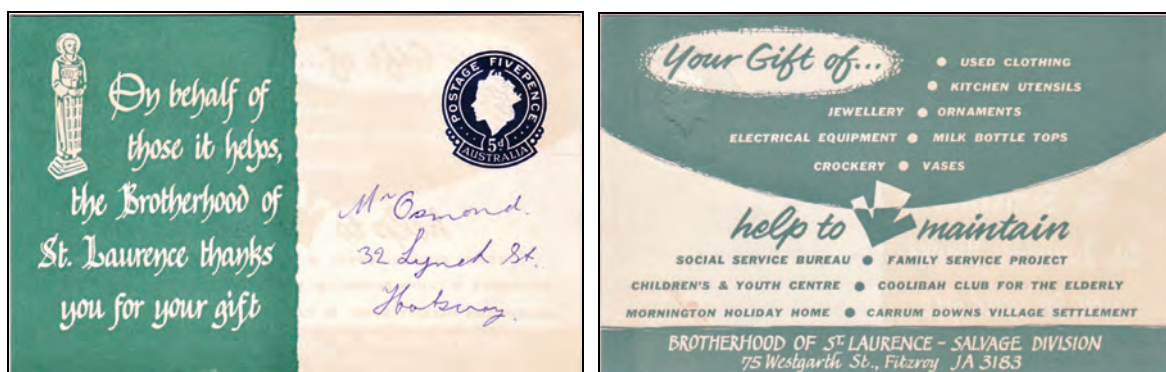


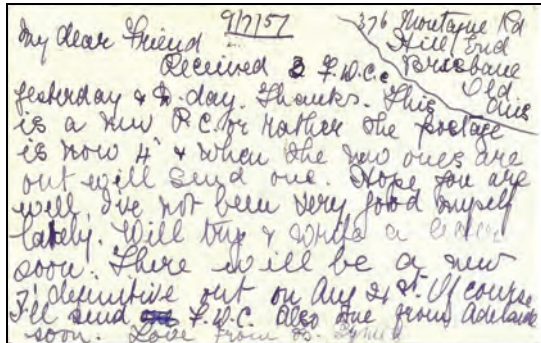
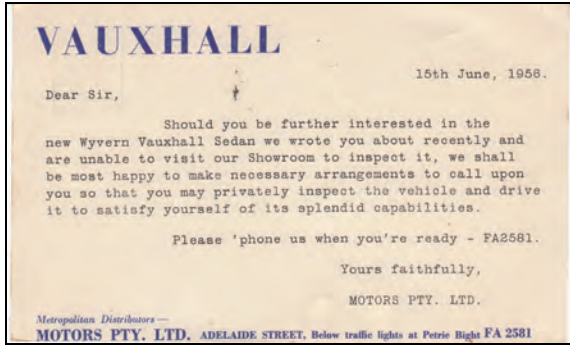
FEEDBACK

The attached scans refer to Mark's recent article in the last *PSC* magazine [August 2014].

I hope they add to the knowledge. The colour on the first scan is inaccurate – it is more like the other side.

Alan McNaughton





USA SPONGEBOB POSTCARDS

Members of the younger generation (none of whom who PSSA members as far as I am aware) and their grandparents will know of the TV cartoon character Spongebob Squarepants. The US Post Office undertook a promotion 'Spongebob Mailpants' with Nickelodeon which provided free postcards in post offices to encourage young people to write and send a postcard. The postcards bear a 'postage paid' imprint which appears to be a bulk postage imprint with Nickelodeon paying the postage on postcards posted. As such they are not technically postal stationery but they were distributed as part of a post office promotion.



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AUSTRALIAN AEROGRAMME – AN UNRECORDED ESSAY?

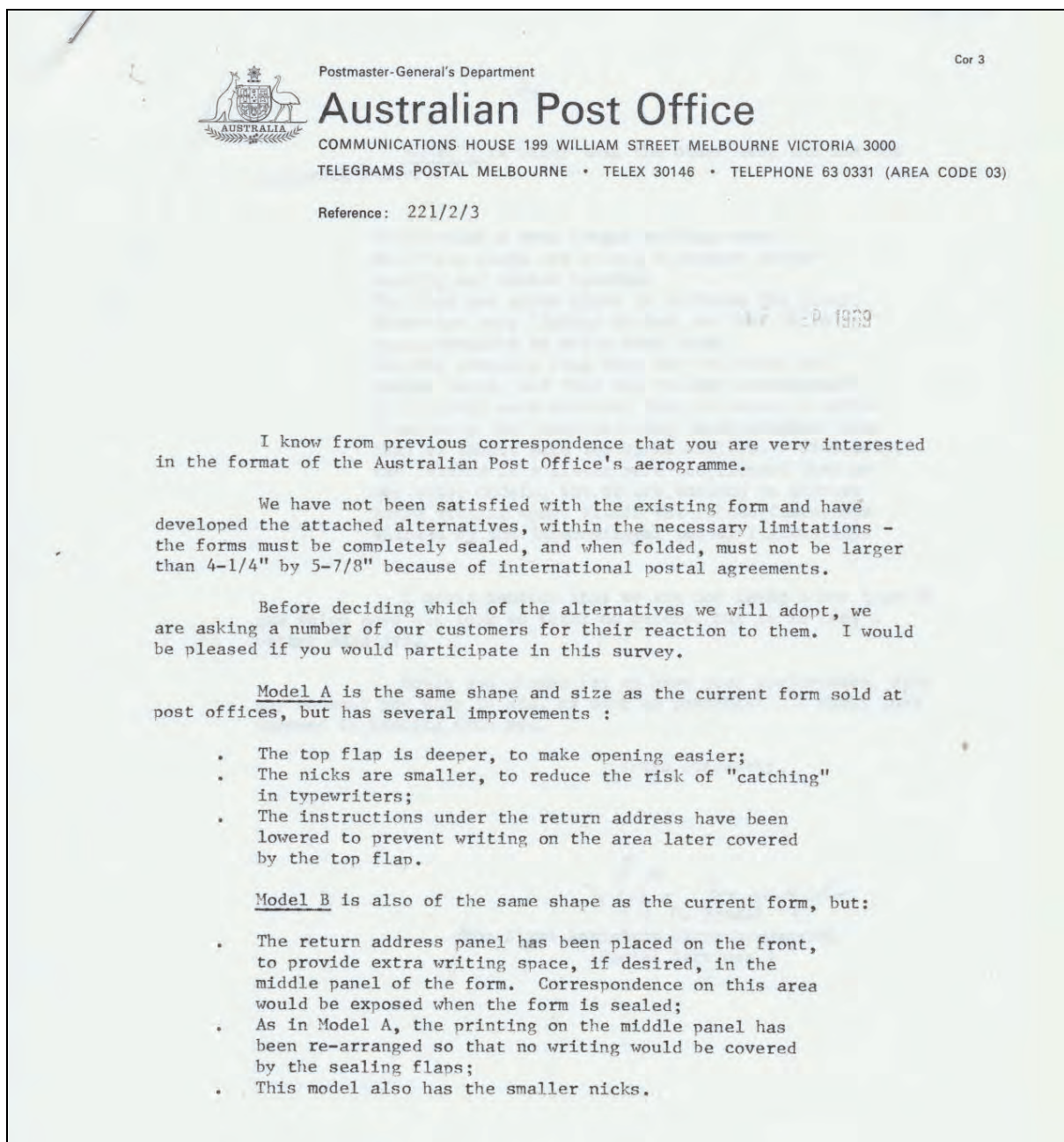
Joan Orr

More on the story

Back in PSC No. 78 Vol. 20 No 2, I wrote about the three essays known, asking if anyone had a copy of the letter which accompanied these when they were sent to large users of aerogrammes seeking their input as to size, writing area and other criteria necessary to make these forms more user friendly.

I have always had my doubts about the date of January/February 1970 quoted in published works for this sending as this date was later than the issue date of the 10c three flap, short form with oval 'O' in 10c, which is similar to Essay 'A'.

Thanks to Richard Breckon, of Australia Post, I now have a copy of the letter sent out with the three 'Essays' and the date is 17 September 1969 (Figure 1). Details of the Essays Models A, B, and C are explained in depth therein, asking customers to choose which best suited their business.



