



Philately *from* Australia

Journal of the ROYAL PHILATELIC SOCIETY of VICTORIA Inc



Typology of Postal Wrappers

The 1962 Christmas Stamp



Queensland Charity Stamps

My Favourite Things



The Kangaroo & Map Design





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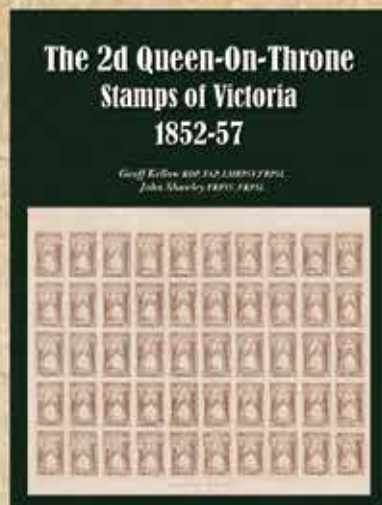
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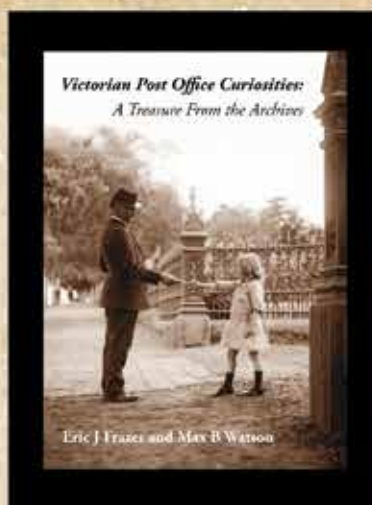
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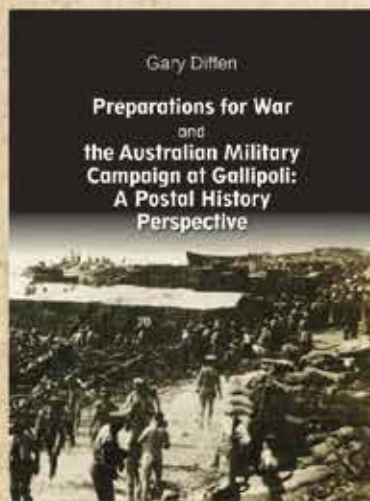
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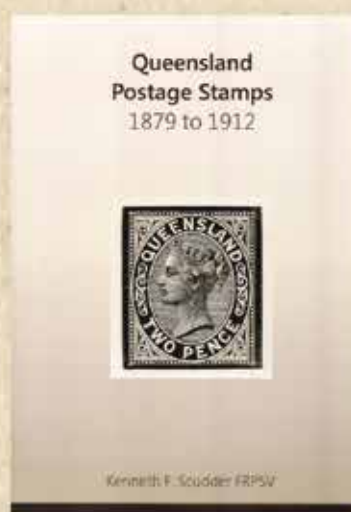
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STAMP NEWS

STAMP NEWS is an informative monthly magazine for philatelists with news stories from around Australia, New Zealand, the South Pacific and the rest of the world. Each issue runs to at least 90 pages with special features on Australian Commonwealth Philately, Postal Stationery, Investments, Cinderellas, Postcards, Collectibles and much more. Brought to you by our worldwide network of informed contributors and correspondents.

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EDITORIAL

Welcome to the second edition of the journal for 2020, which has been produced under somewhat challenging conditions. Readers will notice a slight reduction in the usual article and advertising content. Sadly, we must report the very recent passing of Rod Perry, a long-term resident of Queensland, just before joining the Fifty-Year Member club. A timely tribute to Rod from Gary Watson follows *Royal News* on page 59.

Fortunately, in the midst of many forced cancellations, we can still celebrate members' achievements at Canberra Stampshow 2020 and EPAEX 2020 (Dubai). Also, there is more good news from the Library where Richard Breckon tells us about the availability of parts of the new Library Catalogue on our website.

Our feature article this time comes from long-time contributor John Curtis who discusses developing a typology for classifying prepaid postal wrappers. John takes us step-by-step through the process using his huge collection of Great Britain wrappers as an example. This article will be of great interest to postal history collectors struggling to classify large collections of material to facilitate access and analysis.

