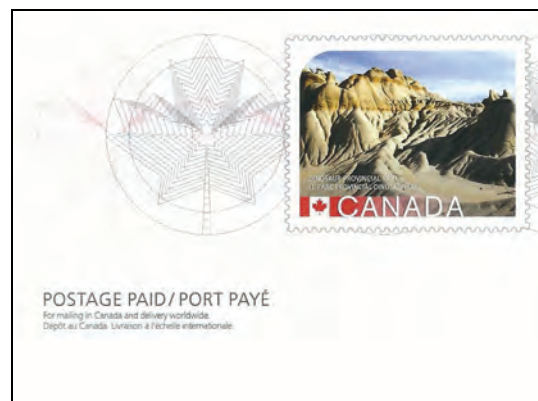
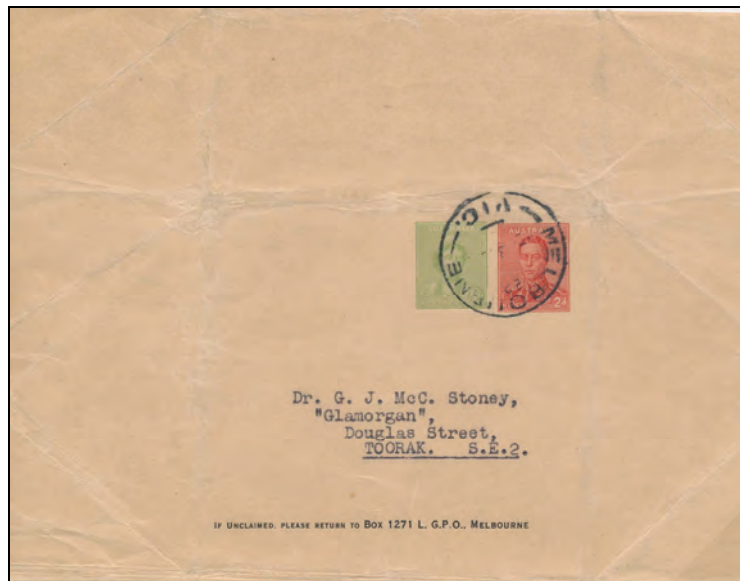


# POSTAL STATIONERY COLLECTOR

Volume 21 No 4: Issue No 84

November 2015



## ***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 2016 has been set at \$50 (Australia) and \$70 (Overseas excluding New Zealand which is \$60). For further information please contact the Convenor, Secretary or your State Coordinator. Membership enquiries should be addressed to the Secretary.

### **OFFICE BEARERS:**

CONVENOR: Ian McMahon, PO Box 783, Civic Square ACT 2608

Email: [ian.mcmahon4@bigpond.com](mailto:ian.mcmahon4@bigpond.com)

SECRETARY: Judy Kennett, PO Box 16, Ulmarra NSW 2462

Email: [jkennett@tpg.com.au](mailto:jkennett@tpg.com.au)

TREASURER: John Crowsley, PO Box 2296, Keperra Qld 4054

Email: [jcrowsley@iprimus.com.au](mailto:jcrowsley@iprimus.com.au)

### **STATE AND NEW ZEALAND COORDINATORS:**

ACT Ian McMahon, PO Box 783, Civic Square ACT 2608

Email: [ian.mcmahon4@bigpond.com](mailto:ian.mcmahon4@bigpond.com)

NSW Bernie Doherty, PO Box 18, Waratah NSW 2298

Email: [bjdoh@bigpond.net.au](mailto:bjdoh@bigpond.net.au)

NSW (Sydney area) David Collyer, PO Box 201, Gladesville NSW 1675

Email: [d\\_collyer30@hotmail.com](mailto:d_collyer30@hotmail.com)

QLD Joan Orr, 7 Mizzen St, Manly West Qld 4179

Email: [jorrad35@bigpond.com](mailto:jorrad35@bigpond.com)

SA Martin Walker, PO Box 247, Torrensville Plaza SA 5031

Email: [saphilatelist@gmail.com](mailto:saphilatelist@gmail.com)

TAS Malcolm Groom, PO Box 3071, West Hobart Tas 7000

Email: [mgroom@internode.on.net](mailto:mgroom@internode.on.net)

VIC John Sinfield, PO Box 548, Heathmont Vic 3135

Email: [sinfield30@optusnet.com.au](mailto:sinfield30@optusnet.com.au)

WA Ray Todd, PO Box 158, Dunsborough WA 6281

Email: [ridgeview@netserv.net.au](mailto:ridgeview@netserv.net.au)

New Zealand Norman Banfield, 14 Rata Road, Raumati Beach 5032

Email: [normanb@xtra.co.nz](mailto:normanb@xtra.co.nz)

Web page: <http://www.postalstationeryaustralia.com/>

### ***Postal Stationery Collector***

Editor: Ian McMahon [ian.mcmahon4@bigpond.com](mailto:ian.mcmahon4@bigpond.com)

Sub-Editor Australian Commonwealth Stationery Mark Diserio [mvdis@ozemail.com.au](mailto:mvdis@ozemail.com.au)

Sub-Editor Australian States Bernie Beston

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.

**COPYRIGHT:** The copyright of the contents of the *Postal Stationery Collector* is held by the Postal Stationery Society of Australia. Items may be reproduced only with the written consent of the Editor.

ISSN 1324-2105

**POSTAL STATIONERY COLLECTOR**  
**Volume 21 No 4: Issue No 84 November 2015**

**CONTENTS**

<i>From the Editor</i>	98
<i>Feedback</i>	99
<i>Feedback to Exhibitors</i>	
Judy Kennett	99
<i>Awesome Postal Stationery: The UPU at Its Best</i>	
Ray Todd	100
<i>1994 Koala Post Card</i>	
Joan Orr	101
<i>Australian Registration Envelopes – Some Additional Comments About The Middows Stock Used For BW RE11</i>	
Mark Diserio	102
<i>More Information about BW WS23</i>	
Mark Diserio	103
<i>The 1891 Queensland ½D Green Newspaper Wrapper – Part 2</i>	
Jan Kosniowski	105
<i>The Admonition Air Letter</i>	
Ed Wolf	107
<i>Guide Marks On Queensland Newspaper Wrappers (Part 1)</i>	
Jan Kosniowski	111
<i>Completeness: Some Thoughts About Its Interpretation</i>	
John Courtis	118
<i>New Zealand International Prepaid Envelope</i>	121
<i>Current French Polynesia Postal Stationery</i>	
Ian McMahon	122
<i>PSSA Forum</i>	123
<i>Listing of Australian Non-Denominated Postal Stationery</i>	
Ian McMahon	124
<i>From the Secretary</i>	124
<i>Literature</i>	
Judy Kennett and Ian McMahon	125
<i>From our contemporaries</i>	
<i>Reviews</i>	
<i>New Issues</i>	128

**PSSA WEBMASTER**

**The Society is in urgent need of a Webmaster. Potentially our website could be a great mechanism for promoting the Society and postal stationery collecting as well as a means for greater value to our members,**

**Please contact me if you are interested**

**Ian McMahon [ian.mcmahon4@bigpond.com](mailto:ian.mcmahon4@bigpond.com)**

**FROM THE EDITOR**

**Awesome Postal Stationery**

Every member of the PSSA would have one or more postal stationery items in their collection that would be of particular interest. That interest could be because of rarity, interesting usage, social context or even a personal story around obtaining the stationery. The late Ed Druce used to refer to the need to include in your exhibits ‘sexy’ items of postal stationery, those items which immediately attract attention and comment. These are Awesome postal stationery.

I would like every member of the PSSA to contribute an illustration and a brief write-up of one such item from their collection for an ongoing series in the *PSC*. The first contribution which is in this issue is from Ray Todd.

If I don’t hear from you I will be in touch.

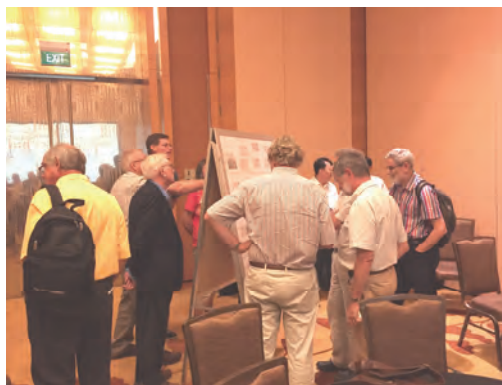
**Singapore World Stamp Exhibition 2015** 14-19 August 2015.

*Singapore 2015* included 34 postal stationery exhibits covering a good variety of topics including British Commonwealth, European, Asian and South American stationery, The exhibit USA Postal Cards 1873-1913 received a Large Gold medal and special prize. The full results can be found at <http://www.singapore2015.com>. Australian results were:

Malcolm Groom	Tasmanian Embossed Stationery 1883 to 1912	88	LV
Ian McMahon	New Zealand Postal Stationery: Queen Victoria - King George V	90	G



*Singapore 2015 Palmares*



*FIP Postal Stationery Commission Meeting*



*Singapore 2015 postcard*



*Jury Critique led by Bernie Beston*

**FIP Postal Stationery Commission Meeting and Seminar Singapore 2015**

The FIP Postal Stationery Commission held a meeting and seminar on 17 AUGUST 2015 at Singapore 2015. 33 people attended. At the Commission Meeting Lars Engelbrecht discussed the work of the Bureau and noted that it will be working on a 2016-2020 work plan which will be presented at the Commission meeting in Taipei 2016. Bernie Beston, the FIP Coordinator to the Commission addressed the meeting.

Henry Ong gave a presentation on "Federated Malay States Postal Stationery". He tabled and spoke to a paper he had produced on the Colour Scheme of the Universal Postal Union and its effect on Postal Stationery Post Cards issued by the Federated Malay States. This paper is available at [http://www.singapore2015.com/exhibitor.php?section=article\\_upu\\_fms](http://www.singapore2015.com/exhibitor.php?section=article_upu_fms).

Ian McMahon presented a seminar on Exhibiting & Judging Postal Stationery including an exercise on providing feedback to exhibitors which demonstrated that more work was needed in this area.

**FEEDBACK**

**EPS Mexico PS Catalog**

Read with interest your Book review of the EPS Mexico PS Catalog in the current Postal Stationery Collector. Thank you for promoting Mexican Postal stationery collecting!

For many years I have been working on an update of the 1968 catalog. Work is in progress and I hope to finish it for the 2016 N.Y. Exhibition. (But this is just a wish, and may not become reality) Of course it is not just an update but will include also those sections not covered in EPS as e.g. Express Companies (Wells Fargo/National Express and Hidalgo Express), International Reply Coupons, Postal money orders etc. Many new items have come to light since 1968 and I try to list them all. This is a monumental task and keeps me very busy. I also depend on other collectors of Mexican Postal Stationery and am always glad to get in contact with them.

Arturo Zavala Ferrer wrote a very nice 3-Volume book about Mexican Postal Stationery. However, this is not a catalog as a collector would expect but rather a beautifully illustrated list of Mexican postal stationery.

Alexander.D.Gage: To my limited knowledge Gage was the driving force behind the HG World Postal Stationery catalog first published by the auction firm Higgins and Gage in 1964. Together with Edward Fladung he developed the pricing system based on the then current market value. Of course for a world catalog they needed the support of many specialists who also proposed prices. For Mexico very prominent and knowledgeable collectors of Mexican postal stationery were contributors to the HG catalog, just to name Dr. Austin P. Haller who also was the leading force behind the EPS Catalog. (together with Harald Gross) Mel Finer acquired the catalog in the eighties and some years ago the rights were acquired by Christoph Gaertner the owner of the C.G Auction house in Bietigheim, Germany.

Peter Bamert

**FEEDBACK TO EXHIBITORS**

I noticed the recent discussion about problems exhibitors have with judges' feedback. I give below some points that might be raised about feedback. They are in the form of questions.

- Do the same problems exist with personal feedback given in front of the frames?
- Are jurors constrained by 'not enough time' to write useful comments on exhibitors' certificates [at National Level]?
- Are they worried about giving offence to exhibitors if they write or say anything too critical?
- Do jurors find it difficult to make comments constructive and helpful?
- Do some jurors not feel confident about the depth of their knowledge about the material they are judging?
- Do they know how to go about getting relevant information to build up knowledge when faced with judging material from a country that is new to them?

Judy Kennett

**AWESOME POSTAL STATIONERY**

**THE UPU AT ITS BEST**

Ray Todd

On 18 September 1897 Sweden issued a postal card commemorating King Oscar II's 25 years on the throne. The face value of this card was 5 öre which was the internal rate for postal cards at the time.

However because of the commemorative nature of the card the value thereon could not be used to pay any part of an external UPU rate. For postage to foreign destinations it was necessary to add a 10 öre adhesive to the card which was the foreign rate for cards at the time.

There are many instances where only a 5 öre adhesive was added and this of course attracted a charge based on the deficiency of 5 öre – this was calculated at the rate of 8 Swedish öre being equivalent to 10 centimes. There are also instances where a 20 öre adhesive was added – this seems to reinforce that there was much uncertainty regarding treatment of the card to foreign parts. This covers partly paid commemorative cards.

However totally unpaid commemorative cards were a different matter. The 1891 UPU Congress in Vienna Article V,1, (2), determined that totally unpaid cards were to be taxed at double the rate for unpaid letters. Hence as the letter rate was 20 öre doubled = 40 öre which at the rate of 10 öre to a penny is equivalent to 4d at which the Foreign Branch in the United Kingdom correctly assessed the card illustrated below which was sent from Sweden to the United Kingdom in 1897.

This Article was changed at the 1899 UPU Congress in Washington to the double deficiency scale.



4 October 1897 – Type B card Korsberga to London

**1994 KOALA POST CARD**

Joan Orr



Some time back an overseas member of Thematics Queensland emailed asking whether any member of the Society had a spare copy of the listed 1994 Koala postal card.

Feeling sure I could help, I searched my spares and brought an interesting fact to light. This card, with the bright blue Air Mail etiquette, has been printed on two different card stocks. One is creamy white and the other pinkish white. However - this is not all. The face of the cards showing the Postage pre paid Australia and delivery Worldwide are the same, BUT they are reversed when the picture sides of the cards are aligned with the face. In other words they are printed upside down in relation to each other! They both have the same code number and in all other respects are identical. Needless to say I kept both copies.

Perhaps other members of PSSA could check their holding of this card to see if they have both stock types and if one only, which one? An email to the Editor with the information would help determine which is the scarcer of the two types.