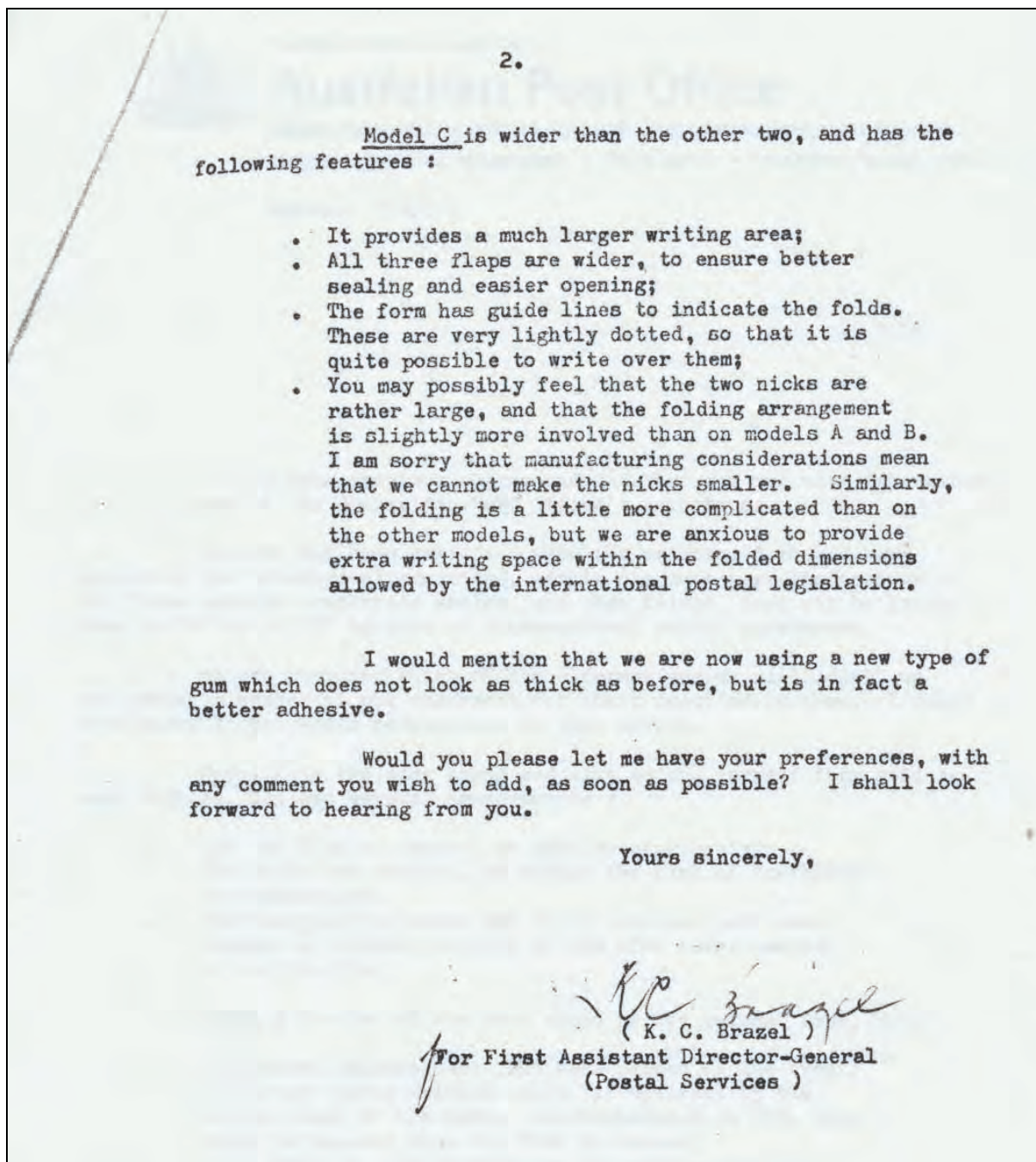


Figure 1

I wonder what happened to these aerogrammes? Did any get used? I have been collecting Australian Postal Stationery for many years and I have never seen one. Has anyone else seen a used one?

That solves the first part of the riddle.

The best part is that Richard has sent me a copy of the letter from 1970, 10th April in fact, which was sent out with my previously unrecorded essay. This was after the Tokyo Universal Postal Union Congress in November 1969 where the international legislation was amended to allow larger aerogrammes whilst keeping the three flap sealing arrangement. A note added to the bottom of this letter states that it was forwarded to 312 customers on 10.4.70 and signed by J.G. Smith (Figure 2)

A copy of the Essay Model 'D' held in Australia Post Archives is included to show details from the

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Note Printing Branch of the Reserve Bank of Australia approving this model on 5.3.70. (Figure 3)

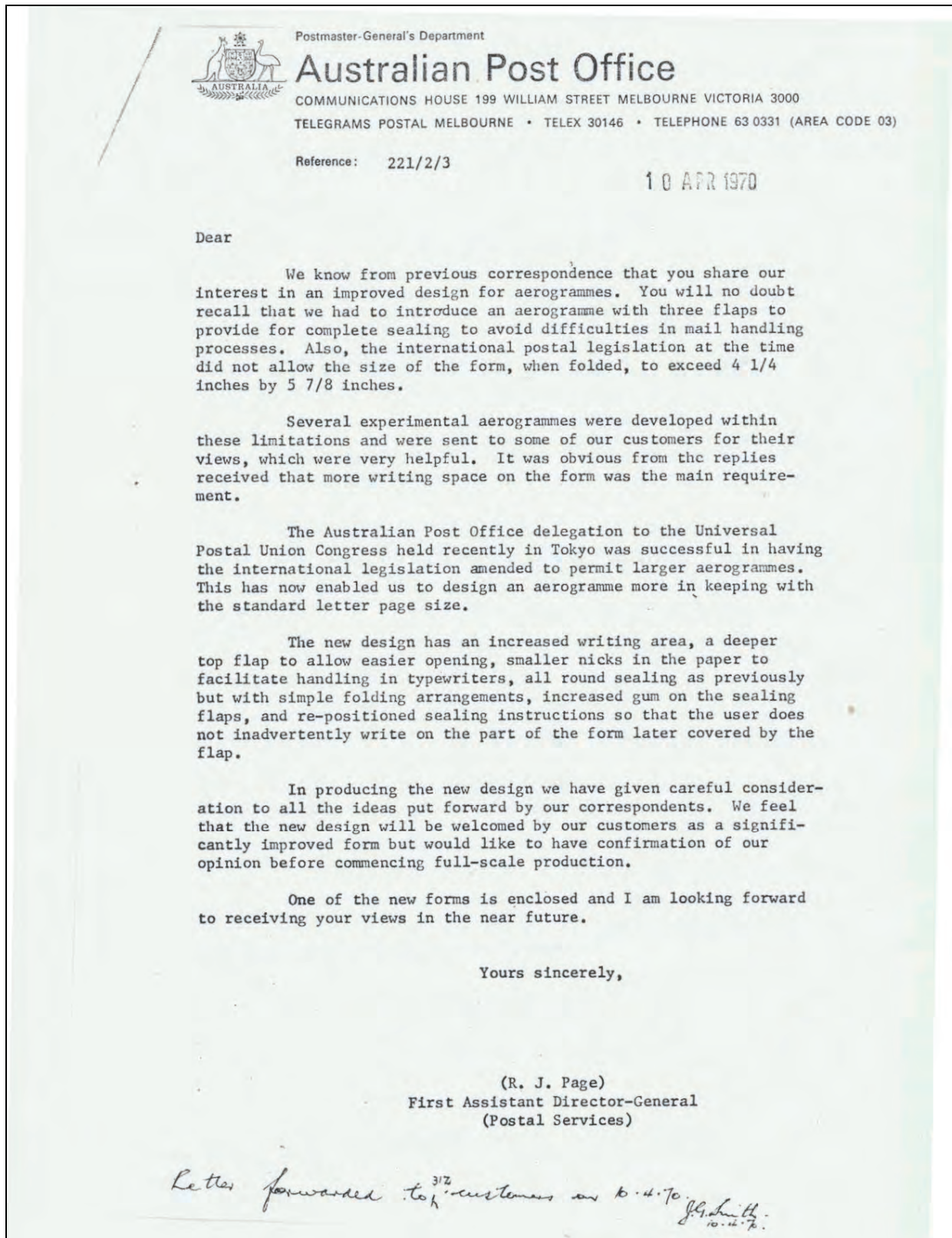


Figure 2

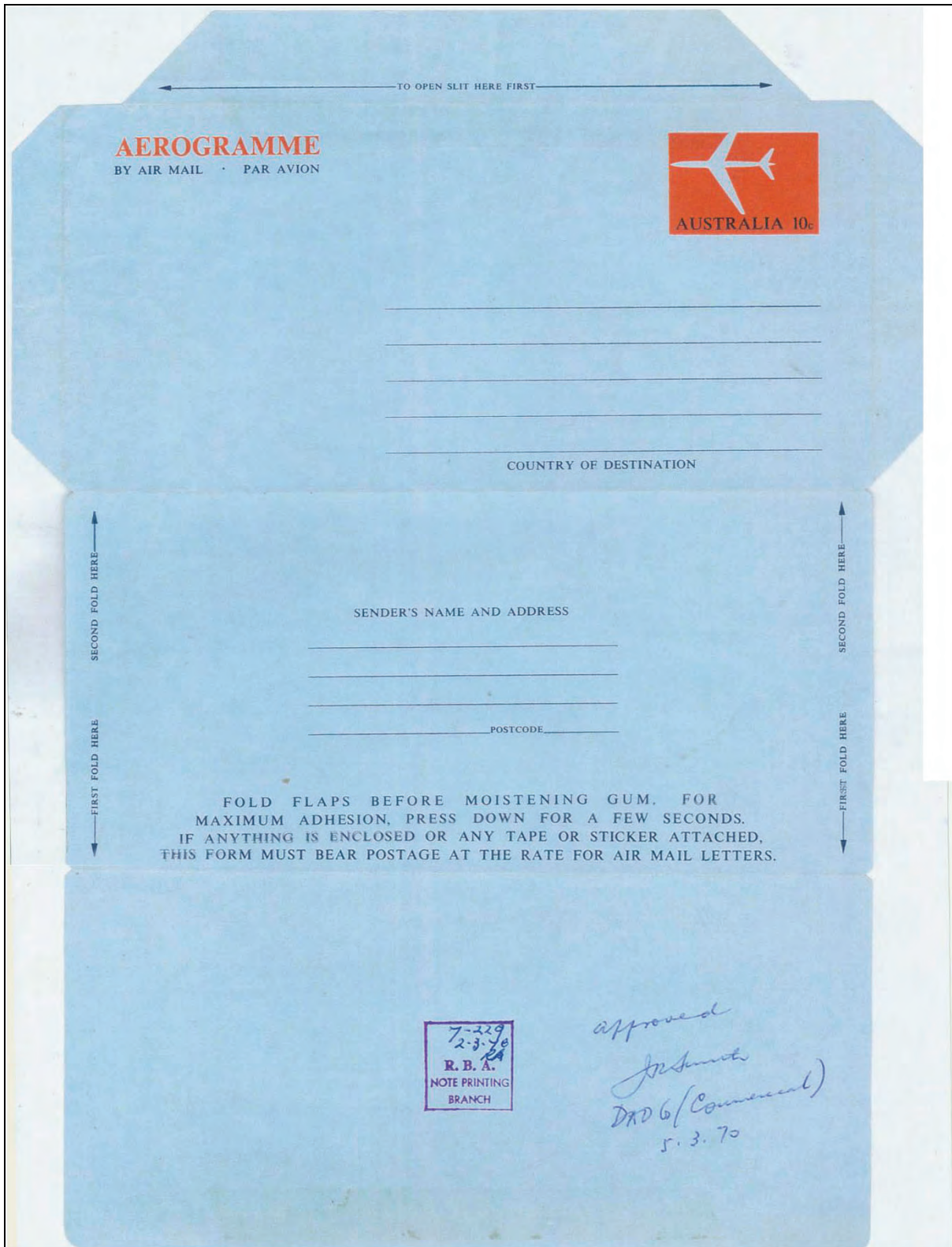


Figure 3

However, sometime between then, and when the 10c. long form was issued on 8 January 1971 considerable changes were made to the design layout and size. (Figure 4).