With Richard Breckon's assistance, Ted Gallagher has continued to delve into the depths of Australia Post's National Philatelic Collection to unearth the secrets of the design and development of some of Australia's stamp issues. This time, he focuses on the 1962 Christmas issue and exposes the tension between the Stamp Advisory Committee and the Note Printing Branch over the subject matter of the issue. Ted then describes the design process and documents a number of varieties not previously catalogued.

Gary Watson brings us the third article in his very engaging "My Favourite Things" series. He relates the general and postal history behind an outstanding 1930 parcel addressing label. Apparently packed with gemstones, this parcel was posted from Rockhampton to a bank in Switzerland and insured for the princely sum of £50! The "cover" carried a wonderful array of Australian stamps and Australian and Swiss postal labels.

Bill Lloyd-Smith rounds out his treatment of colonial charity stamps presented in the last two editions, this time turning his attention to Queensland's issues of 1900. He reviews the relevant Stamp Duties Acts and the usage of the then concurrent series of postage and duty stamps to suggest that fiscal use of the 1d(6d) and 2d(1s) charity issues was not allowed.

Richard Breckon has prepared a fascinating account of the development of the design of the Kangaroo & Map stamp. He details the contribution of the artist, Mr Blamire Young, and the overarching control exerted by the then Postmaster-General, Charles Frazer over the final product.

Finally, on a more personal note, I hope that this edition finds you in good health, even if still in semi-isolation. Perhaps it is time to consider writing an article for your journal?

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All contributions will be reviewed by the editorial team. Articles exceeding 3,000 words may have to be divided into instalments appearing in various editions of the journal.

Note that *Philately from Australia* does not normally reprint articles that have been published elsewhere.

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A Word from Your President

I trust members and readers have managed to stay well in these trying times. In addition, I hope that you have managed to turn your hands to some long-planned philatelic activities. One thing the Royal's Council has been doing, remotely of

course, is thinking about how we can stay in contact with members over this shutdown period. This edition of *Philately from Australia* is the most obvious contact and I thank the Editor and his team for their efforts to keep the Journal on schedule. As I write this, it is unclear whether the printer will be able to maintain normal operations and, therefore, whether a hard copy of this Journal can be produced and circulated. If printing is not possible, we would plan to send the Journal out initially online to readers, happily by far the majority, who have given us their email addresses.

A few of our overseas readers already receive the Journal online rather than a hard copy and, for this, they pay a reduced annual membership as we save the ever-growing mail costs. Will the current shutdown, with its increased use of online activities, result in more readers being happy to receive only the electronic copy? What other changes will

the shutdown make as to how we participate in our hobby? There can be no argument that the computer and internet communications will play an ever-increasing role.

I recently saw a very interesting presentation which portrayed the old and the new sides of our hobby. The "new" collectors, who are so important to the future of our hobby, may be nearly totally online players whether it is by social media, *Zoom* meetings or online participation in auctions or eBay sales. The "old" is loosely described as the Club approach and fairly accurately describes the way the Royal Philatelic Society of Victoria operates: through face to face presentations, catalogues and circuit books. Does this approach have a limited life? I think the Club approach has an on-going role as, inter alia, its members value the face-to-face social interaction that comes with our meetings, but we must work to accommodate the growing focus on online activities. To this end, a complete rebuild of our website is underway, and we have made excellent progress with recording our library contents in a new Library Catalogue.

The question for you all is what should we be including on our revamped website and, more generally, what else should we be doing to support our members as they become more conversant as to what the computer can do for their hobby. Your suggestions please!

John Shawley FRPSV, FRPSL

"Royal" Library News

The first fruits of the Maxus Library Catalogue Project have appeared with the uploading of Australian Commonwealth and states themed books on the Society's website: www.rpsv.org.au. The cataloguing of the Library's full holdings of 4,500 or so books was completed last year, and the work now embraces about a third of the holdings of journals.