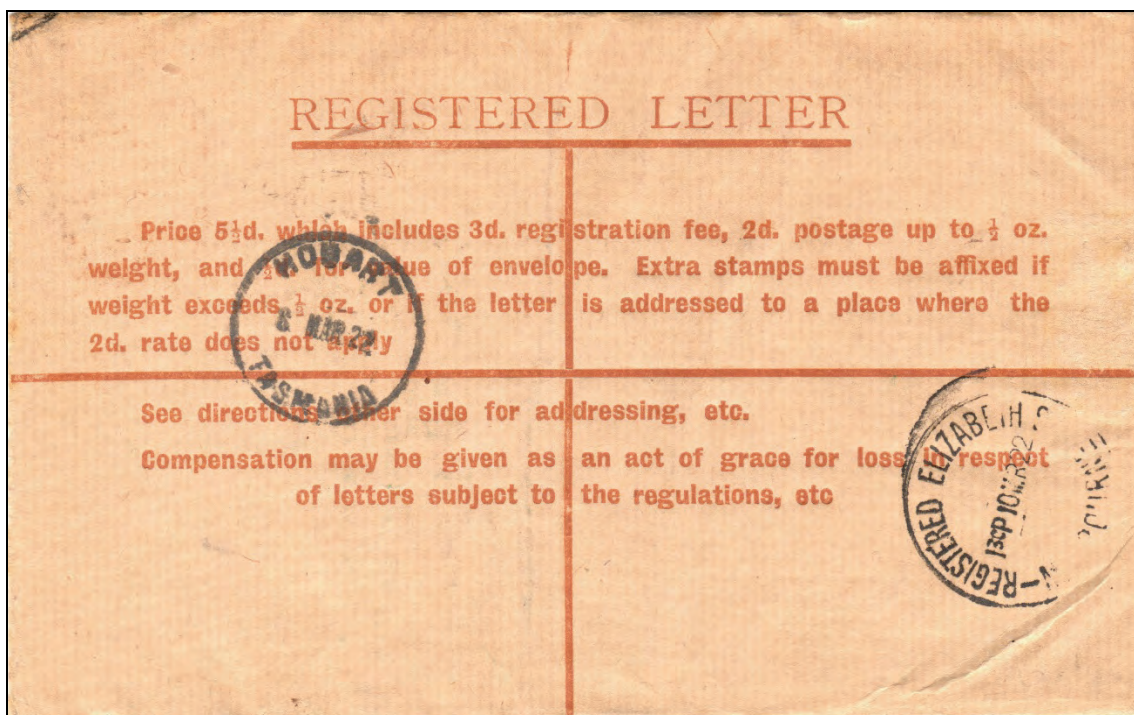
**AUSTRALIAN REGISTRATION ENVELOPES – SOME ADDITIONAL COMMENTS ABOUT THE MIDDOWS STOCK USED FOR BW RE11**

Mark Diserio

*Brusden-White* (BW) states that “Authority for the use of Middows stock was given in February 1921, and the Stamp Printer noted these envelopes had been supplied ‘for some time past’ in July 1921.” This is a reference to the production of BW RE9 which was manufactured from Middows paper. *Brusden-White* also states that “A total of 10½ reams of Middows paper had been taken into stock in October-November 1919, of which 4½ reams had been used for RE9. It is assumed that the remaining 6 reams (3,000 sheets) were used for this issue [that is, RE11]. As for RE9, it is suggested that 16 envelopes could be made up from each sheet, so the theoretical printing was 48,000 envelopes.”

Significantly, *Brusden-White* then states “A further supply of paper must have been obtained from another manufacturer to account for the quantities of envelopes manufactured and the obvious difference in appearance between the Middows paper and the ‘new’ paper used to make up the envelopes.”

The ‘obvious difference’ is not further described. Collectors will have observed that examples of RE11A are on the same kind of envelope as BW RE 9 and thus are made from Middows paper. They will have also observed that examples of BW RE11C are on a different paper from BW RE10. This is the replacement paper.



*Example of BW RE11B on Middows stock (with vertical impressions) also used at Hobart but on 8 March 1922 (illustration provided by an overseas member)*

Recently, I observed an example of RE11B (postmarked at Hobart on 1 November 1922) that was also manufactured using the Middows paper. This would confirm that stocks of the Middows paper were still on hand to make an unknown quantity of BW RE11B envelopes.

Under magnification, there is no apparent difference in the fibre pattern between the Middows paper and the replacement paper. However, the Middows paper might (incorrectly) be labelled ‘laid’ as it

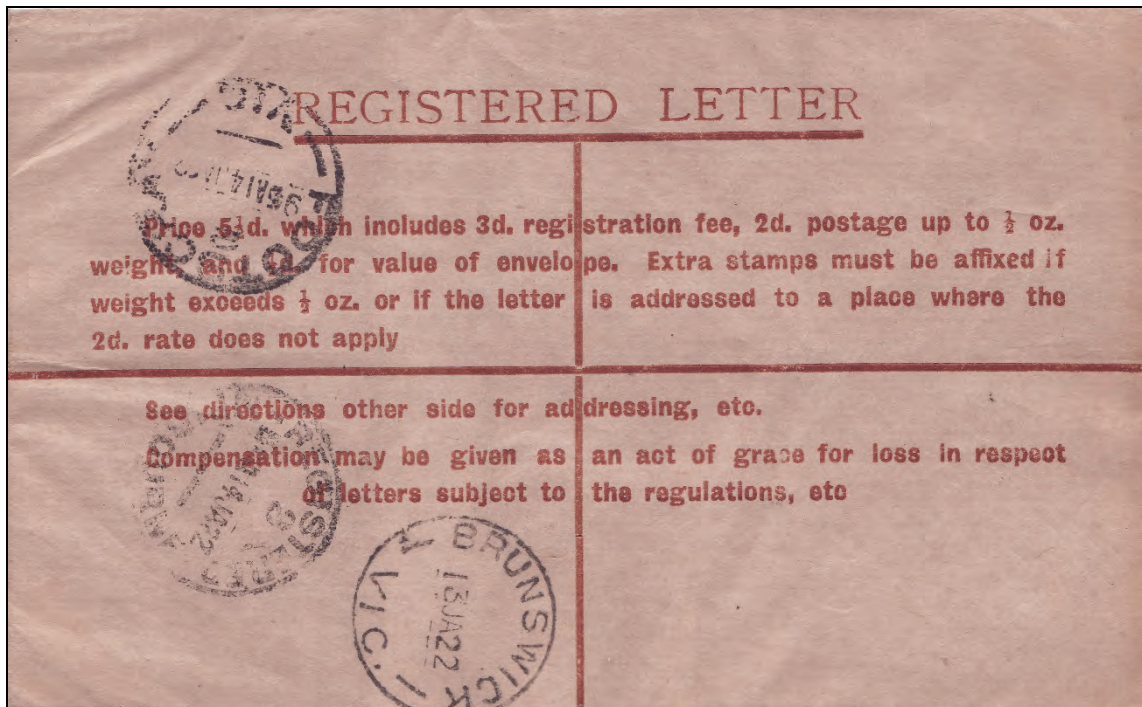


clearly shows an obvious pattern or impression on its other side, running either vertical or horizontal. The replacement paper is clearly 'wove' and does not show this characteristic. The Middows paper also appears to be slightly 'softer' and the replacement paper slightly 'harder'.

Whether this new discovery will achieve catalogue status is a matter for the *Brusden-White* editor. However, I note it in this article so that other collectors may check their examples and report accordingly.

I presume that only a small number of BW RE11Bs on Middows paper would have been manufactured before the remaining stock of paper ran out. Theoretically, there is also the possibility that BW RE14B (BW RE 11B revalued 4½d) also exists in the 2 paper varieties, although I suggest it unlikely that an example will be found.

Illustrations of both types of paper follow. Note the actual colours of each type are similar. The differences in these illustrations are due to the scans provided.



*Example of BW RE11B on replacement stock used Brunswick on 13 January 1922*

### **MORE INFORMATION ABOUT BW WS23**

Mark Diserio

This stamped-to-order wrapper is impressed with the 2d red KGVI and QE letterpress designs. It is now reported used to the following addresses:

- Dr. W. Pook, C/- Dr. J. V. Griffiths, FOOTSCRAY, W. 12.
- Dr. G. J. McC Stoney, TOORAK, S.E. 2.
- Dr. K. K. Spense, BONDI, N.S.W.
- Dr. A. J. Macdonald, DROMANA, VIC

Each of these wrappers is from "Box 1271L, G.P.O, MELBOURNE". At the time the BW catalogue was published the user was not known. Thanks to Trove <https://trove.nla.gov.au> (the Australian National Archives on-line portal to a vast collection of digitised documents) and the efforts of Tom Herinckx (one of our overseas members), it appears the sender was Nicholas Pty Ltd, the famous Australian manufacturer of ASPRO.

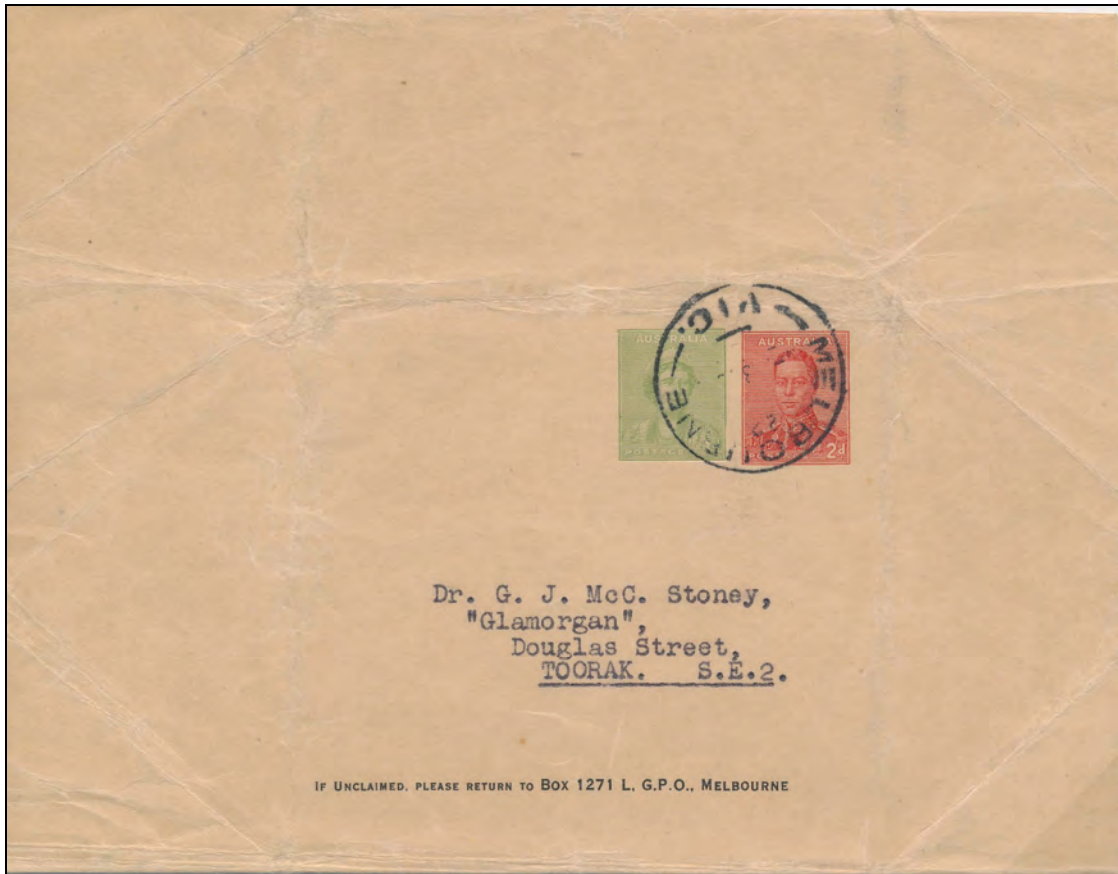


Illustration of BW WS23

**FREE!**

**HALF A MILLION COPIES FOR VICTORIA OF THE 'ASPRO' YEAR BOOK**

**THE 1934 'ASPRO' Year Book was an outstanding success. Thousands of letters have been received from all parts of Australia requesting a 1935 edition. In response to this popular demand 'The 1935 'ASPRO' Year Book' has been produced for free distribution to every home in Victoria. The cover is beautifully illustrated in colors, and the pages are chock-full of interesting information for every member of the family. The book is worth every penny of its price, yet it costs you nothing. Distribution commenced on Tuesday, April 30th, and should be completed by Saturday, May 25th. IF YOU HAVE NOT RECEIVED YOUR COPY BY THAT DATE, write to 'ASPRO', Box 1271L, G.P.O., Melbourne, and a copy will be forwarded to you post free.**

**WHAT THE BOOK CONTAINS**

	Part	Page
Introduction	1	46-47
1934 Astrological Predictions	2	48-49
Fulfilled	-	50-51
Astrological Predictions	-	52
Health Information	-	53-54
Year Birthday Type	-	55-56
First Aid Information	-	57
Everyday Guide for 1935	-	58-60
How to Care for Birds & Animals	43-45	60
Planting by the Stars	-	61-64
Astrological Charts	-	-
Setting Eggs by the Stars	-	-
Useful Astrological Hints	-	-
Phases of the Moon	-	-
Crickets Records	-	-
Tennis Records	-	-
Football Records	-	-
Golf and Rowing Records	-	-
Racing Records	-	-

This book will enable you to have the benefit of First Aid Information Notes compiled under the direction of the St. John Ambulance Association. A Veterinary Bulletin instructs you how to care for Birds and Animals, and the Health Information article contributed by an expert Dietitian gives you most valuable advice in the matter of correct eating. The Astrological Articles, Planting Notes and Charts have proved of immense interest to readers in Australia. Every article is contributed by an expert and, in short, the 'ASPRO' Year Book is something to watch while having that you will be sure to look forward to it from year to year.

Tom states that additional information about the Nicholas Brothers and Nicholas Pty Ltd may be found in the Australian Dictionary of Biography under an entry for Alfred Michael Nicholas and his brother George at <http://adb.anu.edu.au/biography/nicholas-alfred-michael-7836>

It has long been speculated that the wrapper was used to forward some kind of medical sample to doctors because of the impression left in the wrapper which appears to have been a small box.

That the sender was Nicholas supports this.

*The Argus* for Wednesday, 15 May 1933 (page 9) contains an advertisement for the ASPRO Year Book and refers to 'ASPRO' Box 1271L, G.P.O. Melbourne.