It seems there is still more to be discovered why this was so.



Figure 4

***AUCTION CATALOGUES AS A RESEARCH SOURCE: The PRESTIGE PHILATELY
SIGNAURE SERIES***

Dingle Smith

Keen philatelists are avid readers of auction catalogues. The prime reason is to seek out and hopefully purchase gems for their own collections. A secondary interest is to use the catalogues as a research tool to increase their philatelic knowledge. The range of such research is vast and varies from collector to collector. For some it is covers to illustrate rate and routes for others knowledge of proofs and varieties. Indeed the recent trend to list known covers to unusual destinations, whether for pre-stamp mail or early airmail services relies heavily on access to libraries that incorporate early auction catalogues. Those that describe the sales of classic 'named' collections are of particular value for their research potential. However many auction catalogues have limitations as regards their value as

research tools. Often what the researcher requires are high quality colour illustrations combined with informative descriptions of individual items. In short most auction catalogues provide only limited research input and require patience and determination to abstract what is useful from a multitude of lots many of which are of little interest.

It is relatively uncommon for auction catalogues to be entered in the Literature Class at National or International stamp shows. When they are so entered the award is often modest and in part this reflects the marks they achieve for 'research'. I was fortunate enough to lead the team to judge the literature entries at Canberra Stampshow 2014. The entries were disappointing in number and all six were from Prestige Philately, the well-known Melbourne-based philatelic auction house. To be more specific each of the entries was from the 'Signature Series',

The catalogues entered were:

- Postal History of Western Australia: Dr Cecil Walkley's Large Gold Medal Exhibit.* 27/11/2010.
- Commonwealth of Australia Postal History 1901-1941: the Kevin Nelson Gold Medal Exhibit.* 27/11/2010.
- The World at War*, Featuring material from Russell Stern, Gordon Darge and John Little. 5/3/2011.
- The Sybrand Bakker Collection of BCOF Overprints*, 2/8/2013.
- Australian Postal Stationery: John Sinfield's Postal Cards and Mark Diserio's Wrappers.* 8/11/2013 .
- The Perkins Bacon Issues of South Australia: Michael Blake's Large Gold Medal Exhibit.* 7/2/2014.

The Signature Series was first introduced in 2009 for 'The FIP Gold Medal Collection of New South Wales Pre-Stamp Postal History formed by Brian Peace'. These catalogues are devoted to the highest quality material and in several cases represent the break-up and sale of the leading world exhibits in their field. An issue devoted to Postal Stationery combines the two separate collections, those of John Sinfield and Mark Diserio. Only 'The World at War' departs from this approach and has material from three vendors but all closely linked to a single theme.

The Signature Series is unusual in several ways. One is that the majority of the lots are of single items and virtually all are presented in colour with the illustrations as far as possible positioned close to the lots descriptions. In addition, where appropriate, portions of the design are enlarged. Secondly the written descriptions provide greater detail than is normally the case in auction catalogues. For example, many of the pre-stamps covers in the Walkley collection have short biographic descriptions of the sender and/or the addressee and attention is given to provenance of the items.

The earlier sections of these catalogues include an introduction to the subject of the sale, comments on the pricing methodology and where appropriate a key to the relevant literature and a listing of important earlier auction catalogues. These sources, together with the exhibitor's expertise as shown in the original exhibit, it form the basis for the descriptions of individual lots. The Signature Series also often contain an informative biographic account of the vendor.

The combination of all these factors transform these Signature Series auction catalogues into unique sources of reference and provide a research content that is often impossible to find elsewhere. Furthermore, the Signature Series were generally issued bound as hard backs although soft back issues were sometimes also available at the time of the sales.

Interest for Postal Stationery Specialists

Of special interest to postal stationery collectors is the Signature Series *Australian Postal Stationery* catalogue. The 261 lots of Sinfield's Postal Cards represent by far the best collection of Commonwealth post cards ever assembled and the same can be said for the Diserio Commonwealth wrappers. The profusely illustrated catalogue is an absolute must for anyone interested in such material. There is no doubt that this catalogue is the prime illustrated research source. Many of the items were collected when there was no listing of such material and for some areas little collecting interest. Who 20 years ago would have envisaged a bid of \$11,000 for a used example of the 1917 1d + 1d full face 'with reply card' barred out and re-issued as a 1d post card. Even more unlikely perhaps would have been a bid of \$3,000 for a used 2d Kangaroo printed to private order newspaper wrapper.

This catalogue concludes with 37 lots of Australian aerogrammes from the reference collection of the late Andy Jansen. Equally of interest to aerogrammes collectors in a field that may one day see the kind of price rises demonstrated by the postal cards and wrappers. If you collect Commonwealth Postal Stationery you must have this Signature Series catalogue on your bookshelves. If you do not,

write promptly to Prestige Philately who have limited numbers of this catalogue available. Details of this limited offer are given at the conclusion of this account.

Postal stationery enthusiasts will also find many individual items of interest in *the Kevin Nelson Commonwealth of Australia Postal History 1901-1941*. This has a focus on illustrating rates and while not a comprehensive approach to postal stationery contains many rare and intriguing covers, for instance as the 2d OS overprint on a 1d Kangaroo letter sheet which fetched \$11,000.

All of the Signature Series are worthy of bookshelf space for any serious collector, exhibitor or philatelic judge. The research value of the Walkley early Western Australian postal history is exemplary and must be one of the few auctions of this kind where every lot was sold. It is likely that the Signature Series catalogue devoted to the BCOF overprints is of even more noteworthy as a contribution to philatelic research. This catalogue with 55 pages and 173 lots is devoted entirely to the BCOF overprints. As a slim volume it is only available in a soft binding. The introductory sections are longer than for most of the publications in the series. This is appropriate as the BCOF overprints are '...grossly underestimated. It is after all, the only post-war issue of a Western country overprinted for use in an occupied non-European country'. The introduction includes a noteworthy section entitled 'The BCOF a forgotten chapter in Australian history'.

The material illustrated includes a printer's proof for the original overprint signed by the responsible Australian Army officers and the Japanese printer. This is dated 1.10.46 and is followed by illustrations of postmarked examples of the first issue of the stamps, dated 12.10.46. The stamps were then withdrawn as official permissions for the issue had not yet been obtained. The final withdrawal of the BCOF overprints was in February 1949. There is no doubt whatsoever that this is the key research volume to this issue, with details to all the varieties of overprint and superb examples of their use on cover.



I have always enjoyed acting as a literature judge at competitive stamp shows, in part because there is time to thoroughly read the material at one's leisure. This is in marked contrast to the frenetic pace at which judging of the other classes in the frames has to be undertaken. It was a special pleasure to read through the six Signature Series catalogues. All the judging team were in full agreement that the award of State Gold Medal, jointly for the six entries, was appropriate. This is a rare occurrence

and even more unusual was the addition of 'felicitations'. Whether FIP show Literature judges would be of the same opinion is another matter!

How to Order Copies of the Catalogues

In subsequent discussions with Gary Watson I asked if he still had copies of these catalogues for sale. The answer was there is a limited quantity of most of them. I therefore, recommend most sincerely that if you do not have the catalogues that you consider contacting Prestige Auctions as soon as possible to purchase any or all of them. The prices are likely below the cost of production.

I also suggest you purchase or obtain copies of future Signature Series auction catalogues as they become available – you will not be disappointed. The Walkley and Nelson hardbound catalogues are priced at \$30 each, the others at \$20 except for the BCOF which is soft bound at \$10.00. Only soft bounds copies of the Blake South Australian catalogue are available. In all cases GST is included but postage is extra; contact Prestige Philately Auctions for details.

Contact details are given in www.prestigephilately.com and the email address is info@prestigephilately.com.

USE OF POSTAL STATIONERY CUT-OUTS ON POST OFFICE WRAPPERS OF AUSTRALIAN COLONIES

Dr John K. Courtis FRPSL acapjajc@friends.cityu.edu.hk

Prior to 1886 there does not appear to be an unambiguous Post Office pronouncement allowing unused cutouts of stamps from post office postal stationery wrappers to be used in payment of postage. Unlike Great Britain, where the use of stamps cut from postal stationery was banned from 1870 until 1904, but then allowed on 1 January 1905 for a couple of years. With regard to the pre-Commonwealth position in Australia, the July 1886 Victorian Post Office Guide grants permission: “If an unobliterated stamp be cut from a postcard that has not been transmitted through the post it can be used in payment of postage to the value of one penny on a letter, packet or newspaper” (Stieg 2001). Note though that this permission refers to postcard cutouts – there is no mention of wrapper cutouts. Some 16 years later, the January 1903 Victorian Post Office Guide reversed their permission by banning the use of all cutouts. The impressed stamps of stamped envelopes, letter-cards, post-cards or newspaper wrappers shall not be used for prepayment on other articles (Stieg 2001).