The website's Home Page features a searchable catalogue of over 500 books featuring Australian subjects as a primary or secondary theme. The searchable catalogue is presented in PDF format available for downloading free for members and non-members. Going to the Library Catalogue PDF, readers entering key search words can identify books covering Australian Commonwealth and states/colonies stamps, postal history, etc. The entries are comprehensive, embracing the book's full title, author/s, brief description of content, physical description and shelf

location. Shelf locations are identified by a section number, each section being a vertical stack of five standard (80cm wide) library shelves.

The Catalogue Project is managed by Allen Shatten with assistance from Majorie Crawford, Ted Gallagher and Ian Sadler. Apart from the continuing cataloguing, the next step will be to upload a searchable PDF of all books and, eventually, the Library's entire holdings on the new RPSV website currently being developed.

The Society's Library has a history of 120 years and occupies around 300 metres of shelving. It is a significant library by world standards and, when the Catalogue Project is completed, we will become a full partner in the Global Philatelic Library.

*Richard Breckon APR, FRPSV
RPSV Librarian*

Developing a Typology for Classifying Prepaid Postal Wrappers

Dr John K. Courtis FRPSL

The purpose of this paper is to develop a classification plan by which postal wrappers with different distinguishing attributes can be sorted. The idea for developing a typology of this nature arose from the author's physical collection of about 1,100 post office wrappers from Great Britain. Sorting and grouping these wrappers have gone through several stages of evolution as the collection has grown in number. Each wrapper is written up, usually two to a page, and allocated to a numbered clam-shell box. A master inventory records each wrapper on an Excel spreadsheet according to Higgins & Gage catalogue number, city and country of destination as shown in the address, postmark date, type of postmark, other reference information such as duplex numeral number, Via direction if any, or specific attribute such as perfin, registered or some other differentiating characteristic.

By detailing the steps followed in developing a typology, perhaps collectors of other areas of philately can develop their own classification plan. The key motivator behind the implementation of any classification system is speed and accuracy of retrieval of an item. It is not especially advantageous to know that you possess a particular cover or stamp, but then find it cannot be located without considerable effort. The number of times collectors have said, "I know I have it somewhere" underscores the need for a better understanding of how to set up and adopt a plan.

Some basic issues first are helpful in setting the scene. Within the author's collection, postal wrappers are written up according to whether they are part of the general collection of countries or if they might eventually be included in an exhibit. For post office, stamped-to-order and embossed-to-order types, the basic details include the Huggins and Baker catalogue numbers (for ease of reference), private overprinting, uprating and weight scale implications, postmark information, auxiliary markings, address details, transit and arrival marks, and the likely route followed.

For page writeups, my personal preference is to use plain white card stock without margin holes. Card stock gauge is determined by the printer's capabilities. Initially, 210 gram card stock was used but I have found 280 gram cardstock passes through the printer and will not bend with two items mounted. A good stationery supply company will cut cardstock to any requirements. I prefer the American 8.5" x 11" to the A4 size, as it fits perfectly into exhibit page protectors.

I have found clam-shell cloth-covered boxes, housing approximately 45 pages per box, to be an excellent storage facility and a better alternative than any kind of ring-bound album or folder. A local bookbinder makes these boxes to order. These boxes are red, are numbered 1-60 and have

NEWSPAPER WRAPPERS impressed on the spine. The outside dimensions are 50 mm deep, 255 mm wide and 330 mm in length. With two wrappers written up and mounted