Left: Illustration of ASPRO advertisement with reference to Box 1271L, G.P.O., Melbourne

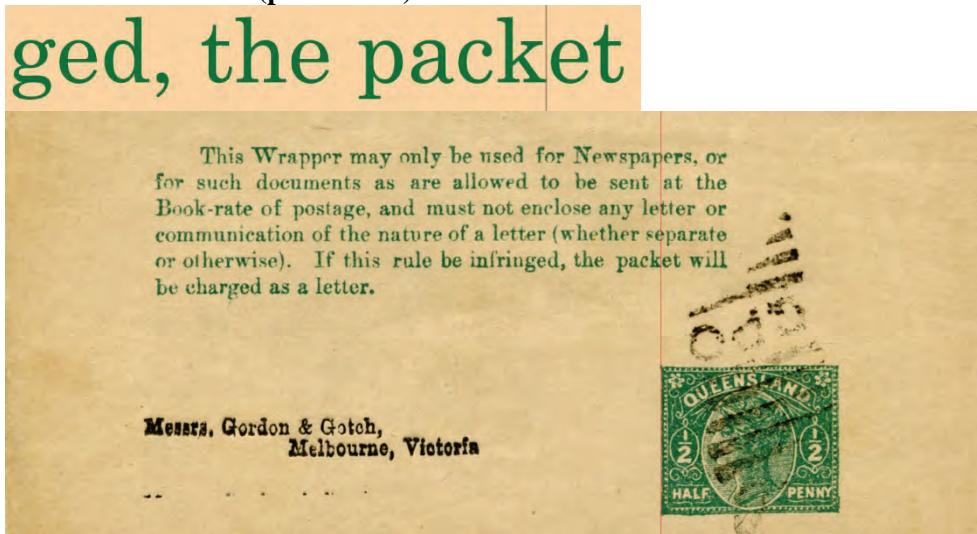
**THE 1891 QUEENSLAND ½D GREEN NEWSPAPER WRAPPER – PART 2**

Jan Kosniowski ([jpkos@aol.com](mailto:jpkos@aol.com))

My first study of the ½d 1891 Queensland newspaper wrapper, published in early 2013 [PSC No 73, February 2013], identified 4 different text settings, 8 different indicia with a total of 20 different settings of the text and indicium combinations.

Since the first study no new setting had come to light until recently when in May 2015 the author acquired a further 436 copies of this wrapper. This lot contained copies of 16 of the 20 previously recorded settings, (settings Q1, Q2, Q9 and Q10 were missing), plus 4 new ones. The 4 new settings are different combinations of previously recorded text settings and indicia – details as follows.

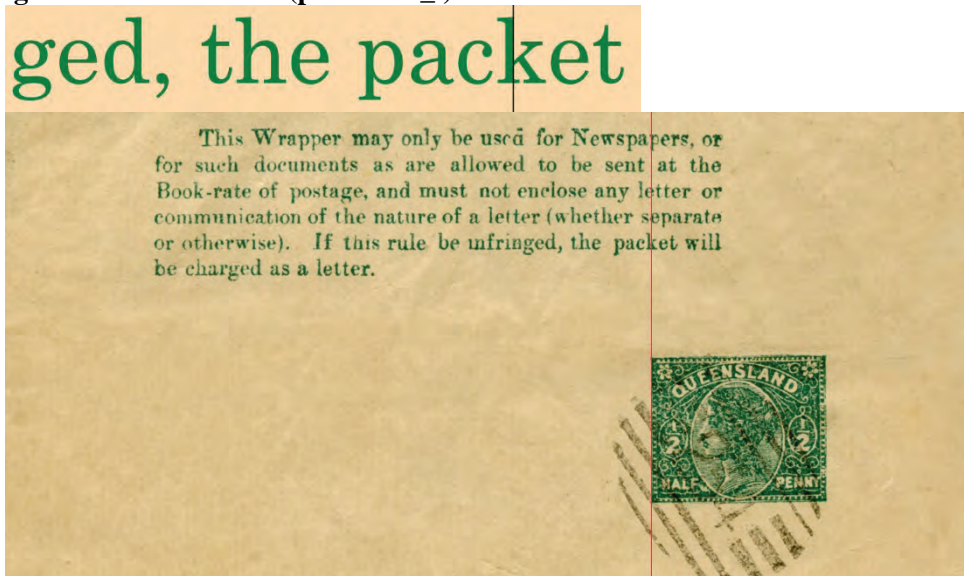
**Vertical between the “k” and “e” (position ke)**



**Setting Q21**

Printed Lithograph; text setting s3; indicium e5; 5<sup>th</sup> line of text to indicium = 13mm; end of text to left side of indicium = 8½mm; width of text = 75½mm; depth of text = 19¼mm.

**Vertical through the left side of “k” (position k\_l)**

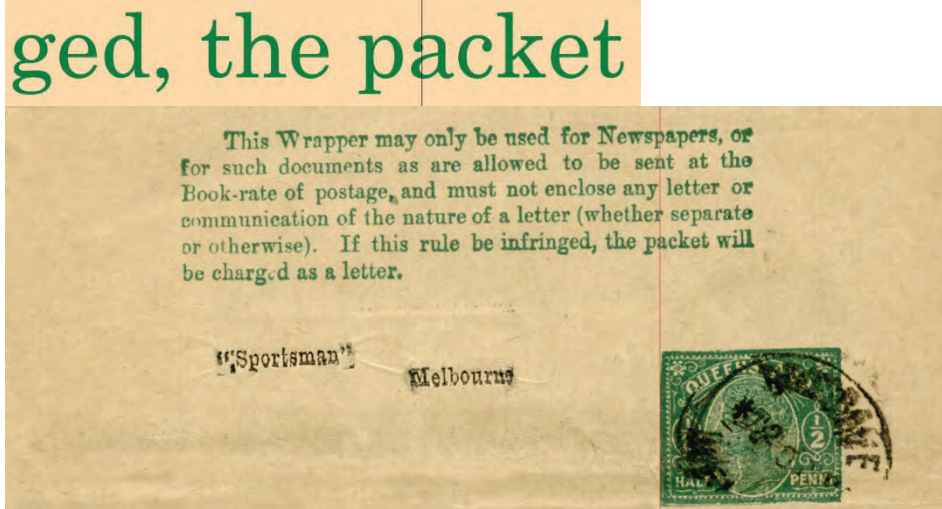


**Setting Q22**

Printed Lithograph; text setting s1; indicium e4; 5<sup>th</sup> line of text to indicium = 14½mm; end of text to left side of indicium = 9¼mm; width of text = 75mm; depth of text = 19½mm. The letter “d” in

“used” in the first line of text is damaged, as in example above, in the majority of the wrappers.

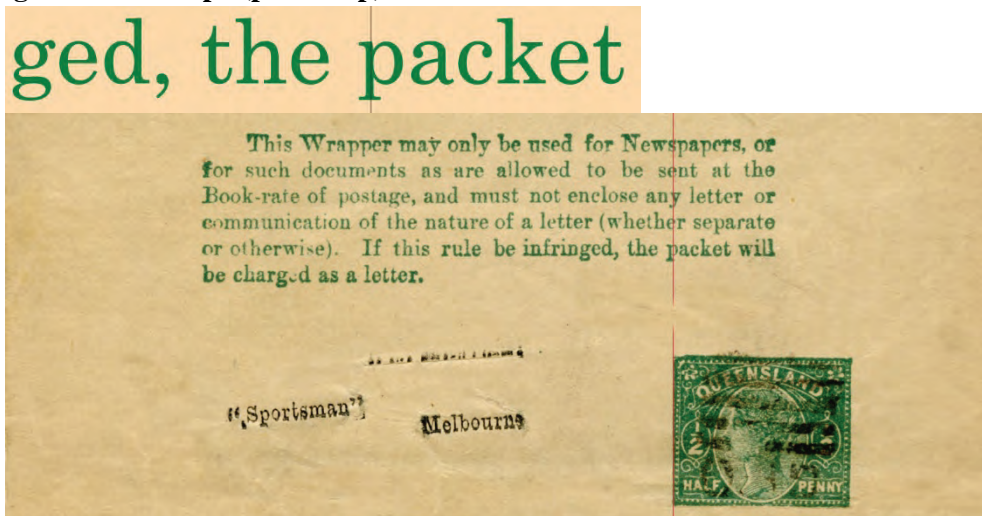
**Vertical through left side of “a” (position a)**



**Setting Q23**

Printed Lithograph; text setting s2; indicium e7; 5<sup>th</sup> line of text to indicium = 13½mm; end of text to left side of indicium = 12½mm; width of text = 75½mm; depth of text = 19½mm. All copies seen have a damaged “e” in “charged” in the last line of text, as in the example above. The text is not square to the indicium; the text is sloping upwards ¾° in relation to the indicium.

**Vertical through left side of “p” (position p)**



**Setting Q24**

Printed Lithograph; text setting s2; indicium e1; 5<sup>th</sup> line of text to indicium = 13mm; end of text to left side of indicium = 13½mm; width of text = 75¾mm; depth of text = 19½mm. All copies seen have a damaged “e” in “charged” in the last line of text, as in the example above. This setting is very similar to Q11, only the indicium is different.

*This paper is intended to be read in conjunction with my first study on “The 1891 Queensland ½d Green Newspaper Wrapper”, published in Postal Stationery Collector No 73, February 2013 and also in Postal Stationery No 388, January 2013. It is jointly published with Postal Stationery.*

**THE ADMONITION AIR LETTER**

Ed Wolf

When the Postmaster General proposed the notion of the air letter in 1946, its purpose was to provide an inexpensive means of communication for relations of overseas serving personnel.

The concept appears to have been one of aiding communication between those on the front line in Europe and elsewhere and the folk left behind at home. Instead of the usual charge of 1/6, the cost of a first weight step letter to the UK, the rate proposed was 7d, a considerable saving.

To ensure that the service applied to serving personnel, an admonition was printed directly under the AIR LETTER heading reading “(For letters to members of Forces Overseas) “ to clearly indicate the intention (Figure1).



*Figure 1 The form as it was originally intended to be used.*

As I possessed some forms that were addressed to military men with the admonition crossed out (Figure 2), there was clearly an inconsistency in the application of use. It has taken me some time to be able to arrive at the reason for the inconsistency and I would like to share the research with you.

The reverse situation compounded the inconsistency. Some forms addressed to civilians were found with the admonition intact (Figure 3).

Archival research<sup>1</sup> provided the answer to the inconsistency.

Even prior to the release date of the first air letter on 11 September 1944 there was a directive from the Director of Post and Telegraph on 30th August 1944 to each of the deputy directors in the states of Australia informing them that the newly created forms could be addressed to civilians and be accepted for transmission through the normal postal channels by the simple expedient of crossing out the admonition using the crayon normally used to mark up registered letters (Figure 4).

---

<sup>1</sup> National Archives Adelaide Aerogrammes- private manufacture of..Series No. D959 Control Symbol IA1956/108 Item Bar Code 11000157 page 596

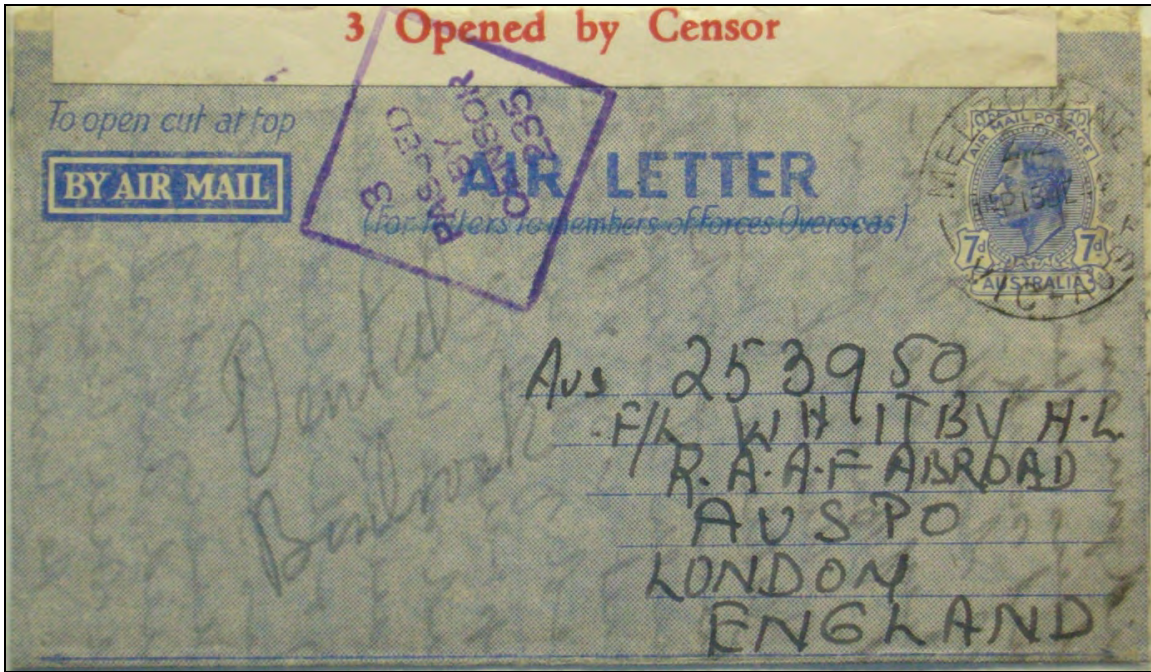


Figure 2 Addressed to a military man but admonition crossed out.