The use of wrapper cutouts, while not apparently expressly permitted, appears to have been sanctioned until 1903 when it was explicitly banned. It remains to be discovered in pre-1903 Post Office Guides from other Colonies whether there is any mention of the use of wrapper cutouts per se. The position seems to be that such cutouts were accepted for postal use for there is no extant example where the use of these cutouts attracted postage due for underpayment.

The author’s image database of used wrappers, 11 years of daily hand-collecting images reveals 38 examples of Post Office wrapper cutouts added to pay postage on post office postal stationery wrappers of Queensland, South Australia and Victoria. The absence of wrapper cutouts combined with Post Office wrappers from Tasmania, NSW and WA is of interest. This sample of 38 is culled from a total of 1,807 wrappers of the six Australian States (Colonies). The purpose of this paper is to prepare a census of these 38 cases and show their dates of use where possible. In 37 cases the ½d cutouts were used to uprate postage to 1d paying the overseas rate to UK and USA, the other case is to a Melbourne address.

Cutouts on Wrappers

Wrapper Image	Philatelic Detail	Wrapper Image	Philatelic Detail
	Qld. E1: cutout ½d E1 Postmarked Type 12 continuous roller GPO 6mm high & 4 bars. 1d rate to England		Qld. E1: cutout ½d E1 Postmarked Type 12 continuous roller GPO 1d rate to England
	Qld. E1: cutout ½d E1 Postmarked open cds TOWNSVILLE Queensland; date unreadable. 1d rate to England		Qld. E2: cutout ½d E2 Postmarked 20-22 rays & numeral 124 (?) Ravenswood 1d rate to England

	<p>Qld. E2: cutout ½d E2</p> <p>Postmarked 10-bar railway obliterator 14 Sandgate</p> <p>1d rate to England</p>		<p>SA E3: cutout ½d E3</p> <p>Postmarked squared circle MOUNT BARKER JU 22 94 SA</p> <p>1d rate to England</p>
	<p>SA E3: cutout ½d E3</p> <p>Postmarked squared circle MT BARKER DE 11 91 SA</p> <p>1d rate to England</p>		<p>SA E3: cutout ½d E3</p> <p>Postmarked squared circle LAURA JU ? 93? SA</p> <p>1d rate to England</p>
	<p>SA E3: cutout ½d E3</p> <p>Postmarked squared circle MT BARKER AU 2 88 SA</p> <p>1d rate to England</p>		<p>SA E3: cutout ½d E3</p> <p>Postmarked squared circle, place & date unreadable</p> <p>1d rate to England</p>
	<p>SA E3: cutout ½d E3</p> <p>Postmarked void cds G.P.O ADELAIDE SA</p> <p>1d rate to England</p>		<p>Vic. E13: cutout ½d E15</p> <p>Postmarked open cds SHEPPARTON NO 19 87 VICTORIA</p> <p>1d rate to England</p>
	<p>Vic. E15: cutout ½d E15</p> <p>Postmarked numeral duplex unclear WILLIAMSTOWN</p> <p>Date unreadable VICTORIA & 11</p> <p>1d rate to England</p>		<p>Vic. E15: cutout ½d E15</p> <p>Postmarked numeral duplex MAFFRA JA 13 90 VICTORIA & numeral 477</p> <p>1d rate to England</p>

Postal Stationery Collector

	<p>Vic. E15: cutout ½d E15</p> <p>Postmarked numeral duplex MAFFRA NO 7 92 VICTORIA & numeral 477</p>		<p>Vic. E15: cutout ½d E15</p> <p>Postmarked numeral duplex MAFFRA AU 12 89 VICTORIA & numeral 477</p>
	<p>Vic. E15: cutout ½d E15</p> <p>Postmarked numeral duplex MORTLAKE AU 20 (no year) VICTORIA & numeral 249</p>		<p>Vic. E15: cutout ½d E15</p> <p>Postmarked duplex MELBOURNE JE 7 94 & VICTORIA within 3-bars above/below.</p>
	<p>Vic. E15: cutout ½d E15</p> <p>Postmarked open cds KILMORE AU 18 8 92 VICTORIA & 54</p>		<p>Vic. E15: cutout ½d E15</p> <p>Postmarked open cds MORTLAKE JA 13 92</p>
	<p>Vic. E15: cutout ½d E15</p> <p>Postmarked duplex MELBOURNE ? 93 & VICTORIA within 3-bars above/below.</p>		<p>Vic. E15: cutout ½d E15</p> <p>Postmarked numeral duplex MORTLAKE AP 22 92 VICTORIA & numeral 249</p>
	<p>Vic. E15: cutout ½d E15; Auxiliary handstamps ... “West Central District Office”... without contents; postmarked M91 = Numurkah, arrival LONDON JA 12 91</p>		<p>Vic. E15: cutout ½d E15 (Colour unclear – could both be E17)</p> <p>Postmarked 33 = DANDENONG, Type A2R with one side bar.</p>
	<p>1d rate to England</p>		<p>1d rate to England</p>

	<p>Vic. E17: cutout 1/2d E17</p> <p>Postmarked 57 = KYNETON, Type A1 3-bars at sides, late usage. 1d rate to England</p>		<p>Vic. E17: cutout 1/2d E17</p> <p>Postmarked LANCEFIELD JY 18 98 VICTORIA.</p> <p>1d rate to England</p>
	<p>Vic. E17: cutout 1/2d E17</p> <p>Postmarked cds BENDIGO JA 22 97, handstamp BENDIGO ADVERTISER</p> <p>1d rate to England</p>		<p>Vic. E17: cutout 1/2d E17</p> <p>PTPO St. Arnaud Mercury; postmark 3rd numeral duplex ST. ARNAUD NO 4 95 & numeral 94. 1d rate to England</p>
	<p>Vic. E17: cutout 1/2d E17</p> <p>Open cds ALEXANDRA JY 12 95 VICTORIA.</p> <p>1d rate to England</p>		<p>Vic. E17: cutout 1/2d E17</p> <p>Numeral 3rd duplex CHARLTON DE 3 94 & 86 thick bars.</p> <p>1d rate to England</p>
	<p>Vic. E17: cutout 1/2d E17</p> <p>cds BENDIGO NO 17 96</p> <p>1d rate to England</p>		<p>Vic. E17: cutout 1/2d E17</p> <p>Numeral duplex NATIMUK JE 4 97 VICTORIA & 945.</p> <p>1d rate to England</p>
	<p>Vic. E17: cutout 1/2d E17</p> <p>PTPO St. Arnaud Mercury; postmark 3rd numeral duplex ST. ARNAUD JY 8 96 & numeral 94.</p> <p>1d rate to England</p>		<p>Vic. E19: cutout 1/2d E19</p> <p>1st numeral duplex KILMORE AU 30 99 & numeral 54 with long bar to 4.</p> <p>1d rate to England</p>
	<p>Vic. E19: cutout 1/2d E19</p> <p>3rd numeral duplex framed datestamp SHEPPARTON FE 5 01 VIC.</p> <p>1d rate to USA</p>		<p>Vic. E21: cutout 1/2d E19</p> <p>Open cds TRARALGON JE 12 01</p> <p>1d rate to England</p>

	<p>Vic. E21: cutout 1/2d E21</p> <p>1st numeral duplex KILMORE JY 12 01 & numeral 54 with long bar to 4.</p> <p>1d rate to England</p>		<p>Vic. E23b: cutout 1/2d E19</p> <p>Numeral duplex unreadable except date 11.3.01.</p> <p>1d rate to England</p>
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Analysis & Discussion

Cutouts can be found on the wrappers of three States: Queensland (5), South Australia (6) and Victoria (27). Nine Post Office types are represented: Queensland E1 (3) and E2 (2); South Australia E3 (6) and Victoria E13 (1), E15 (12), E17 (9), E19 (2), E21 (2) and E23b (1). The value of each cutout is 1/2d and in 36 cases the cutout is identical to the wrapper indicium. The two different cases are of Victoria E13 with an E15 cutout and E23b with an E19 cutout. In 37 cases the wrappers were mailed overseas – 36 to the UK, and a sole case to USA. Of the 25 readable postmark dates, the earliest is NO 19 87 and the latest is 11. 3. 01. Three dates fall between NO 19 1887 and AU 12 89, while 20 dates fall between JA 13 90 and AU 30 99. Two dates fall within 1901. All dates are before the January 1903 when the use of cutouts was expressly forbidden.

The strong association between country newspapers and advertising connections in London has been treated extensively (Courtis 2014). Of these 38 cases, 35 show addresses in London of the advertising agencies Bates Hendy & Co. (5), Clarke Son & Platt (17), F. Algar (3), “Professor” Holloway (1). The single example of a cutout used on a wrapper to the USA was to the New York firm Haydon & Co., another advertising agency. Only two wrappers appear to have not been addressed to advertising connections: a Victoria E17 wrapper addressed to the Editor, Age, Melbourne with the annotation “Press M.S. Only”, and an E23b wrapper addressed to Mr. T. W. Biggs, Corbien, Salisbury Road, Mosely, Birmingham, England.