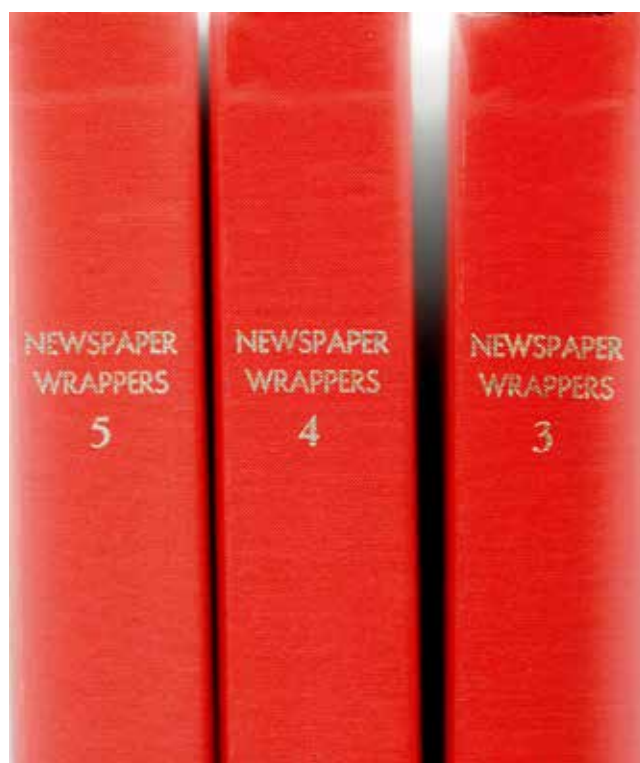


Figure 1: *Some of the author's clam-shell file boxes*

per page, these 60 boxes provide a capacity of up to 5,500 wrappers. But, once storage issues are resolved, the main question facing a collector is how to group the wrappers to enable speedy retrieval.

Developing a Tentative Typology

While this paper focuses on the postal wrappers of Great Britain, the approach should be applicable to other areas of interest. Taxonomies and typologies are well-established genres and adopted in stamps, botany, zoology, industry, education, safety, computing, military and legal, but a typology for postal wrappers does not appear to have been published in the literature. Application of the concept can be found thematically for butterflies, fish, birds, scientists, deltiology and the Earl of Crawford's "scheme of classification" including specimens. The Dewey Decimal and U.S. Library of Congress Systems are other examples. Publications that use a typology tend to ignore the technical process involved in establishing such a framework.

While speed and accuracy of retrieval was mentioned as the overarching reason behind the development of a classification system, this is not the full story. By organizing wrappers logically and consistently into categories and sub-categories, it is possible

to recognise and analyse similarities and differences. Comparison can identify previously unrecorded varieties and reveal gaps in a collection. As a starting point, a simple approach is followed which can become more sophisticated as an ongoing process that responds to improved expansion. Intuitively, what are the initial key classifications: (a) the different issues of post office types of postal stationery wrappers, and (b) their different postal features?

There are well-developed postal stationery catalogues detailing the different types of post office issues. The Huggins and Baker numbers are used also in the more recent Kosniowski catalogue. Higgins and Gage use “E” and “KE” numbers to identify post office and printed-to-private-order wrappers. The first classification is to order wrappers by catalogue numbers for both mint and used copies. Sub-categories come into play because of paper type varieties, size of paper used and text printed on the wrapper, as well as indicia colour, shades, denomination, chamfering, die differences and specimen overprints. According to the Kosniowski catalogue, this classification with sub-categories requires 66 different wrappers, more than double the 28 basic “E” numbers listed in Higgins and Gage. The inclusion of specimen and die varieties is particularly important for completeness.

The second classification is to order wrappers according to a dominant attribute such as perfined indicium, merchant handstamp, postage due, usage such as registered or airmail, postmark or some other distinguishing addressee feature such as uncommon destination. Not all wrappers can be conveniently pigeon-holed into a single group as some wrappers have multiple attributes. In these cases, a dominant characteristic has to be selected.

What are the essential characteristics that can be used to group wrappers? In analysing a wrapper, what features identify it as

desirable? The addition of private printing normally attracts attention, not because the printing creates a postal stationery variety, but because of the relative scarcity of such wrappers, as well as their aesthetic appeal, interest and implications for social philately. The different types of uses of wrappers such as registration, the application of postage due markings and stamps, and different postmarks are fundamental approaches in developing a typology. It was a surprise to learn from one experienced collector-dealer that perhaps the majority of wrappers sold on the Internet appear to have been bought because of their postmarks. Squared circle postmarks in particular appear to have wide collector appeal, often with disregard for the condition of the rest of the wrapper. Anecdotally, it appears that some wrappers are sought because of the particular stamps that have been added in any uprating.