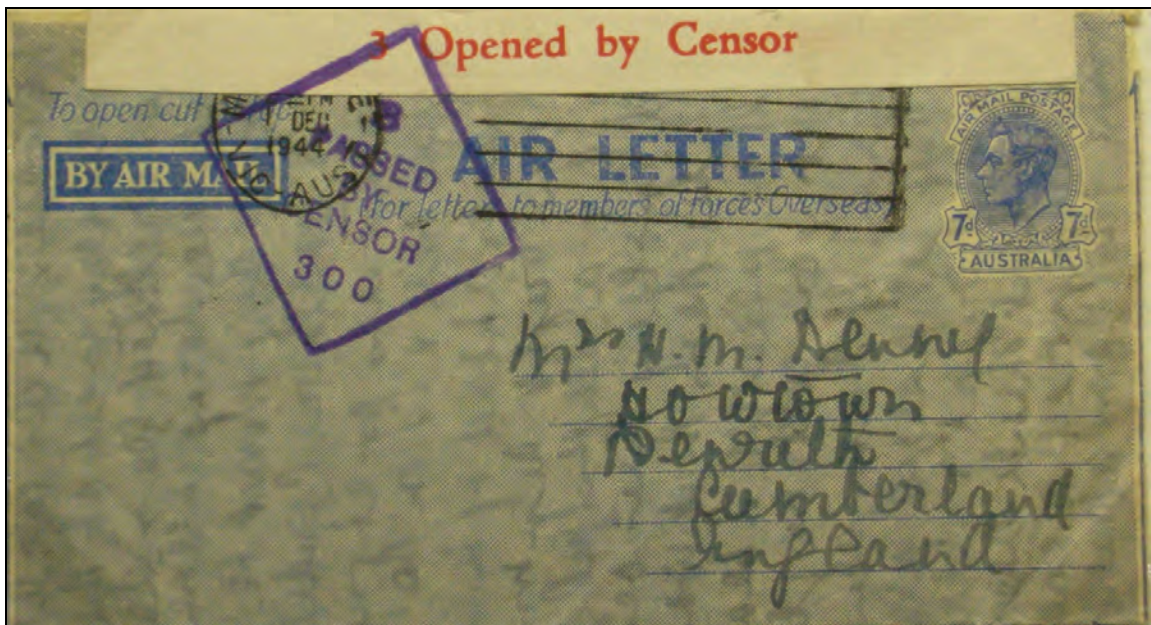


Figure 3 Addressed to civilian with the admonition intact

- 2 -

6. The forms already printed were intended only for communications to members of the Forces. Owing, however, to the subsequent decision to extend the scope of the Air Letter Service to letters to civilians and prisoners of war, it will be necessary to use these forms for all air letter communications and selling officers are required before sale to strike out the inscription "For letters to members of Forces Overseas" which appears on the forms. When further supplies of the forms are printed, the inscription will be omitted.

Figure 4 An extract from the Director General's memo of August 30 1944.

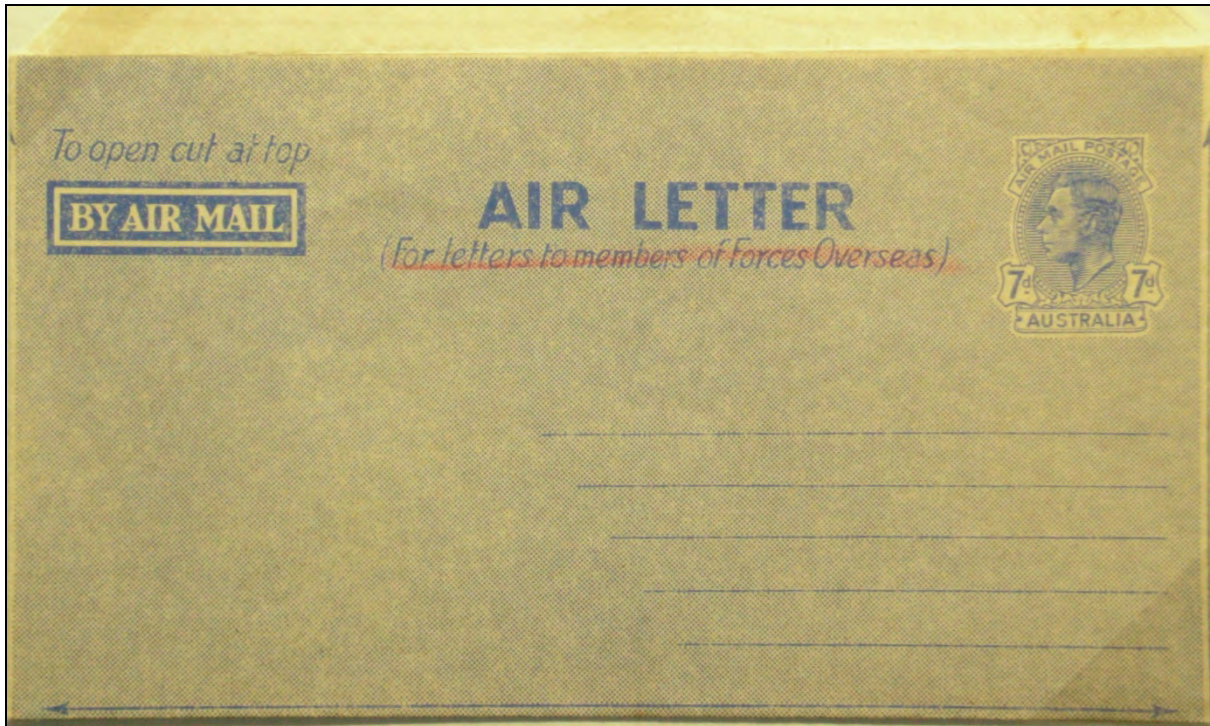


Figure 5 An unaddressed form crossed out before addressee is even known!

Various colours of crayon have been sighted. The most common appears to have been as noted a red crayon used normally for registered letters (Figure 5), but black (Figure 6) and blue (Figure 7) are also known.

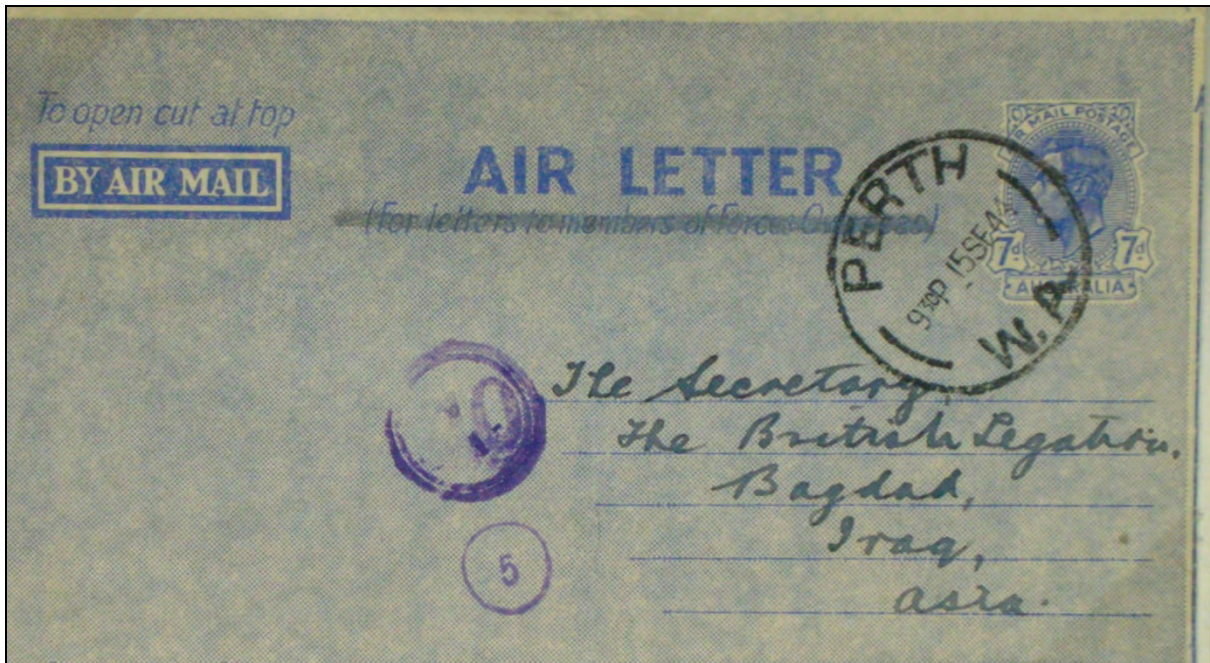


Figure 6 An example of the black crayon's use

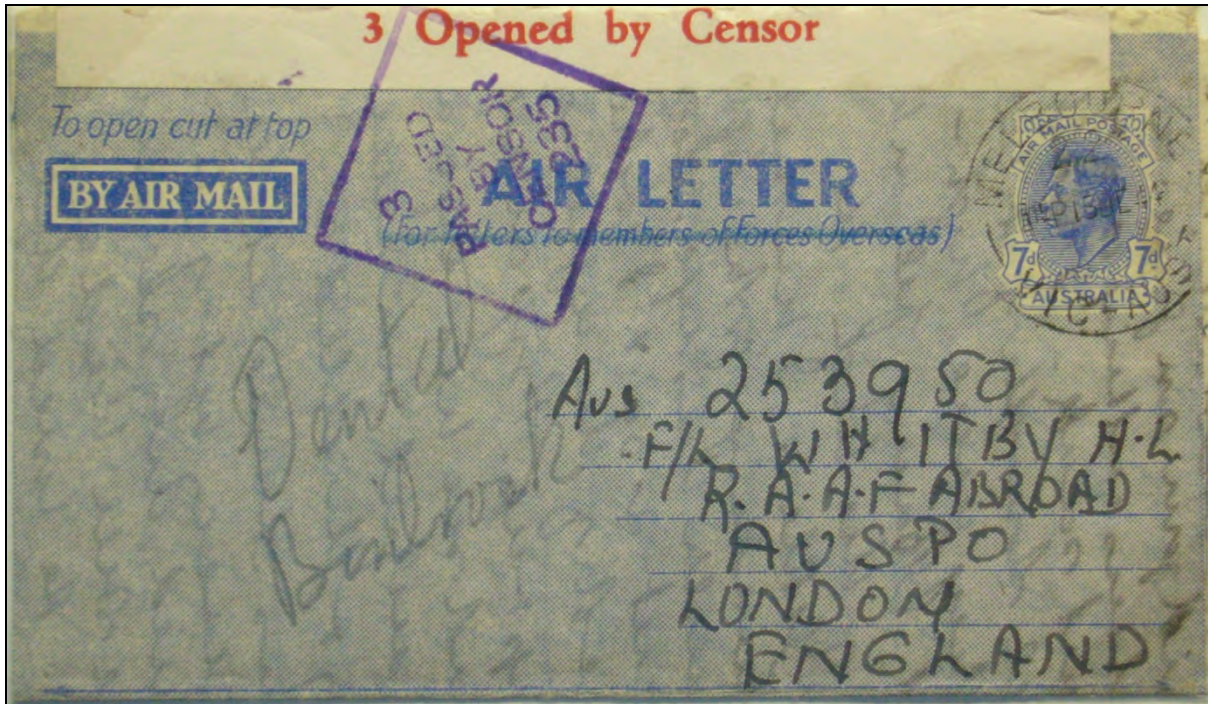


Figure 7 An example of the blue crayon's use

A particularly interesting application was the Chatswood post office use of a purple arrow with a bifurcated fletching. (Figure 8)

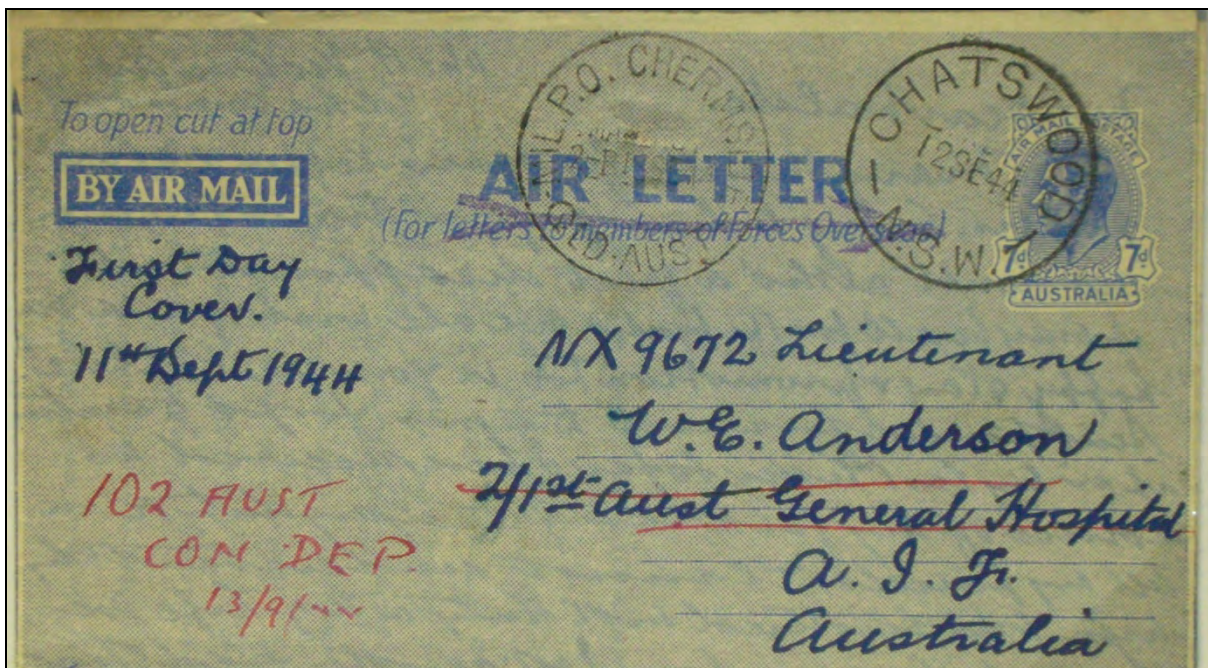


Figure 8 An example of the use of an arrow to strike out the admonition.

It would appear that some postmasters took the easy way out and crossed out the admonition in every case and thus created the condition where a military man received his letter with the admonition crossed out.

Do members have any other examples of other crossed out admonition? I would be pleased to see any other variation.



**GUIDE MARKS ON QUEENSLAND NEWSPAPER WRAPPERS (PART 1)**

Jan Kosniowski - jpkos@aol.com

This study is of the guide marks or guillotine cut marks on the first and second Queensland issues of newspaper wrappers. Mention of these cut marks has been previously made by Collas (1979), Bakker (2006) and Griffiths (2015a).

All the wrappers in this study were printed using lithographic stones. Some wrappers of the first issue are known printed by letterpress but none of these are known to occur with cut marks and are not part of the study.

The wrappers are 5 inches x 11½ inches. If one looks at a list of paper sizes available at the time the only sizes of paper which could have been used to produce this size of wrapper economically are Royal (20 inches x 25 inches) or Double Royal (40 inches x 25 inches). Royal would have given 8 copies and Double Royal would have given 16 copies. Other sizes would not have been economical and would not have produced any different combination of number of wrappers from a sheet. Printing on the type of paper used for these wrappers would not have been suitable on Double Royal size; it would have given the printer too many problems and slowed down the process of printing. Producing 8 copies from a sheet of Royal would have required trimming 1 inch from the top and 1 inch from the bottom; this was essential as these areas invariably attracted ink near the edges. The remainder then neatly cuts into 8 wrappers exactly without any further waste.