Postmarking details reveal a diverse geographical location from where these cutout wrappers originated. Bearing in mind the caveat that reading postmark detail from Internet scans is often difficult and that inspection of the actual wrappers might reveal the occasional difference, a study of the 38 cases reveals a wide range of country towns. In Queensland there were two cases with Brisbane markings, and one each from Townsville, Ravenswood and Sandgate. In South Australia there was one case from Adelaide, two cases from Mount Barker, one from Laura and one unreadable. For Victoria, however, there were 16 different towns: Maffra (3), Kilmore (3), Mortlake (3), Shepparton (2), St. Arnaud (2), Bendigo (2), and one each for Numurkah, Dandenong, Kyneton, Lancefield, Alexandra, Charlton, Natimuk, Traralgon, Williamstown and two for Melbourne. The sending location of one postmark could not be read.

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Acknowledgement

My thanks are extended once again to Allan Gory for reading and commenting on an earlier draft.

THE SWISS POST PIONEERS THE “VIGNETTE POSTAL CARD” IN 1923

Ulrich Fehlmann, Bern, ulrich.fehlmann@gmx.ch,

Switzerland was the first country in Europe to issue postal cards with drawn or photographed vignettes. Many European countries followed the Swiss lead in the years following: The Netherlands in 1924, Austria, Germany and Luxembourg in 1927, Belgium in 1929, Liechtenstein in 1930, Italy in 1933, etc. Especially many and long series were issued by Switzerland, Germany, Austria and Italy.

Vignette postal cards are cards with an indicium (postal stationery) and a vignette on the address side, less frequently on the back or on both sides, all imprinted and issued by the Post Office. The vignettes are mostly rectangular or square and in the same colour as the indicia (later also multicolour).

Vignette postal cards should not be confused with some other cards with similar characteristics, i.e.:

- View cards with a vignette but without an indicium.
- Postal cards with a private imprint of a vignette (on either side of the card (Figure 1).
- Privately ordered postal cards with a vignette (Figure 3).
- Pseudo vignette postal card for advertising purposes (Figure 2).

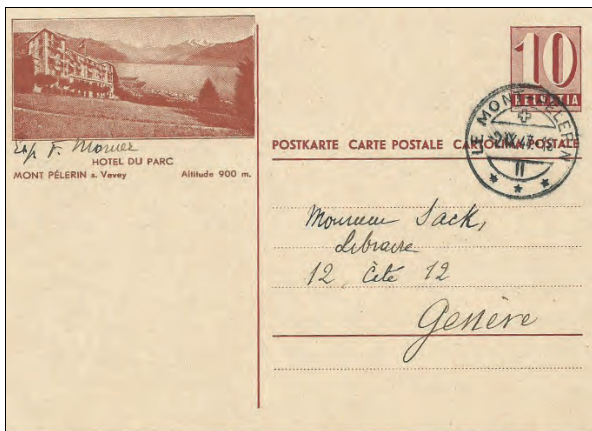


Figure 1. Postal card with a private imprint of a vignette.

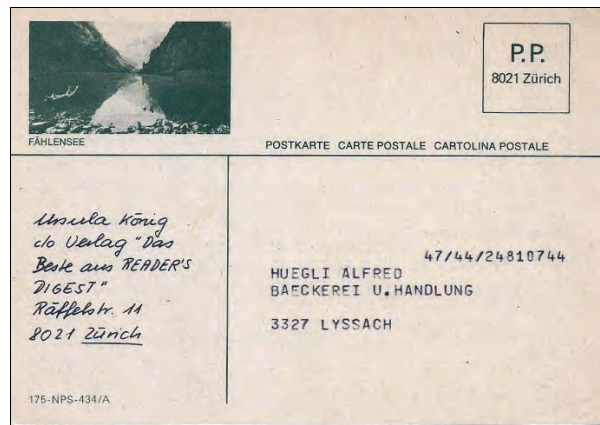


Figure 2. Pseudo vignette postal card for advertising purposes.



Figure 3. Privately ordered postal card PrP 56 with an imprinted picture on the back.



Prologue

Illustrated postal cards as precursors to vignette postal cards appeared in 1882 in Bavaria – special postal card for the industrial exhibition in Nuremberg with a photograph of the exhibition building (Figure 4), in 1890 in Brazil – postal card with an overprint of a drawn motive of the sugar loaf (Figure 5) and in 1894 in Portugal – postal card to commemorate Henry the Navigator (Figure 6). The famous Mulready postal envelopes issued by the British Post Office showing Britannia can be considered as precursors to vignette postal stationery (Figure 7).

The New Zealand Post Office issued a series of vignette postal cards in 1899. These so called “pictorial postcards” show various views on the address side. These were followed in 1900 by a

further series, this time with 16 different scenes of the Boer War, and in 1901 by a third series with views of New Zealand while Queensland issued vignette cards from 1889 to 1908.



Figure 4. Bavarian postal card 1882.



Figure 5. Brazilian postal card 1890.



Figure 6. Postal card from the Azores (Portugal) 1894.

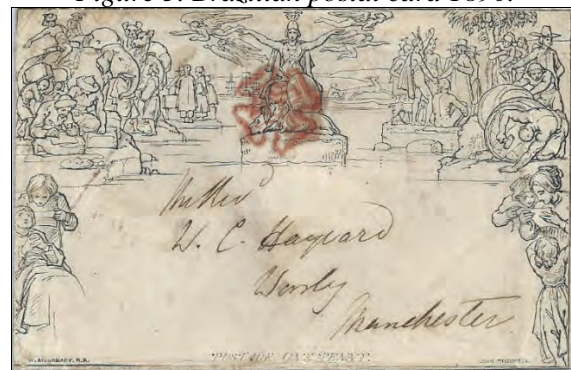


Figure 7. One penny Mulready-envelope from Great Britain 1840.

Switzerland's Post Office, the first in Europe to issue vignette postal cards, could thereby solve a decade old problem. In the early 1900s the Swiss tourist industry requested the issue of Swiss stamps with designs to stimulate tourism. In spring 1907 the Association of Swiss Tourist Offices submitted a demand to the Swiss Federal Council: The planned definitive issue of the Tell Boy and Helvetia Bust should be replaced by aesthetically more attractive subjects. The Swiss Federal Council rejected this demand because it was impossible to produce graphically effective landscapes on stamps of this size in letterpress. In the following years the Swiss postal administration repeatedly received similar requests from organizations and private persons. In 1914 the Swiss Post issued for the first time large size stamps with mountain landscapes in considerably more expensive copper plate printing (face values of 3, 5 and 10 Swiss Francs).

The development of the first Swiss vignette postal cards

In 1922 the tourist office of the town of Berne submitted a request to the head post office to suggest that Swiss postal cards be overprinted with landscapes and city views. This request was apparently so detailed and attractive, that the Post signed in January 1923 a contract with the tourist office of Berne, which stipulated the details for the issue of the first vignette postal cards for domestic and international use. The following was agreed (PTT-archive, PAA 02057):

- The vignettes should represent towns and landscapes, but also the postal bus services on Swiss alpine routes.
- The tourist office of the town of Berne was responsible for acquiring the pictures and drawings, which were to be approved by the Post.
- The maximum size of the vignettes was to be 52 x 23 mm, and these were to be printed in the same colour as the indicia.
- The tourist office could request from interested parties a printing cost contribution not to exceed 400 Swiss Francs for domestic cards and 150 Swiss Francs for international cards.
- The vignette postal cards would be sold by the Post Office at the face value of the indicia.

- The first printing run would cover 9.6 million domestic and 1.6 million international cards.
- The tourist office of Berne was to reimburse half of the net profit in excess of 4000 Swiss Francs to the Post.

The tourist office of Berne wrote to 125 towns and villages and their tourist offices to obtain pictures or drawings for this purpose. Many did not reply or said they were not interested. Therefore the first issue could only cover half of the 96 planned subjects; 20 were used for domestic and 28 for international cards. The vignettes showed 43 times a town, village, hotel or bath and 5 times a pass route with a postal bus (Figure 8). Six artists produced pen drawings of these selected pictures for printing purposes.



Figure 8. Postal card 85.07.

The graphic artist Karl Bickel received the order to design the indicia and the layout of the cards (note: Karl Bickel was later asked to design many Swiss stamps). The desire was to get away from the traditional stamp subject of Wilhelm Tell and his son and produce a very simple design, which would not interfere with the impression the vignettes were to give. From the various drafts, the Post selected a decorated numeral for the two face values of 10c and 25c (Figure 9 and 10).

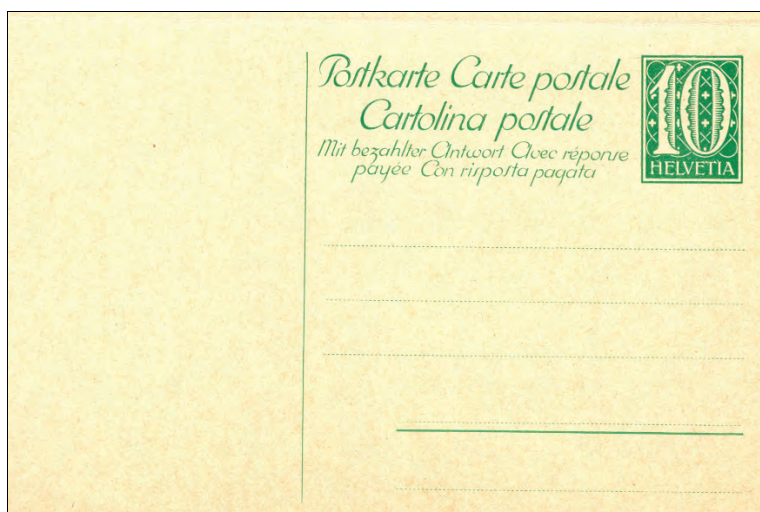


Figure 9. Draft card by Karl Bickel (MfK)



Figure 10. Design by Karl Bickel accepted for printing.