The usual method to produce a lithographic stone was by transferring the image to the stone using transfer paper. The image, in this case the text and the indicium, would have been printed onto transfer paper using a letterpress machine. Multiple images were transferred to a stone by pasting in position all the transfer sheets onto a single sheet of paper, thus creating a "patch up". This "patch up" was then carefully laid on the stone in position. The logical and simplest way was to patch up the images head to head, in tête-bêche formation. To make the transfer onto the stone the transfer paper had to be dampened with water so that the transfer ink, on the transfer paper, transferred to the lithographic stone. The cut marks were most probably added to the "patch up" prior to being transferred to the stone but it was also possible for the marks to be added directly onto the stone. The more primitive marks were most probably done manually on the stone and the more regular lines and dots were most probably done on the paste up.

A freshly prepared lithographic stone was normally good for about 30,000 impressions. With eight wrappers to a sheet this would have given a printing of some 240,000 wrappers from a stone; after which the stone was reground, polished and a new image added to start the process again.

The small incidence of wrappers with cut marks, from the first issue, strongly suggests that only one cut mark was added to a lithographic stone and that not all the stones had the cut marks added. The incidence of wrappers with cut marks from the second issue was much higher; but still suggests that only one cut mark was added to a lithographic stone and that most if not all stone had the mark added. The primary purpose of the mark would have been to help the printer to position the printing centrally on the sheet of paper. It would also have given the guillotine operator a visual guide, but this was not so critical, as the guillotine operator was cutting to sizes he had specified. Each one of the cut marks represents a new setting on a lithographic stone.

Illustrations that follow of wrappers and wrapper composites are at 100%. Illustrations for the cut marks are at 400% with the exception of cm23 which is at 200%. The illustrations of the cut marks are shown relative to the text being upwards and exactly horizontal. Most of the cut marks are horizontal relative to the text, but some have a tilt. The illustrations have been numbered in no specific order, other than those for which pairs are known, are numbered first. The numbering is cm1, cm1a, cm1b and so on. Item cm1 is the composite, cm1a is the wrapper shown at the bottom of the composite and cm1b is the one which has been rotated 180° and is shown at the top of the composite.

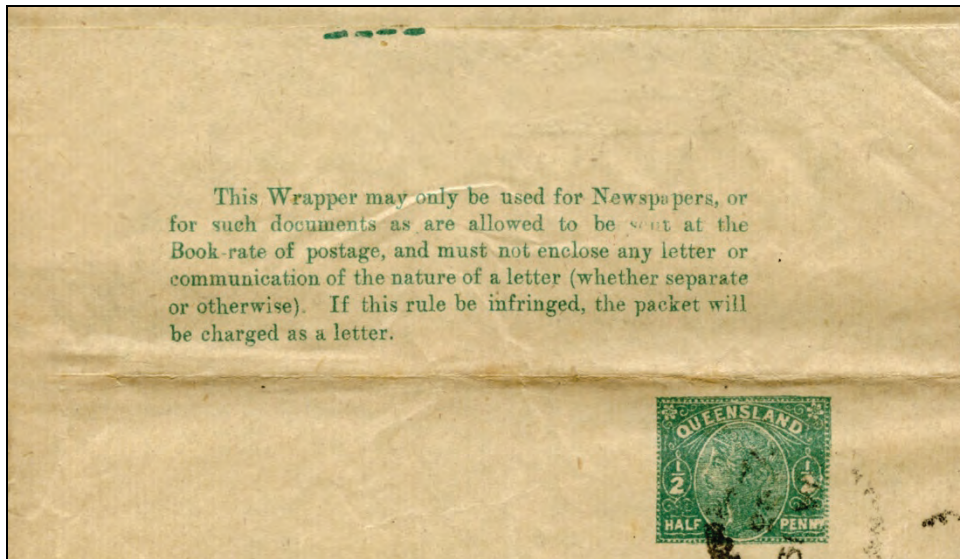
**Guide marks on the 1891 issue**

In a total population of some 900 wrappers in the authors' collection, 30 wrappers were found with cut marks at the top of the wrapper. This is a ratio of 1 in 30 which can only be explained by the fact that many stones did not have a mark added. If this had been a completely random selection and all

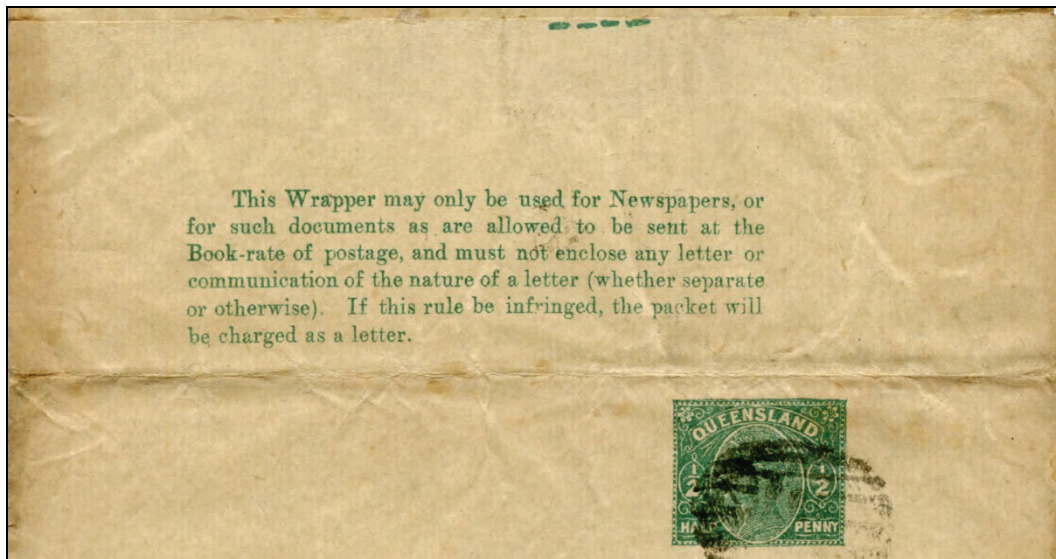
the lithographic stones had just one cut mark then one would have expected some 110 wrappers with cut marks ( $900 \div 8$ ). This clearly shows that many of the stones did not have any mark added. It is believed that initial printings, possibly as many as 24 stones (see below – 9 found, calculated maximum used is 33, difference 24), the stones did not have any guide marks added. One can find many wrappers with a very narrow or a very wide space above the text which was most likely caused by the fact that the printer did not position his printing centrally on the sheet of paper, hence the introduction of a guide mark. The next stage would have been the primitive marks of single dots or few dashes applied by hand. Eventually they would have drawn marks which are longer and parallel to the printing. Where the mark was added on the stone is impossible to say; the logical place would have been on one side.

A total of 9 different cut marks were found. Using figures above, 30 found and 110 expected, this give a calculated maximum of 33 stones used ( $110 \div 30 \times 9$ ). A total of over 6 million wrappers of this issue are believed to have been produced. With a lithographic stone having a life of about 30,000 impressions this would have required at least 25 stones. This now gives us a minimum of 25 (from the calculated minimum stones required for 6 million wrapper) and a maximum of 33 (from the observed number of wrappers found) lithographic stones that were used to produce this issue.

The two wrappers illustrated below have an identical cut mark, if you rotate one wrapper 180°.

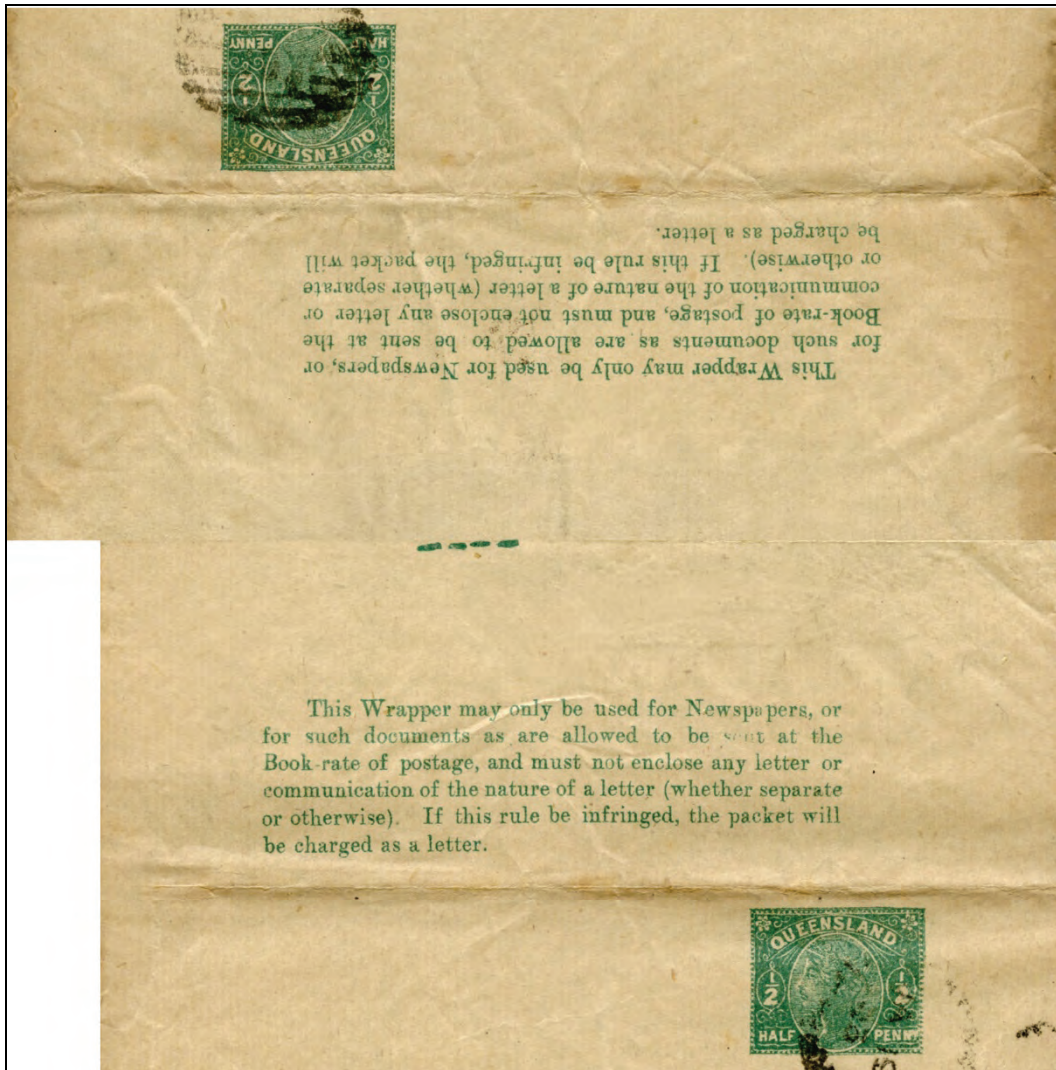


*cm01a – all wrappers seen with this cut mark have a poorly printed word “sent” on the second line, as in the above example*



*cm01b*

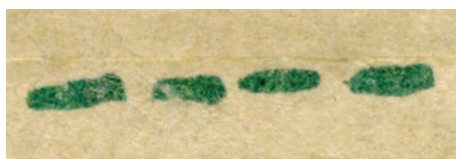
Rotating one wrapper and combining the two wrappers to produce a composite, using the cut mark as the constant for positioning, produces the following result. In this and all the subsequent composites it has been assumed that the text is exactly parallel for the two wrappers. The cut marks are too small, in many instances, to be able to determine this precisely.



*Composite of wrappers with cm01 cut marks*

The nine different cut marks are listed below and shown enlarged to help identification. The first five having been found with a corresponding pair it has been possible to create a composite. A composite of the first type, cm01, is shown above and composites of the remaining three types are shown below. The relative position of the text on each of the pairs of wrappers is broadly similar on all the four sets of wrappers for which pairs have been found. Only single copies of the remaining four have been found to date.

**CUT MARKS, PAIRS**



cm01a

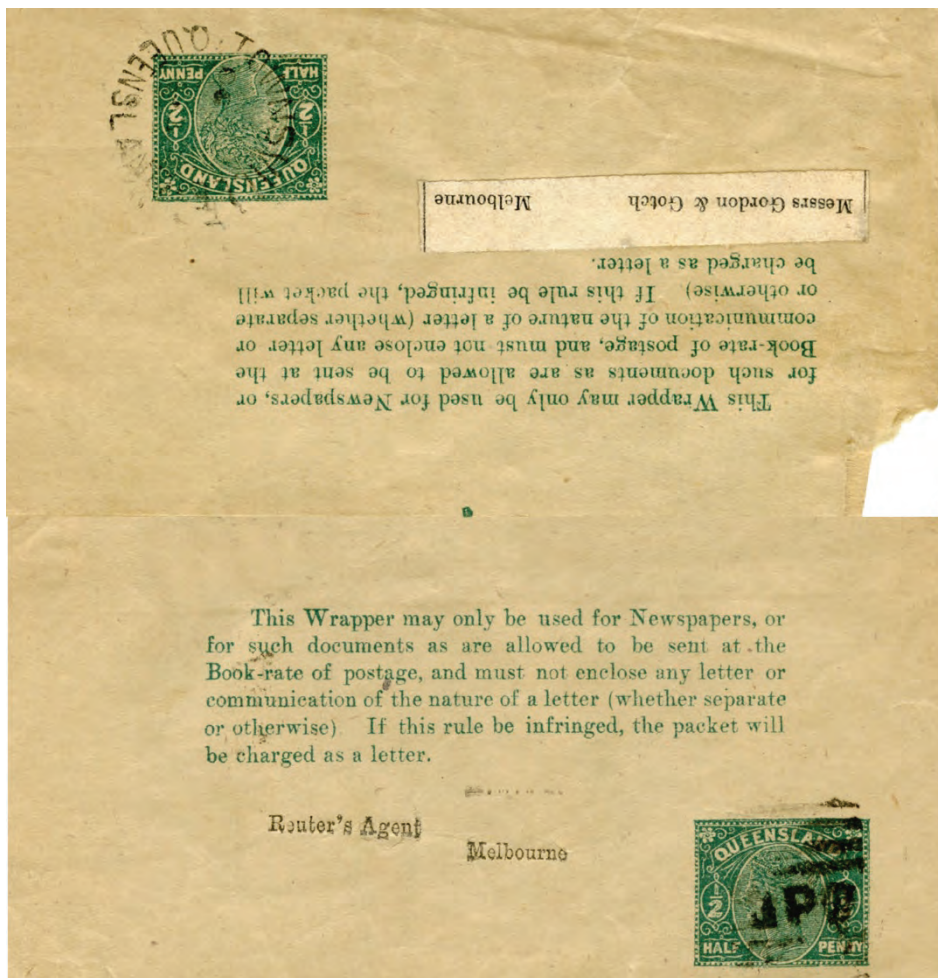


cm01b –

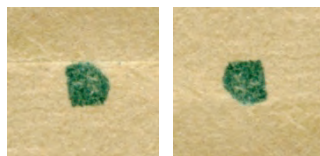
four dashes overall 13½mm wide and 1mm thick

a – left side of cut mark to left side of T = 14½mm, bottom of cut mark to top of text = 19½mm

b – left side of cut mark to left side of T = 41¾mm, bottom of cut mark to top of text = 21¼mm



Composite of wrappers with cm2 cut mark



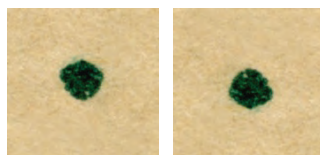
cm02a cm02b

quarter circle shape 1½mm wide and 1½mm high.

This mark as well as cut marks cm03, cm08 and cm09 look like screw marks which are occasionally to be found on other wrappers. These wrappers were printed using a lithographic stone so they cannot be screw marks.

a – left side of cut mark to left side of T = 28mm, bottom of cut mark to top of text = 12mm

b – left side of cut mark to left side of T = 39¼mm, bottom of cut mark to top of text = 12½mm



cm03a cm03b

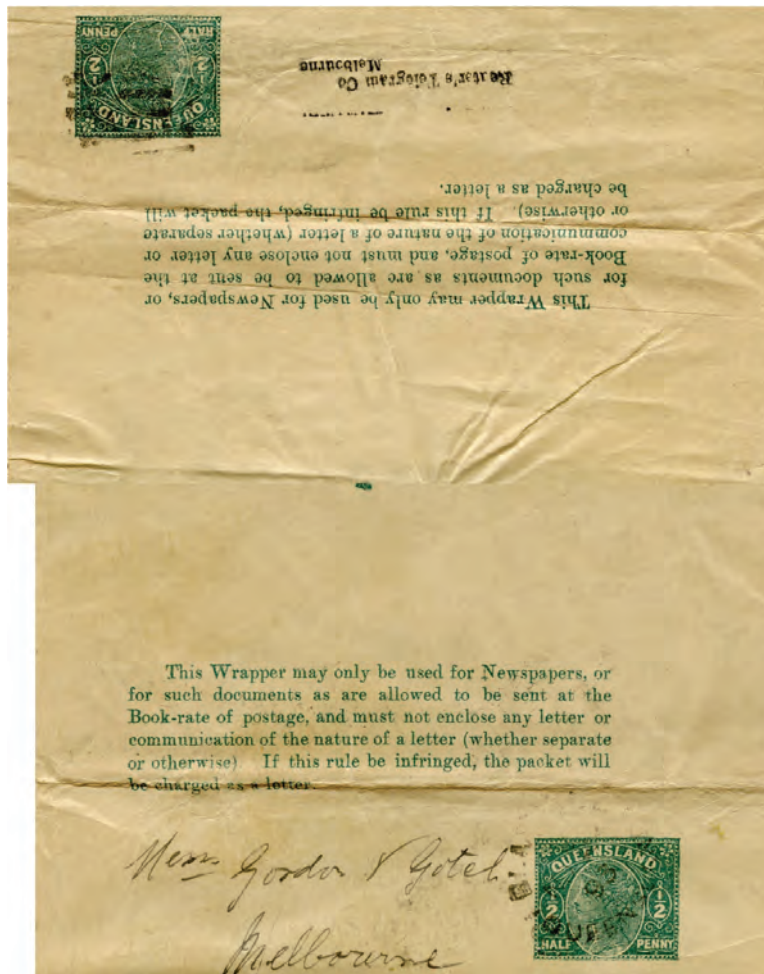
Spinning top shape 1½mm wide and 1¼mm high

a – left side of cut mark to left side of T = 28½mm, bottom of cut mark to top of text = 13mm

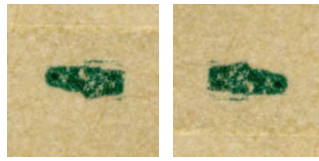
b – left side of cut mark to left side of T = 38¼mm, bottom of cut mark to top of text = 12mm



Composite of wrappers with cm3 cut mark



Composite of wrappers with cm4 cut mark



cm04a

cm04b –

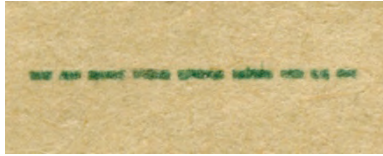
Short thick uneven line 2½mm wide and 1¼mm thick

a – left side of cut mark to left side of T = 30mm, bottom of cut mark to top of text = 27¾mm

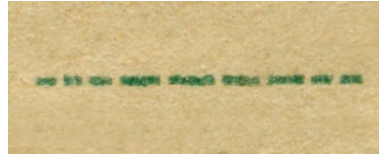
b – left side of cut mark to left side of T = 34½mm, bottom of cut mark to top of text = 27¾mm



Composite of wrappers with cm6 cut mark (top wrapper, cm06b, is a scan from Sybrand Bakker's collection)



cm06a



cm06b

Nine dashes of unequal length overall 10<sup>3</sup>/<sub>4</sub>mm wide

a - left side of cut mark to left side of T = 15mm, bottom of cut mark to top of text = 18<sup>1</sup>/<sub>2</sub>mm

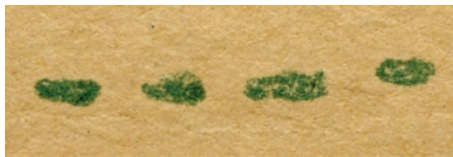
b - left side of cut mark to left side of T = 43mm, bottom of cut mark to top of text = 22<sup>1</sup>/<sub>2</sub>mm

### CUT MARKS, SINGLES (ORPHANS)



cm05a – uneven line 6<sup>1</sup>/<sub>2</sub>mm wide

Left side of cut mark to left side of T = 18<sup>1</sup>/<sub>2</sub>mm, bottom of cut mark to top of text = 17<sup>1</sup>/<sub>2</sub>mm



cm07a – four dashes of unequal length overall 13mm wide

Left side of cut mark to left side of T = 14<sup>1</sup>/<sub>2</sub>mm, bottom of cut mark to top of text = 16<sup>1</sup>/<sub>2</sub>mm



cm08a – irregular circular shape about 1<sup>3</sup>/<sub>4</sub>mm wide and 1<sup>1</sup>/<sub>2</sub>mm high

Left side of cut mark to left side of T = 26<sup>3</sup>/<sub>4</sub>mm, bottom of cut mark to top of text = 11mm



cm09a – open lock shape about 1<sup>1</sup>/<sub>2</sub>mm wide and 1<sup>1</sup>/<sub>2</sub>mm high

Left side of cut mark to left side of T = 15<sup>1</sup>/<sub>2</sub>mm, bottom of cut mark to top of text = 25mm

*(to be continued)*

***COMPLETENESS: SOME THOUGHTS ABOUT ITS INTERPRETATION***

Dr John K. Curtis FRPSL [acapjajc@friends.ciyu.edu.hk](mailto:acapjajc@friends.ciyu.edu.hk)

The purpose of this note is to explore what is meant by the word “completeness” in philately. Expressed another way, when is a collection or the items shown in an exhibit complete? What does complete mean? Is it an absolute or a relative concept? One simple definition of complete is having all the necessary or appropriate parts. This definition in turn raises the questions what does ‘necessary’ and ‘appropriate’ mean? A more complex definition is “including all the parts, details or features”. This presupposes that all the ‘parts, details or features’ have been documented while the word ‘all’ could imply that every conceivable permutation and combination has been included. The philatelic area best known to the author is post office and stamped-to-order postal stationery newspaper wrappers and so that field will be used from time-to-time to examine and illustrate how completeness might be interpreted.

Simplistically, the notion of completeness can mean one example of every different kind issued. For example, one could collect an example of each postage stamp issued by a postal entity. Let us suppose for the purpose of exposition that this fictitious country has issued 100 different stamps over its lifetime. Possession of an example of each stamp suggests a complete collection. However, what about one each of mint and used? This would take completeness to 200. What about corner blocks of four with selvage? If we consider each corner for each issue the number increases by 100 times four or 400 mint and 400 used. Completeness has now gone from 100 to 200 to a theoretical 1,000. Surely some of the 100 issues varied in terms of perforations, overprints, colour shading and watermarks. For argument let us say that 10% of the 100 issues have some form of variety. That would add another 10 varieties of mint and used and perhaps another 40 corner blocks of mint and used. The total is now 1,100.

A more complex approach to completeness would be to examine a matrix that included essays, die proofs, colour trials, printer archival examples as well as specimens. Where these items exist they would need to be considered as appropriate in a definition of completeness. Complicating this collection matrix may be the fact that one or more of these elements are not extant or have not been sighted by collectors.

What about usages of stamps on cover? Suppose we add one first day of issue cover for each for the 100. The total is now 1,200 items. Collections might include a first day cover or covers and covers with genuine usage identifying a postal rate. “Completeness” needs to be defined implicitly or explicitly, i.e., this collection comprises.... Inclusions and exclusions should be noted. Now let us add different cancellations, multiples on cover, registered usage, auxiliary markings such as censor marks, postage due and if appropriate airmail usage. And then we can add any known misperforations and printing errors. New “finds” are being made as collectors study items of interest. The obvious difficulty of completeness for more complex collections is the cost and availability of rare items. The point of this introduction is that a concept of completeness is based on a definition of the parameters. Absolute completeness can exist when we are referring to a known number of extant examples of a classical stamp but in most fields the total known is more fluid.

I am reminded of a story about square circle postmark collecting. There were only a few known from a particular post office and accordingly the postmark was rated very rare. Overnight a hoard of covers made their appearance on the philatelic market bearing this postmark. The assigned rarity ranking dropped from very rare to common. Likewise with other postal history material – the absolute number extant to or from any particular source, destination, time period and route is generally unknown. The strongest statement that can be made is not that a postal history item is unique, but that it is the only known copy recorded. Even this statement is subject to concern. I have seen exhibits making this statement and then to find that another exhibit at the same Show has embarrassingly made the same claim for the same type of item, which of course must have a negative impact on judging.

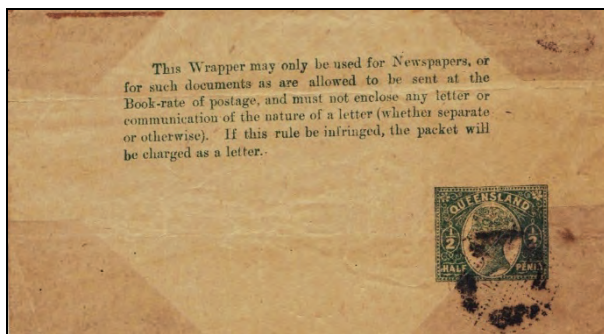
With regard to my own area of post office postal stationery wrappers, the notion of completeness can be equally troublesome. Collecting a single straightforward mint and used copy of each issue of a country is time-consuming but not impossible except in some cases. There are certainly some issues



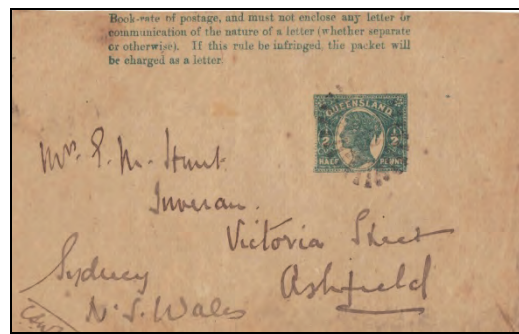
where the incidence of appearance on the philatelic market is infrequent or have not yet appeared in more than a decade of close internet and auction monitoring. There are some issues where no known copies exist. Even with postal wrappers there are varieties to collect such as size (width and length) and paper type, plus printing differences and juxtapositional layout of indicium and text. Printing differences in particular are still being discovered as well as private printing added. For many countries there are Specimen overprints: those for UPU distribution and those for other reasons.

In a recent five frame exhibit of the wrappers of Argentina the basic template adopted by the author was a mint/used/uprated copy of each issue. Specimen and private overprinting examples were then added as well as unusual usages with high upratings, overseas postage due adhesives added to underpaid wrappers, and several printing varieties of broken underlining, broken letters and missing accents. Out of 83 different post office types issued the exhibit contained 80 types. Some used and uprated examples have not been found in 13 years of collecting. Missing too are some of the last issues of Argentina which the evidence suggests are elusive. What does completeness mean in an exhibit like this? The answer is unclear but it is not an absolute. Completeness is more in the nature of what is feasible. There is some very limited proof material but short of hiring a professional thief there is no possibility of it ever becoming available on the philatelic market. Explaining to the judging panel as to what is feasible requires finesse in wording that more experienced and successful exhibitors might care to discuss. An intimate knowledge of 'what is out there' in the chosen collecting field is imperative.

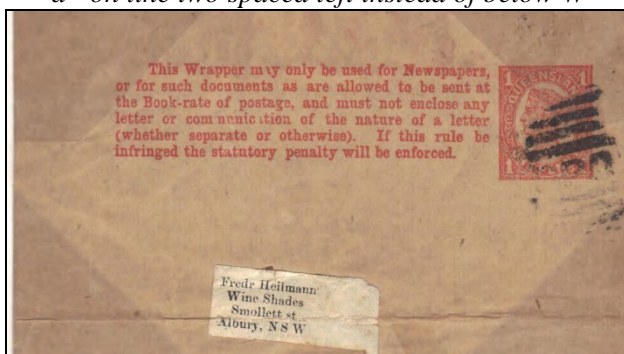
Another example concerns the wrappers of Queensland. There are nine basic post office issues – or are there? The text layout on the second issue was printed in two versions, the variety showing the 'd' of documents on line two shifted to the left. When text differences are examined there are lengths of 75.25mm, 75.5mm, 76mm, 76.5mm, 77mm, 77.25mm, 77.5mm and 81mm (see Kosniowski 2013). When layout differences are examined there are text-indicium juxtapositional differences with the indicium located to the right of the text and also located beneath the text. There are other layout differences with regard to the plane of the top of the indicium and top of the text. Some are on the same plane, while some show the indicium to be higher. There are differences in the gap between the indicium and the text. There are wrappers with guillotine and cutting marks. There are four wrappers bearing private overprinting and one with an inverted indicium. As a collector one has to recognize 'importance' - a missing colour is spectacular but a fly-speck plate variety not so. Some of these different versions are shown in the accompanying Illustration.