The issue of 1923-1924

Already on the 1st of June 1923 the first vignette postal cards were available for international use and on the 6th of June those for domestic use. During the following months several other postal cards were issued based on the same design: postal cards without a vignette, booklets of postal cards with and without vignettes, reply paid postal cards at 10c + 10c and 25c + 25c without vignettes. At the beginning of 1924 the 10c postal card and the reply paid postal cards were re-issued, this time with a vertical bar, which was forgotten in the first issue. In 1924 the 25c postal cards (together with older international cards) received an overprint of the indicium with 20c because of the reduction of the tariff for international postcards (Figure 11). Of interest for postal stationery collectors are the gift booklets donated to high officials in the years 1923-25. These contain the vignettes of the postal cards and one especially large postal card at 10c and 25c each (later 20c). See also my separate article in "Der Ganssachensammler" N° 105 of December 2013, which provides a lot more information on these gift booklets.



Figure 11. Postal card 95.21 with ZN° 181.1 A.09 and ZN° 191.

Public reactions to this novelty

The vignette postal cards received an overwhelming welcome by the public and the 10c cards were completely sold out by the autumn of 1923.

Despite this public success, the Post received a number of critical comments. Many newspapers reported that the Post Office had lost its taste for art and was merely imitating the German stamps of 1921. This was the era shortly after World War I, where anti-German sentiment was high under the Swiss population. Therefore, it was not surprising that many journalists complained about the copying of German designs in the absence of any Swiss ideas, etc. An unknown person created a card representing German stamps next to the 10c indicium and mailed it on 27.6.23 in an envelope to the head office of the Post in Berne (Figure 12). He or she wrote on the reverse side of the card: "When one buys a new postal card one comes to believe that we have a German Post Office. Why does one always copy foreign foolishness? and especially that from Germany. Don't we have any artists in Switzerland? we all want Swiss craft and not foreign works. We are still an independent nation. Germanisation must be eliminated in Switzerland. The heirs of Wilhelm Tell." (PTT-archive, PAA 02057).

Karl Bickel, who designed these cards, was so upset and insecure that he fled into the Alps, where he was hiding in a remote lodge during the summer. He wrote from there on 23.6.23 to the head office of the Post in pencil: "I have received your letter in a remote alpine hut, where there is plenty of milk but no ink. The conceptual design of the indicia was totally independent from the German stamp design."

The Post accepted his defence and calmed down the situation. They wrote to the newspapers which had denigrated the new vignette postal cards.



Figure 12. Anonymous card, 82.02 with addition of ZN^o 153, MiN^o 179 and MiN^o 182.

The “Neue Zürcher Zeitung”, which had for years a well-known philatelic column, repeatedly wrote critically about the vignettes, considering them as bad style and displeasing to the eye. They found fault with the graphic layout of many views overloaded with details, like Engelberg (Figure 13), Leukerbad, Solothurn-Bastion, etc. The three vignettes printed in upright format were displeasing because one had to turn the card to contemplate the picture (Figure 14 and 15). The vignettes of the series issued between 1924 and 1964 were printed without exception in rectangular or square format.



Figure 13. Vignette of postal card 82.08.



Figure 14. Vignettes of postal cards 82.13 and 85.17.

Many towns, villages and organisations felt ignored by the selection of the pictures for the 1923 vignettes. It was noticed that sizeable towns and known tourist places were not represented (Biel-Bienne, Genève, Grindelwald, St. Moritz or Winterthur). The Post could answer with a smile on their face that they were contacted several times without success and were welcome to enlist for the coming issues. From a few larger places, which were contacted regularly, no cards were produced at all: the cantonal principal towns of Aldorf, Appenzell, Glarus, Sarnen, Stans and further places like Biasca, Bodio, Grenchen, Langnau, Visp, Wettingen, Wetzikon, etc.

In the years after 1923 the critical voices were quietening, also there were always details getting attention, e.g. the indicia of 1929/30 with the Mater Fluviorum (“housewife emptying her water jar such that it really is pouring”, as per “Das Werk”) or the indicia of 1931-1934 with the contours of Switzerland (“a picture puzzle where one hardly guesses that it represents a postage stamp” as per the “Appenzeller Zeitung”).



Figure 15. Vignette postal card 85.12.

Reactions to the Swiss vignette postal cards abroad

Despite some crabby voices within Switzerland the vignette postal cards were a success abroad. On 12.7.1923 Minister Schenk, the director of the Berlin post, wrote to the head office of the Post: “Dear Dr. Furrer, during my holiday I received your letter with the new Swiss postal cards, showing on the face landscapes and town views opposite the indicium. I find this idea original and very successful; it will diffuse the beauties of your country throughout the whole world and bring new admirers and friends. One can merely wish you wholehearted success in the realisation of this concept. Hoping that you, your honoured wife and your children are well, I remain with my best wishes and regards, yours faithfully W. Schenk.” (PTT-archive, PAA 02057).

The Postal Ministry of the German Reich wrote on 10.10.1923 from Berlin:

“By all accounts the subject postal administration issued a series of postal cards, which pursue publicity purposes, and are officially sold at the Post Office counters. Since we have also received many requests to produce similar postal cards here, I would be pleased to receive information on the experiences made with these cards, the type of publicity made, and whether the sale of these cards is made with a deviation to the standard tariff for postal cards”. (PTT-archive, PAA 02057).

This letter was answered by the director of the head office of the Post on the 20th of October: “In reply to your letter of the 10th of October, I am pleased to provide the Postal Ministry of the German Reich with a copy of the Official Swiss Post and Telegraph Gazette, which contains the details on the introduction of postal cards with vignettes of landscapes and city views. In addition I would like to point out the following: This first issue is a trial for which we employed a number of artists for the graphical-artistic editing of the individual pictures. However, not all artists were fully familiar with the techniques to be applied. This resulted in differences in the graphic-technical layout of the individual pictures for this trial series. To avoid a competition with the private view card industry we kept the vignettes in modest size and monochrome. (The tourist industry would have preferred multi-coloured vignettes). These measures resulted in modest additional production costs and allow these vignette postal cards to be sold at the normal tariff for postal cards without any additional charge. However, the tourist office of Berne is under contract to acquire the pictures and to pay for the original printing plates for this series of cards and thereby is authorised to collect a reasonable fee from the interested parties (tourist offices and private organizations). This novelty has generally been well received by the public so that we already plan to issue a new series in spring of next year. To which extent the sale of postal cards was stimulated by these vignette postal cards is difficult to assess.” (PTT-archive, PAA 02057).

Letters with similar contents were received by the Post also from the postal administrations of The Netherlands and Belgium, and a few years later from the United Kingdom. One usually wrote a letter back summarizing the success of these cards.

Epilogue

For the Post and the tourist office of Berne the promotion with these cards brought financial success. Already in the autumn of 1923 the tourist office of Berne paid to the Post a surplus of 600 Swiss Francs and was allowed to continue for the next several years to acquire the pictures for the new series. Then in 1930 the Post decided to do this themselves and thereby reduced the fees for the vignettes to 150 Swiss Francs for domestic postal cards and to 100 Swiss Francs for international postal cards.

For the 1924 issue of the vignette postal cards the Post asked the artist Walter Reber to design the new indicia. New pictures were selected for the vignette postal cards to be issued, 20 each for domestic and international use. Many of the towns and villages which felt excluded from the 1923 issue managed to get their pictures on the cards during the following years.

Some years later the Post had to defend itself on two occasions against compensation claims by third parties. In 1930 Mr. H. Clare, a printing shop manager, claimed to be the inventor of the vignette postal cards. He was reimbursed for his invention with a mere 100 Swiss Francs by his earlier sponsor, the tourist office of Berne. Even though the Swiss post had profited from H. Clare's idea, they rejected the demand for additional compensation. In 1932 Mr. W. Peyer affirmed in the "Papeterist" that "the illustrations of landscapes and city views on postal cards issued by the Swiss Post were severely damaging the business of view cards and the tariff increase would practically strike dead the view card business." The post head office answered that this could not be true, because the number of view cards handled over the years at the printed matter tariff had increased substantially more than the sales of the vignette postal cards and also that the space available for the vignette was considerably smaller than the picture side of the view card.

The Swiss Post printed vignette postal cards for many years, but discontinued this in 1964 to the distress of many postal stationery and local postal history collectors.

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(Catalogue numbers as per Zumstein Ganzsachen Schweiz und Spezialkatalog Schweiz Zumstein, Deutschland-Katalog Michel)

Picture credits

- Figure 3: Armando Lualdi, Glarus
- Figure 4: Bernd Schwabe, Hannover (Internet; postal card)
- Figure 5 and 6: Peter Bamert, Solothurn
- Figure 9 and 10: Museum für Kommunikation, Bern (Draft postal card 10c; draft "10" for postal cards)
- Figure 12: PTT-archive Berne, from PAA 02057
- All other figures scanned by the author

Acknowledgements

My thanks extend to all persons, who were so kind to assist in the realization of this work, especially the gentlemen Dr. Peter Bamert, Armando Lualdi, Dr. Ernst Schlunegger and Albrik Wiederkehr, and the ladies Madeleine Burri, Historical Archives and Library PTT, CH-3030 Berne and Olivia Strasser, lic. phil., trustee of the philatelic collection and library, Museum für Kommunikation, Helvetiastrasse 16, CH-3005 Bern.

Editor's Note

Credit goes to Ulrich Fehlmann, Berne, who wrote this article in German and to Albrik Wiederkehr and Robert G. Wightman, who translated it into English. We have obtained the gracious permission for publication in our journal from the author, the editor of the "Schweizerische Briefmarken-Zeitung", where the article appeared for the first time in 2013 in German and the editor of "Der Ganzsachensammler", where the English version was issued in May 2014.

PSSA FORUM

Ian McMahon (with assistance from other PSSA members)

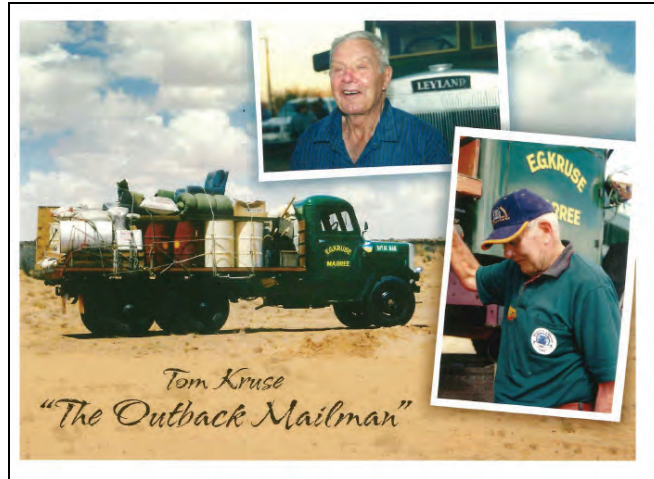
Pictorial Postcards Reissued Without Stamp Images

A further selection of these cards is illustrated below. One new card has been reported, Puffing Billy, which is illustrated below.



Tom Kruse - The Outback Mailman Postcard

Australia Post issued a stamped to celebrate Tom Kruse's birth centenary. Tom Kruse was the mailman featured in the 1954 film "Back of Beyond" carrying the mail from Marree to Birdsville. The photographs date from the 1999 re-enactment of the mail from Birdsville in the restored mail truck and were supplied by the lady who wrote his biography. The truck is now in the National Motor Museum. The postcard was issued just in time for the National Stamp and Postcard Exhibition. PSSA member Martin Walker has been quite heavily involved with this issue over the past 12 months.



Christmas Island Crabs Postcards

In conjunction with an issue of adhesive stamps depicting the Christmas Island red crab, Australia has issued two new stamped postcards showing the red crab and the red crab migration. These cards are different to cards showing similar subjects issued in 2013.



Southern Lights Postcards

In conjunction with an issue of adhesive stamps depicting the Southern Lights issued on 26 August 2014, Australia has issued two new stamped postcards showing the southern lights from Coles Bay and Kingston Beach. Four other stamped postcards were issued at the same time in the form of 'maximum cards'.



Open Gardens Postcards

In conjunction with an issue of adhesive stamps depicting gardens, Australia issued a postcard booklet of six postcards on 2 September 2014 which sold for \$10.95.



Postal Stationery Price Increases

On 6 October 2014 Australia Post increased its prices on a range of postal stationery:

International air mail envelopes

Description	Maximum size	Price	Quantity
DL up to 50g	110 x 220 x 5mm	\$3.05	Each
DL 1-4 packs	110 x 220 x 5mm	\$28.95	Pack 10
DL 5+ packs	110 x 220 x 5mm	\$27.45	Pack 10
C4 up to 250g	324 x 229 x 5mm	\$8.20	Each
C4 1-4 packs	324 x 229 x 5mm	\$77.90	Pack 10
C4 5+ packs	324 x 229 x 5mm	\$73.80	Pack 10
Aerogramme up to 125g	130 x 240	\$2.30	

International Express Post

	Weight	Single pack	10+ pack
C5 (162 x 229)	500g	\$15.90	\$151.10
B4 (353 x 250)	500g	\$23.75	\$226.15

International Registered Envelopes

Envelope size (mm)	Weight	pack of 10	5+ pack
130 x 240	500g	\$14.90	\$141.60
250 x 353 - B4	500g	\$22.90	\$217.30

Domestic Stamped Envelopes

	Weight	Price	Bulk price
(pack of 10)			
Small DL	250g	\$0.90	\$8.55 (1-4 packs) \$8.10 (5+ packs)
Small C6	250g	\$0.90	\$8.55 (1-4 packs) \$8.10 (5+ packs)
Medium C5	500g	\$1.80	\$17.10 (1-4 packs) \$16.20 (5+ packs)
Large C4	500g	\$3.50	\$33.25 (1-4 packs) \$31.50 (5+ packs)
Large B4	500g	\$4.15	\$39.45 (1-4 packs) \$37.35 (5+ packs)
Window face DL	250g	-	\$42.50 (pack of 50) \$405.00 (box of 500)
Window face C6	250g	-	\$42.50 (pack of 50) \$405.00 (box of 500)

Registered Envelopes

Type	Price	Bulk price (pack of 10)
Small DL envelope up to 250g	\$4.50	\$42.75 (1 pack) \$40.50 (5+ packs)
Large B4 envelope up to 500g	\$6.20	\$58.90 (1 pack) \$55.80 (5+ packs)

LISTING OF AUSTRALIAN NON-DENOMINATED POSTAL STATIONERY

Ian McMahon

Postcards

		26 August 2014 Southern Lights	
		(\$1.80)	Coles Bay
May 2014 Earlier pictorial and wildlife postcards reissued without a printed image of a stamp on the reverse (Add to list in August 2014 PSC).		(\$1.80)	Kingston Beach
		Maximum cards	
		(-)	Coles Bay
		(-)	Kingston Beach
1 July 2014 100 th Anniversary of the First Airmail Flight		(-)	Dru Point
		(-)	Goats Bluff
Maximum cards		(-)	Browns River
(-)	Maurice Guillaux's plane in flight	(Set price: \$7.20)	
(-)	Maurice Guillaux standing on his plane		
(Set price: \$4.80)			
8 July 2014 Royal Visit		2 September 2014 Open Gardens Australia	
Maximum cards		(-)	Wayval Views
(-)	Duke and Duchess of Cambridge	(-)	Cruden Farm
		(-)	Mendel Garden
		(-)	Walcott Garden
		(-)	Wychwood
		(-)	Niwajiri
		Maximum cards	
(-)	Duke and Duchess of Cambridge and Prince George	(-)	Cruden Farm
(Set price: \$4.80)		(-)	Mendel Garden
		(-)	Walcott Garden
15 July 2014 Equestrian Events		(-)	Wychwood
Maximum cards		(-)	Niwajiri
(-)	Dressage	(Set price: \$7.25)	
(-)	Cross-Country	Note: The first six cards above were sold in a postcard booklet for \$10.95.	
(-)	Showjumping		
(-)	Polocrosse		
(-)	Pony Club		
(Set price: \$7.25)		9 September 2014 Era of the Husky	
		Maximum cards	
22 July 2014 Australia-Norfolk Island Joint Issue		(-)	Suzie
Maximum cards		(-)	Bundy
(-)	Cottesloe Beach	(-)	Two Dog Teams
(-)	Norfolk Island	(-)	Working Team
(Set price: \$3.60)		(Set price: \$7.20)	
22 July 2014 Centenary of Military Aviation and Submarines		23 September 2014 Things That Sting	
Maximum cards		Maximum cards	
(-)	Military Aviation	(-)	European Wasp
(-)	Military Submarines	(-)	Stingray
(Set price: \$2.90)		(-)	Lion fish
		(-)	Stonefish
12 August 2014 Christmas Island Red Crab Migration		(-)	Bull ant
(\$1.80)	Red Crab (66149)	(-)	Tiger Snake
(\$1.80)	Migration (66146)	(Set price: \$8.70)	
Note: These cards are different to the Christmas Island Red Crab cards issued in May 2013.			
19 August 2014 Nostalgic Advertisements		1 October 2014 Wilderness Australia	
Maximum cards		Maximum cards	
(-)	Phillip Island	(-)	Alpine National Park
(-)	Harper's Flour	(-)	Blue Mountains National Park
(-)	TAA	(-)	Judbarra/Gregory National Park
(-)	Jacko Shoe Shine	(Set price: \$17.75)	
(-)	Swallow & Ariell		
(Set price: \$7.85)			

FROM THE SECRETARY

Judy Kennett

Rise in PSSA subscriptions for 2015

It has been decided to increase the subscriptions for PSSA membership for 2015. Recent rises in the costs of printing and postage [note the international postage rate increases of 6 October 2014] that have made inroads into the Society's reserves are the reasons for the increase. The rates for 2015 will be:

- Australia \$45
- New Zealand \$55
- Overseas \$65

Overseas members will be able to receive a discount (pay the Australian domestic rate) if they opt to receive *Postal Stationery Collector* on their computers in *pdf* format. Please advise the Treasurer John Crowsley and the Secretary Judy Kennett when you pay your subscription if you would like to take up this option.

PSSA Meeting at Stampex 2014 Adelaide

This exhibition will be held at the Drill Hall, Torrens Parade Ground, King William Road, Adelaide on 10 – 12 October 2014. It will be a half-National exhibition and the National Postal Stationery class will be offered there. PSSA has a meeting slot on Sunday 12 October, 12 noon to 1pm, in the RSL Room. We hope that many members will be able to come along, and visitors are most welcome. For further information about Stampex 2014, visit www.adelaidestampex2014.com, or contact the Secretary, Linda Weldon on lindaw3456@gmail.com.