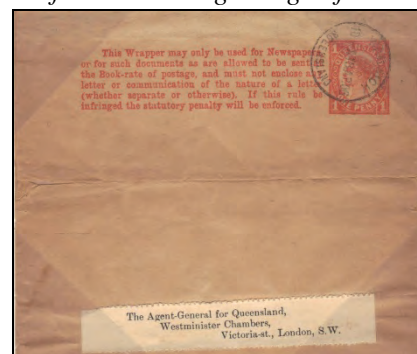
*"d" on line two spaced left instead of below W*



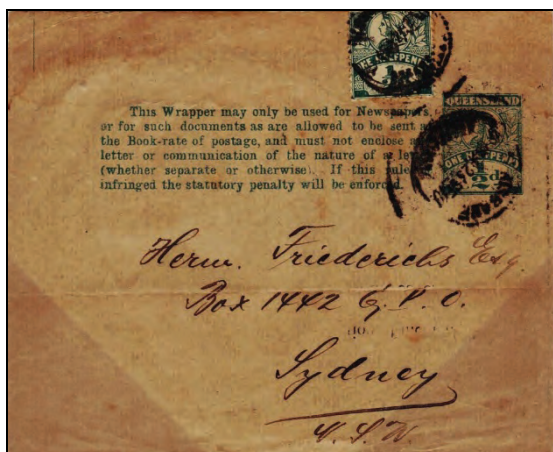
*End of text above right edge of indicium*



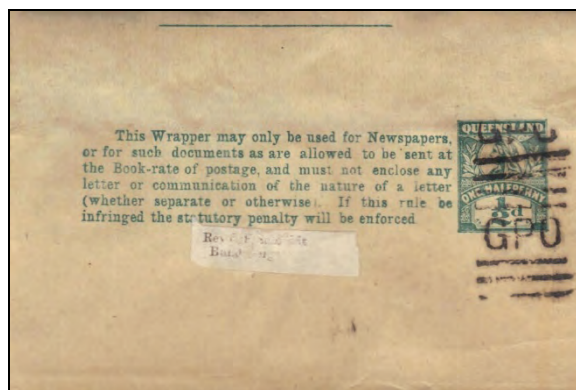
*Text and indicium on same top plane*



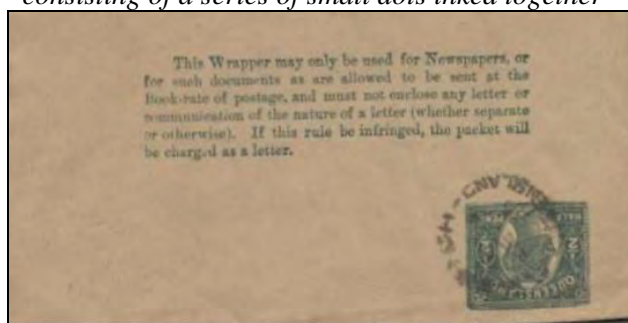
*Plane of indicium higher than plane of text*



Vertical guillotine line (top left) 13.75mm consisting of a series of small dots inked together



Horizontal cutting line 48mm



Indicium inverted (only known recorded copy)



Private printing Flavelle, Roberts & Sankey

Figure: Varieties of Queensland Post Office Postal Stationery Wrappers

There are differences in the papers used in the printing of wrappers. Kosniowski (2015) notes six different papers and 24 settings were used for the first issue: horizontal and vertical laid, wove rough back, thin wove smooth back, wove smooth back, and greenish yellow paper. The total of Queensland wrappers listed in the Kosniowski catalogue is 35. One definition of complete is the basic nine issues; a more rigorous study of extant wrappers reveals there is almost four times this amount. Another matter is the presence of guillotine or cutting marks that appear on some wrappers. Kosniowski has conducted a recent analysis of about 1,400 wrappers of the first two issues of Queensland. He documents 25 varieties of guillotine and cutting marks on these issues and while these will not be listed in the catalogue it raises the question whether the notion of completeness should include all 25 of these cutting mark varieties?

This discourse into the wrappers of Queensland is merely to demonstrate that completeness is a flexible notion in terms of the corpus of identified different issues and varieties. For example, a close examination of the second wrapper in the illustration reveals a 13.5mm break in the left hand vertical frame line and two 2.5mm breaks in the lower horizontal frame line. Are these constant frame flaws and do they represent another variety?

Collectors and others have often asked me how many wrappers are in my (reality) collection. Thinking about this question has triggered a consideration about what would constitute a complete worldwide collection of wrappers. Some of my recollections included a consideration of a complete list of postal entities issuing wrappers. The initial listing contained 116 countries and postal entities. The Kosniowski catalogue (2015) assisted in adding another eight countries and postal entities that had escaped my notice, taking the total to 124.

The next question is how many different wrappers are there in total? To answer this question it is necessary to decide on whether varieties of paper are to be considered because there have been many different types of paper (in terms of strength and width) used in production. There are watermark

varieties too as well as different knives and chamfering. One answer to the question would be to count the number of catalogue entries in the forthcoming Kosniowski catalogue. This in turn raises the question of whether private overprints on stamped-to-order order and post office issues should be counted. This is far from a trivial question for there are more than 2,000 entries of private overprints on both stamped-to-order and post office issues listed for Great Britain alone. Hence, it is possible to arrive at different quantities depending upon what is to be included: a straightforward count of the number of different post office issues regardless of printing, paper and other varieties. Another count is to include recorded varieties. A much larger count (easily doubling the total) is to include wrappers with private overprints, such as the *Flavelle* et al. wrapper of Queensland that is shown in the Illustration. A complete worldwide collection of wrappers could be between 2,000-6,000 items depending upon what is to be included. A determination of completeness therefore requires careful definitional work to be undertaken at the outset.

How should exhibitors view completeness with regard to what is included? Should the content be exhaustive or representative? If exhaustive, how should the write-up be communicated to convince the judging panel? Is exhaustive the same as comprehensive? Is completeness actually necessary in exhibiting? There are no dogmatic answers to these questions because each exhibit has to be assessed on its own merits bearing in mind the nature of the topic. While the meaning of completeness continues to be a thorny issue, benefits from considering completeness are to ensure there are no glaring omissions in the material included, that sweeping assertions about scarcity are suppressed, that rarity is explained and emphasized, and that the material exhibited demonstrates knowledge.

### **Bibliography**

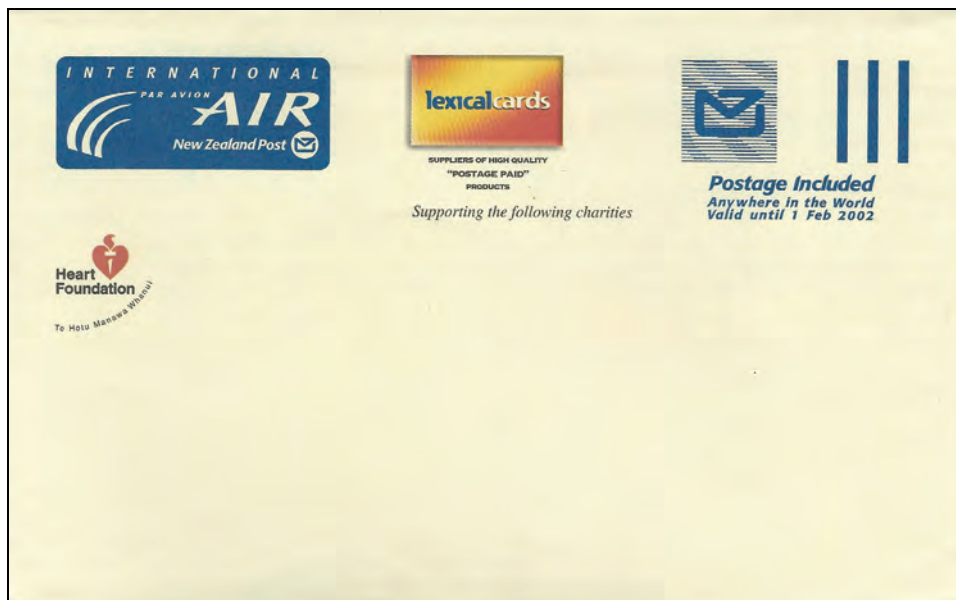
Kosniowski Jan (2015 forthcoming), *Newspaper Wrappers: Catalogue of Postal Stationery Newspaper Wrappers of the Whole World*.

Kosniowski Jan (2013), The 1891 Queensland ½d Green Newspaper Wrapper, *Postal Stationery Collector*, Vol. 19, No. 1, Issue 73, February, pp. 3-13.

### **Acknowledgements**

Allan Gory and Jan Kosniowski read and made useful comments on an earlier draft and I thank them most sincerely for their time and patience.

### ***NEW ZEALAND INTERNATIONAL PREPAID ENVELOPE***



Illustrated above is a New Zealand *Postage Included* envelope for use worldwide apparently produced for Lexical Cards in about 2002. If you have any information on this envelope could you please email the Editor.

**CURRENT FRENCH POLYNESIA POSTAL STATIONERY**

Ian McMahon

For a stationery collector visiting the postal administration stands at a world exhibition is usually a source of frustration as very few bring stocks of their current postal stationery. At Singapore 2015 one exception was the French Polynesia Post Office. The current aerogramme is a 100 F aerogramme, produced by surcharging the previous 90 F aerogramme of the type first issues in 1998. In addition they had for sale 11 pre-paid postcards showing views of French Polynesia many of which, as you would expect, showing views of tropical islands and beaches. One of the postcards commemorated the 50<sup>th</sup> anniversary of the Ville de Pirae. Three reply coupons were on sale, the current UPU reply coupon, a UPU reply coupon marking the 140<sup>th</sup> anniversary of the UPU and a French Community Reply coupon.



November 2015

**PSSA FORUM**

Ian McMahon (with assistance from other PSSA members)

**New Pictorial Postcard**



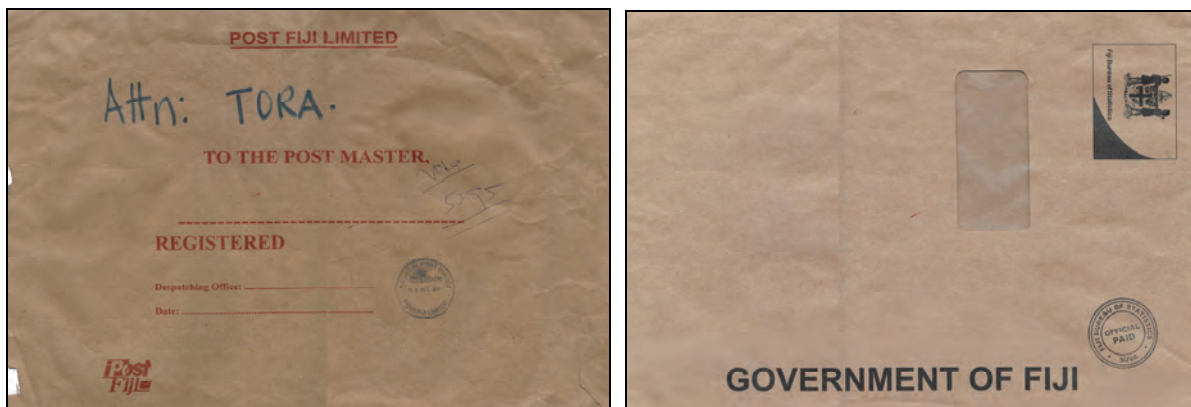
A revised version of the Sydney Harbour at Dusk postcard without a stamp image on the reverse of the card appeared in Canberra in July 2015.

**The Netball Championship Postcard**

The order form included in the July-August Philatelic Bulletin included a listing for a Netball Championship postcard, in addition to the usual postcard marketed as a maximum card. I duly placed an order for the card but received a reply saying that they were out of stock. Further investigations by PSSA members determined that while such a postcard was planned the proposal was dropped and the card was not issued.

**Fiji Post Office and Official Stationery**

Steve Zirinsky reported the post office and official stationery shown below.



**LISTING OF AUSTRALIAN NON-DENOMINATED POSTAL STATIONERY**

Ian McMahon

<b>Postcards</b>		1 September 2015 Signs of the Times	
		(-)	Skipping Girl
7 July 2015 Lighthouses		(-)	Dandy Pig
(-)	Cape Leeuwin	(-)	Pink Poodle
(-)	North Reef	(Set price: \$5.05)	
(-)	Cape Byron		
(-)	Tasman Island	9 September 2015 The Dogs that saved	
(Set price: \$5.80)		Macquarie Island	
		(-)	Handler and Dogs in Snow
July 2015 Pictorial postcards		(-)	Handler and Dogs in Open
(\$1.80)	Sydney Harbour Bridge		Landscape
		(-)	Dogs with King Penguins
14 July 2015 Great Australian Walks		(-)	Spaniel and King Penguin
(-)	National Pass	(Set price: \$7.20)	
(-)	Cape to Cape Track		
(-)	Larapinta Trail	9 September 2015 Long May She Reign	
(-)	Overland Track	(-)	Queen Elizabeth II 1952
(Set price: \$5.80)		(-)	Queen Elizabeth II 1953
		(-)	Queen Elizabeth II 1975
4 August 2015 Netball World Cup Sydney 2015		(-)	Queen Elizabeth II 2002
(\$1.80)	Netball World Cup	(-)	Queen Elizabeth II 2012
Note: 'maximum card'		(Set price: \$11.35)	
14 August 2015 Joint Issue Australia, New Zealand, Singapore		22 September 2015 Our Solar System	
(-)	Parliament House, Australia	(-)	Mercury
(-)	Parliament House, New Zealand	(-)	Venus
(-)	Parliament House, Singapore	(-)	Earth
(Set price: \$6.75)		(-)	Mars
		(-)	Saturn
		(-)	Jupiter
		(-)	Neptune
		(-)	Uranus
		(Set price: \$10.90)	
25 August 2015 Birth of a Princess		5 October 2015 Honoured by Australia	
(\$1.80)	Princess Charlotte and the Duke and Duchess of Cambridge	(-)	Mother Teresa
		(-)	Nelson Mandela
		(-)	Raoul Wallenberg
		(Set price: \$4.35)	

**FROM THE SECRETARY**

Judy Kennett

**Norpex 2015, Newcastle**

The National One-Frame exhibition will be held in Newcastle, NSW on 31 October to 1 November 2015. PSSA is sponsoring a One-Frame aerogramme competition at the exhibition, and is providing a prize for the best aerogramme exhibit.

Entries have now closed, and we are advised that there are eleven (11) aerogramme entries from members and non-members.

**Canberra Stampshow 2016**

The Canberra Stampshow for 2016 will be held at the Hellenic Club of Canberra, Matilda Street,

Woden from 18-20 March 2016. It is a half-National exhibition with some National-level and State-level classes being offered. Postal Stationery will be offered at both National and State levels. For further information, please contact Secretary, Canberra Stampshow 2016, GPO Box 1840, Canberra ACT 2601. Email: [canberrastampshow2016@gmail.com](mailto:canberrastampshow2016@gmail.com). For the prospectus and entry form see <http://canberrastamps.org/canberra2016.htm> .

### **Great Australian Stationery Challenge (GASC) 2016 reprise**

The first of Australia's philatelic challenges was GASC, which ran at AUPEX 97 in New Zealand. Canberra is rerunning the Challenge, and invites both original participants and newcomers to enter. To take part the exhibit must comprise only postal stationery issued after World War II (1945 onwards). It can be from any country and can be 2-8 frames. For the prospectus and entry form please visit <http://canberrastamps.org/canberra2016.htm>. Email enquiries to [canberrastampshow2016@gmail.com](mailto:canberrastampshow2016@gmail.com)

### **News about members - Neville Solly**

*The hand held postmarks of South Australia and Northern Territory*, published by the Philatelic Society of South Australia, 2014, in three volumes.

This set of books lists all known hand held postmarks from 1836 to the end of steel date stamps.

Neville is a South Australian member, and the custodian of the database of South Australian and Northern Territory postmarks which formed the nucleus of this huge work. He is largely responsible for compiling the data gathered by SA Study Group members since this project began in the 1980s. The work was awarded a Gold medal and 85 points at Sydney Stamp Expo in April 2015.

### **News about members – Martin Walker**

*Australia's Stamp Replica cards*, by Martin Walker, published by the author. This is a fully illustrated history of the 50 stamp replica cards which have been produced over their 31 year life. It was released during Sydney Stamp Expo to coincide with the issue of the last Replica card. It was awarded a Vermeil medal and 79 points, and is available from the Australian Philatelic Federation (APF) website [www.apf.org.au](http://www.apf.org.au) .

Martin's next project is a book on Commonwealth of Australia postal notes.

### **Contact group for airletter and aerogramme collectors**

Allan Gory, a Melbourne-based collector of this material, is looking for fellow collectors to 'talk' about aspects of this field. His interest is in Australian and Pacific material. He can be contacted by email at [gory@optushome.com.au](mailto:gory@optushome.com.au) .

## **LITERATURE**

Judy Kennett and Ian McMahon

### ***From our contemporaries***

#### ***The Postal Stationery Society Journal [UK] Vol 23 No 3 August 2015***

- Chairman's Chat: Private overprints on postal stationery wrappers
- Postcard petition: the story behind an STO postcard
- GB postal stationery news – further discoveries
- Stamp dealers' mail, Pt 1: the STO registered envelopes used by Whitfield King between 1892 – 1903
- Ubiquitous postal stationery wrappers of W H Smith Ltd [1862 – 1981] by our member John Courtis
- Book review: *Romanian postal stationery 1870 – 1927*

#### ***L'Intero Postale No 122/123***

- Vertical or horizontal provided that it's efficient! [study of propaganda messages on postal stationery in 1923-24]
- Escapees and survivors [mis-cuts, mishaps in the postal system in 1923-24]
- Guiseppi Mazzini stationery used in the north and the south of Italy
- [Rates] a note on the validity of postal charges in summer 1946
- The stamp issues that were used across three governments (1942-45) and their usage on postal stationery [deals with the issues for the 150<sup>th</sup> anniversary of the birth of the composer Gioacchino Rossini, with examples of their use on contemporary stationery]

- International reply coupons from the Congress of Pechino of 1999 [new design]
- New issues from the Italian area
- What will be the end of postal stationery? [contemporary situation in Italy]

**Postal Stationery** Vol. 57 No.4, Whole No. 403 July-August 2015

- The Postal Cards of Finland, Part 1
- UPSS Envelope Catalogs Updates
- How the Full-Face McKinley Postal Card Came To Be Issued
- A Newly Discovered Paine's Furniture Manufactory Discount Advertising 1¢ Postal Card
- 19th Century Envelopes, New 19th Century Listings, Stamp Reuse, Stamped Envelope Schedules
- 20th Century Envelopes, Envelopes with Return Addresses
- 21st Century Envelopes, New issues - Water Lilies and Forget-Me-Not envelopes
- Postal Cards, Postal Card Separations, Part 1
- Panama Stationery in the Irwin J. Gibbs Canal Zone Auction
- MY FAVOURITE, Stephen Schumann, New Zealand Wrapper
- Austrian Postauftrag (postal Mandate) Service
- Ceylon Post Card Used as formular
- Great Britain Stamped to Order Parcel Label
- Great Britain Registration Envelope with printed "4"
- New South Wales Card with Tilted "A"
- More US Postal Card S8 Varieties
- Some Gwalior Errors
- 201S Lewandowski Literature Award
- Artur Lewandowski (a biography)
- Die Eigene Ganzsachen-Postkarte "Nur Fur Marine Schiffposten"
- Das Konigreich Hannover, Band 2, Ganzsachena
- Overprinted British Postal Stationery
- Overprinted British Airletters
- The Stamps of the Morocco Agencies, IV, Special Chapter on Postal Stationery



*Postcard with 'tilted' last 'A' in Australia courtesy of Peter Kowald.*

**The New Zealand Stamp Collector Vol 95 No 1 March 2015**

- Post Office Postal Stationery Wrappers of New Zealand

**Die Ganzsache 1/2015**

- Baden Envelopes
- UK Queen Victoria postcards used in Ireland
- Literature
- New Issues

**Gibbons Stamp Monthly August 2015**

- Postal Cards of the Federated Malay States
- 2013-14 Foreign Postal Stationery
- Uses of the Mulready

**Gibbons Stamp Monthly September 2015**

- Postal Stationery Matters (Australia Full-Face GV postcard 'OS NSW perfin, advertising postcards, Maori District Council stationery, North American watch cards)

**Postal Stationery Notes (BNAPS) Vol. 27, No. 1**

- More answers to Canadian Pacific E&E statement questions
- New PCF varieties in the black-box caption on the stamp side of the cards
- American Bank Note Company Postal Stationery—Order Book Summary (1897-1902)



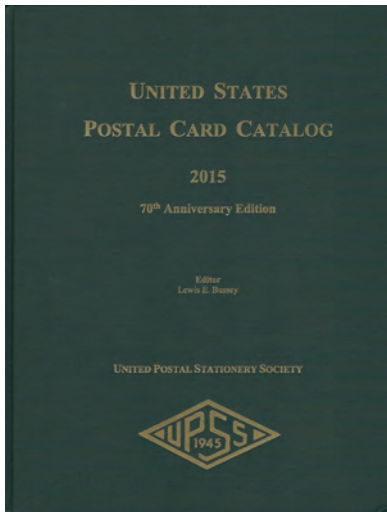
- UNESCO postcards

**Australian Journal of Philately September 2015**

- Australian Colonies' Post Office Newspaper Wrappers

**Reviews**

**United States Postal Card Catalog 2015** Published by the United Postal Stationery Society (UPSS), Editor, Lewis Bussey. 268 pages. Hardcover or loose-leaf, hundreds of illustrations, most in colour. Available from the UPSS [www.upss.org](http://www.upss.org) USD\$66.50 plus postage.



The twelfth edition of United States Postal Card Catalog marks the 70<sup>th</sup> anniversary of the UPSS. It is a comprehensive catalogue of US postcards from the first 1c Liberty card in 1873 to the 2014 34-cent Tree cards. In addition, there are detailed listings of Message Reply, Airmail, Official, Postal Buddy, and Specimens plus a review of lesser-used stationery, such as locals, postal savings and exposition cards. Information for cards include colours, sizes, first -day dates, quantities issued, designers, printing details, varieties and pricing for mint, unused and used. There are 40 pages of useful introductory information. The catalogue also includes a general guide, valuing information, helpful tools and references. This is followed by a chronology of US postcard events. In addition there are a list of contract printers and paper suppliers, archive photographs, a chapter on postal card production (from essays and proofs to charts for tagging), earliest known usages and rate tables.

The new edition follows the format established in 2010, continues, expands and improves the content of that edition. The editorial outlines

the changes in the new edition:

*Along with the previous five-year's postal card emissions and newly reported material, you will find notable additions and improvements including:*

- 1920 surcharges images - completely re-scanned for all single and message-reply cards;
- Section 7 - "Specimen Cards" totally revised listing recent auctioned material;
- Appendix A - "Exposition Cards" containing more images and an index table of subjects;
- Appendix E - "Possessions Overprints" expanded for more complete content; and
- Appendix I - providing a new "2015 Scott to UPSS Cross-Index".

*Divisions were made to S30 listings (based on types of printing press), and GPO's reverse printing problems for the 1972 Tourism of the Americas (S80, SAI2) cards are acknowledged. Other fixes are sprinkled throughout. A short list of "Additions, Delistings and Number Changes" to this edition will allow the reader to stay current when comparing some previous catalog numbers.*

*Values for the 2015 catalog, having risen, fallen and leveled off, are with exceptions not a lot different than the 2010 values. Major auctions of printing errors and rare cards drove the largest fluctuations. Increases can be found in international, Picture Postal Cards and regular (definitive) card usages. There is little movement in most post-WWU, Message-Reply or Airmail card areas. And declines seen can be due to more accurate quantity surveys, as well as demand.*

An excellent catalogue, a must have for all collectors of US postage stationery and value reference for all interested in postal stationery.

**Singapore Postage Stamp Catalogue 2015** 224 pages, softbound, A5, in colour, priced in Singapore dollars, published by CS Philatelic Agency.

Country catalogues of adhesive stamps which also include a listing of postal stationery can be a quite useful addition to the library of a postal stationery collector. While the listings are usually not as specialised as a postal stationery handbook, they usually include issues up to the date of publication and current prices.

One such catalogue is the *Singapore Postage Stamp Catalogue 2015* which includes listings of Straits Settlements postal stationery (postcards, registered envelopes, envelopes, wrappers and lettercards) as well as the issues of Singapore (aerogrammes, postcards, registered envelopes and envelopes).

NEW ISSUES

**Coldland 'Cinderella' Stationery**

Illustrated below is a 'cinderella' postal stationery envelope used from Scott Vianjic in Taiwan with additional adhesive cinderellas attached and with Chinese Taipei adhesives paying the actual postage.



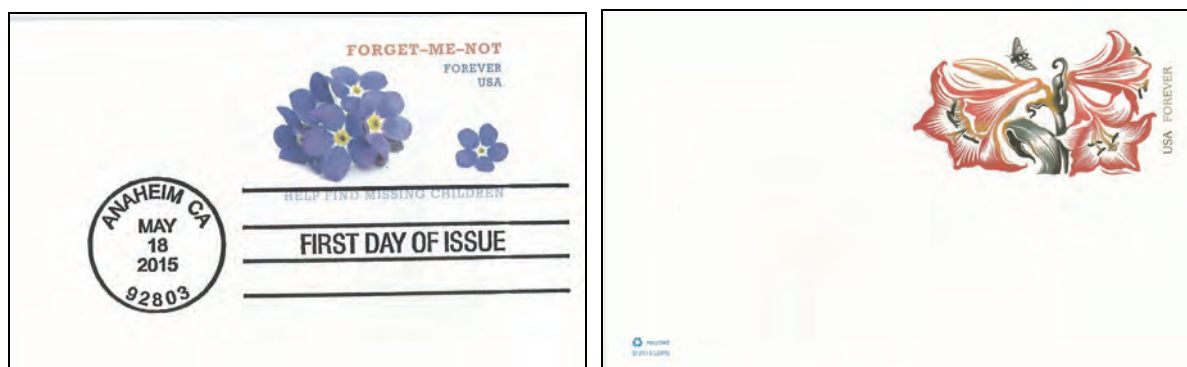
**Canada**

Canada issued a set of five postcards showing UNESCO World Heritage Sites on 3 July 2015; Red Bay Basque Whaling Station, Waterton-Glacier International Peace Park, Wood Buffalo National Park, Dinosaur Provincial Park and Kluane/Wrangell-St Elias Glacier Bay.. On 6 July, in response to many complaints, Canada Post withdrew the Dinosaur Provincial Park postcard from sale. The complaints highlighted the fact that the image on the back of the postcard and on the indicia was of a geological feature not found in Dinosaur Provincial Park. The card shows a rock formation, known as hoodoos, located at East Coulee Alberta about a hundred kilometres from the Dinosaur park. The postcards were withdrawn from post offices and from sale on the Canada Post website. In addition packs containing sets of the five postcards were withdrawn. A replacement postcard with a correct view was issued on August 2015. It is unclear how many of the 'error' postcards were issued with probably only a few being sold at post offices and some standing orders being met before the withdrawal. Both are illustrated below (the error card is on the left).



**USA**

USA issued *Fanciful Flowers* postcard and reply postcard on 31 July 2015. The non-denominated single card sold for 39c (35c postage, 4c for the card). On 18 May 2015 USA issued an envelope to promote help for missing children under the title *Forget-Me-Not*.



### **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](mailto: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](mailto:ian.mcmahon4@bigpond.com).

### **INDEX TO POSTAL STATIONERY COLLECTOR**

The Index to Postal Stationery collector has been updated to the end of Volume 20, 2014 and is now almost 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](mailto:jkennett@tpg.com.au) Post: PO Box 16, Ulmarra NSW 2462 AUSTRALIA

### **POSTAL STATIONERY COLLECTOR: SALE OF BACK ISSUES**

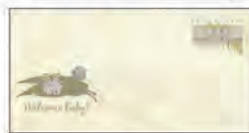
The Postal Stationery Society of Australia has been publishing its journal *Postal Stationery Collector* since May 1995. It is published four times each year, in February, May, August and November. The Society maintains a stock of back issues, which are for sale.

**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](mailto:jkennett@tpg.com.au)

**LISTING OF  
AUSTRALIAN  
NON-DENOMINATED AND FLAT  
RATE POSTAL STATIONERY**



**Ian McMahon**

**May 2015**

**POSTAL STATIONERY SOCIETY OF  
AUSTRALIA**

***LISTING OF THE NON-DENOMINATED POSTAL STATIONERY OF AUSTRALIA***

A revised version of the *Listing of the Non-Denominated Postal Stationery of Australia* including issues up to 2015 has been released by the Postal Stationery Society of Australia. This version updates the previous listing by including stationery issued since 2010. The Listing is available as a pdf file on request from the Editor ([ian.mcmahon4@bigpond.com](mailto:ian.mcmahon4@bigpond.com)).