Anzac Sydney Exhibition 2015

Anzac Sydney Exhibition 2015 will be held at the Johnny Warren Sports Centre, Hurstville NSW (suburban Sydney) from 16 – 19 April 2015. This will be a full National exhibition with all classes (including postcards). It will be commemorating the Centenary of the landing of the Anzacs at Gallipoli on 25 April 1935. PSSA hopes to meet at the exhibition. There will be updated information in PSC February 2015.

Further information about this exhibition, including the Prospectus and the entry form, are now available on the exhibition website www.sydneystampexpo2015.org.au.

Or contact the Secretary, Linda Lee at lindajoy@optusnet.com.au

The Season's Greetings to all our members!

LITERATURE

Judy Kennett and Ian McMahon

From our contemporaries

The Postal Stationery Society [UK] Vol 22 No 3 August 2014

- Two stamped to order air letters
- The Swiss Post Pioneers: the 'vignette postal card' in 1923
- Additions to listing of British reply paid postcards used in the Levant (provided by our member Edgard Pockele)
- G B Postal stationery news – new items reported
- The postal stationery of East Africa – Part 5 [air mails]

L'Entier Postal [France] No 96 June 2014

- Cancelled postal stationery, a gold mine for seekers Part 5: French postal stationery taxed overseas (some wonderful examples)
- Monaco – letter cards Nos 12 and 13 – the proof!

Australian Journal of Philately No 129 September 2014

- Was Thailand the first to use the aerogramme? By our member Joan Orr [Further information added to the article in No 128 'Who invented the aerogramme?']

The Informer Vol 77 No 3 Whole No 681 July 2013

- The DOT and the DASH – two varieties of the 1950 King George VI aerogramme
- Letter to the Editor – 1944 Kangaroo air letter and [WW2] Red Cross POW letter
- The 1944 Kangaroo Air Mail service; further comments [by our member Jerry Kasper]

The Asia Pacific Exhibitor Vol 27 No 3 August 2014

- Privilege envelopes used by Australian Forces during World War II (one-frame exhibit by our member Glen Stafford, from Albany 2014).

Postal Stationery Vol. 56, No.4, Whole No 397. July August 2014

- UPU Specimen Postal Stationery
- The Barrett Type 6 Fake
- Lewandowski Award for 2012
- Contagious Disease
- 19th Century Envelopes, Window Envelopes
- Postal Cards, S30 - The Open Background
- Blue McKinley Card
- U.S.A. 20th/21st Century Catalog Updates
- Unlisted USA Postal Card Surcharge
- UX14 S17 pair
- Printing Press Angles
- USA Envelope - Unreported City Type?
- New Zealand POW Aerogram Variety
- Patiala Reply Card Missing Overprint
- More Ghana Aerograms
- Oil Rivers "Used" Cards
- Geuzendam's Catalog of the Privately Printed Stationery of the Netherlands and the Netherlands, Boudewijn Hellebrekers
- Possibly a Titusville, Pennsylvania Precanceled Postal Card
- Cuba: Mother's Day Postal Cards of 1972-1974
- New Variety of Nepal Post Card
- Switzerland and a Small Stamp with Big Emotions
- Rare Showcase, Panama and Canal Zone

Gibbons Stamp Monthly August 2014

- 2012–13 Foreign Postal Stationery.

Gibbons Stamp Monthly September 2014

- Postal Stationery Matters including an early picture card from Basutoland and paired cards from America.

Philately From Australia September 2014

- Attributes of the Post Office Wrappers of Argentina
- Registration Envelopes of South Australia and Tasmania

Die Ganssache 1/2014

- Envelopes of the Victoria National Foundation
- Rare use of pneumatic tube envelopes for carriage of railway telegrams
- Postcards in the inflation period
- New Issues

Postal Stationery Notes July 2014

- New Issues including a very comprehensive on-line supplement of new issues
- PCF Corner
- Registered Postcard usage
- Unusual and Exotic Stationery Usages

ACCC Bulletin June 2014

- Richard Peck reports on two new ranges of 'formular' stationery issued by Australia Post for parcel post and the eParcel express post services.



Reviews

Korean Postal Card Catalogue 1900-2012 published by the Korean Postal Stationery Society

409 pages softbound, illustrated in colour, priced in Korean won.

The Korean Postal Card Catalogue 1900-2012 is a catalogue of the postcards of Imperial Korea and South Korea from 1900-2012. It also includes postcards issued by the US Military Government. The postcard listings are divided into the different categories of postcard: regular and return, commemorative, New Year, SAEMAUL, pictorial, advertising (national and local), semi-postal and parcel, campaign, celebration and condolence, customer-designed and Post Office election postcards. Despite the title of the book, lettersheets and aerogrammes are also listed. There is an appendix on Government pictorial postcards. While the listings are in Korean, some English headings are included and as it is well illustrated a reader who does not read Korean will still be able to follow the basic listings but will not be able to read the detailed information. [Can any reader explain the purpose of the SAEMAUL cards? If so please let me know. Ed]

Korean Postage Stamp Catalogue 2014-2015 Published by Korean Philatelic Co Ltd Price US\$30.

One-country adhesive stamp catalogues sometimes include a listing of postal stationery as does this catalogue which includes listings of the postcards, lettersheets and aerogrammes of Imperial Korea and South Korea. The listings are illustrated in colour and priced in Korean Won. The postcard listings are divided into the different categories of card including regular, Semaul, commemorative, New Year, advertising, customer-designed, pictorial, campaign, celebration and condolence, semi-postal and parcel postcards.

While primarily in Korean, the listings include English headings. Thus while the basic listing is easy to follow for an English speaker, they will not be able to read the detailed notes without a knowledge of Korean. The Catalogue appears particularly useful for users interested in the modern issues for which listings may not exist elsewhere and those who collect by theme. Unfortunately, presumably due to space limitations, more recent advertising and customer designed card are not illustrated. Compared to the previous catalogue the listings appear less detailed (although most of the detail is in Korean) and the illustrations are smaller.

GEORGE V AND THE GPO STAMPS - CONFLICT AND CREATIVITY by Douglas Muir published by the British Postal Museum and Archive

This book covers how British stamps of the George V period came about and also describes the postal history of the period. While the focus is on adhesive stamps and general postal history, the book includes a very detailed chapter on British George V postal stationery including the wrappers, cards and envelopes. This Chapter covers the printers and contracts and the development of the letterpress designs and the embossing dies. Illustrations of proofs and essays are included as well as an account of the development of the reply coupons and postal notes. While the Chapter is only 18 pages long it is an interesting account of the development of these issues in a way that we don't often see on postal stationery. Available from British Postal Museum and Arch <http://www.postalheritage.org.uk/page/shop> for £9.99 plus postage.

NEW ISSUES

Canada

Recent Canadian postcards include issues showing Canadian photographers, Empress of Ireland, Haunted Canada and Canadian entertainers.



ADVERTISING IN THE POSTAL STATIONERY COLLECTOR

Advertising in the PSC is welcome. Advertising rates are:

Full Page \$150 a page

Half Page \$80

Quarter page \$50

Please contact the Editor ian.mcmahon4@bigpond.com

BACK ISSUES OF POSTAL STATIONERY COLLECTOR ON-LINE

Back issues of the PSC are now available to members from the PSSA's website <http://www.postalstationeryaustralia.com/>. All issues from No 42 (May 2005) are available on the site as pdf files in colour. In addition earlier issues are available but in most cases are in black and white. Ultimately the aim is to have all back issues available on-line. The back issues are accessed by clicking on the Members link on the PSSA home page. A logon and password is needed. If you are interested in accessing the back issues please contact the Editor on ian.mcmahon4@bigpond.com.

INDEX TO POSTAL STATIONERY COLLECTOR

The Index to Postal Stationery collector has been updated to the end of Volume 18, 2012 and is now ready for publication. It runs to about 120 A4 pages. It will be published in two formats:

1. Paper copies. These will not be bound, but will be issued as loose sheets in plastic wrapping. Members will then have to choose how to house their copy.
2. Electronic copies on CD.

It is expected that costs for the paper and CD versions will be:

1. Paper copies - \$20 each in Australia, which includes packing and postage (Overseas postage extra)
2. Electronic (CD) copies - \$8 each in Australia, which includes packing and postage (Overseas postage extra)

Ordering copies: Pre-publication orders are now being taken. Please contact the Secretary, Judy Kennett, stating clearly whether you want paper or electronic copy. Email: jkennett@tpg.com.au Post: PO Box 16, Ulmarra NSW 2462 AUSTRALIA

POSTAL STATIONERY COLLECTOR: SALE OF BACK ISSUES

The Postal Stationery Society of Australia has been publishing its journal *Postal Stationery Collector* since May 1995. It is published four times each year, in February, May, August and November. The Society maintains a stock of back issues, which are for sale.

Description: Issues 1- 9 were produced as photocopies in A4 format, with corner staples, and are available only in that form at \$4.00 each including postage in Australia. Airmail postage to overseas countries is additional. Issues 10 - 45 are available as original copies, in A4 format and saddle stapled, at \$5 each including postage in Australia (overseas postage extra). Current issues No 46 onwards, are available as original copies, in A4 format and saddle stapled, at \$6 each. This includes postage in Australia, but airmail postage to overseas destinations is extra. Reductions will be available on orders of five (5) copies or more.

Payment: In Australia, payment can be made either by cheque (made payable to the PSSA) or by credit card (Visa or Mastercard). For overseas buyers, payment is by credit card. Credit card payments will be processed by the Queensland Philatelic Council.

Enquiries: Enquiries to the Secretary at PO Box 16, Ulmarra NSW 2462 AUSTRALIA Email jkennett@tpg.com.au