In order to develop a basic classification framework, the exposition is developed along three fronts: features that arise through postal activities; usages that convey information of a postal history nature; and features which enable backstories to be developed within a social philately context.

Postal Features

The post office process creates postal wrappers according to determined specifications. They are transformed into gummed paper sleeves to convey diverse approved printed matter to all the nooks and crannies of the world. These activities are treated collectively as postal features, as opposed to the addressee details. A post office postal stationery wrapper has a prepaid printed indicium of a stated denomination. The indicium can vary in subject matter as well as die varieties. Some indicia are perforated with holes as a security device against employee misuse. There may or may not be additional printed text

POSTAL FEATURES	CLASSIFICATION SUB-GROUPS
Pre-printed indicium	Denominated amount; overprinted; die varieties; thematic; size; location on the wrapper; colour; printer; compound stamping; dated die; perfined
Knife	Square edges, 2-corners chamfered, 4-corners chamfered (E13); rounded flap, ornate
Paper	White, buff, straw; watermarked (e.g., Powell & Sing; Nestlé, Jordan, James Fellows)
Size of wrapper	127x354mm, 127x300mm, 101x230mm, 101x178mm, 250x300mm, 125x300mm, 114x280mm; STO wrappers many sizes
Juxtaposition	Distance text and/or flap to indicium: (E5 35mm & E5a 42mm); (E7 42mm & E8 39mm); (E12 68mm & E15 66mm); (E25 76mm & 57mm); (KE13 45mm & 39mm gap between scroll & indicium.)
Text messages	Shown or not applicable; number of lines; font; length of lines; line layout; wording variations
Uprating	Make-up rate stamps, upratings for higher weight scales; use of cut-outs
Postmark applied	Type: squared circles, circular date stamps, numeral duplex, double circles, NPB, IS, FS, EC, hooded, triangular, slogans, special events, dates, London rimmed; mixed franking; precancelled (SS/F; Stamford); Scotland, Ireland
Auxiliary markings	Underpaid (More to pay); ratings and crayon Tax markings, censor markings & labels (sender and arrival countries); unable to deliver handstamps and labels; inspector triangular markings; registration; air mail
Book Post	Manuscript, handstamp, pre-printed, etiquette
Pattern Post	Marked as such (see illustration)
Sample Post	Sample(s) of no value; Samples without value; “Sample of (salt) sack”
Printing marks	Screw head marks
Registration	Fee paid, crossed blue crayon lines, etiquettes, handstamps

regarding post office regulations to deter abuse. Another postal feature is the postmark itself. Supplementary to the mailing postmark are transit and receiving postal markings added by other postal entities. Only a very few wrappers show extra dated markings. Other postal features are auxiliary handstamps and labels including underpaid mail, registration, censor inspection, and reasons for non-delivery. In this listing of features, there are several classes from which to commence a typology framework. As much as possible, the underlying philosophy should be to structure the typology into physical characteristics and postal history aspects of the wrapper.

When wrappers are grouped in sub-categories, it is more convenient to compare and contrast attributes of interest. For example, while the Book Post experienced the same concessionary rate as the newspaper rate, only a few extant wrappers have been found to be so specifically marked, and a selection of these markings is shown below.

(a) E3: 1 AP 81 to Germany	(b) E12: 1 MY 02 to Germany	(c) E8: to Germany
(d) ES9: dated die 22 3 83	(e) E11: 9 MR 03 to Yorkshire	(f) ESC107: to Paris
(g) KE2: to Surrey	(h) ES15: dated die 8 4 93 to Surrey	(i) E9: 24 May 1893 to Germany

Figure 2: A selection of Book Post markings

With some imagination, each classification sub-group item can be developed more comprehensively depending on the amount of anticipated drilling down required. For example, denominated amount usually comprises a local and an overseas usage rate: ½d and 1d. However, not all countries are this simplistic and have denominated rates for different weight scales and airmail delivery. Moreover, some denominations changed because of the implementation of war tax and higher postal rates. There is also a category of compound stamping, some stamped or embossed-to-order and some contrived.

This wrapper is an excellent example of how a wrapper can be classified into different groups. The wrapper is headed



Figure 3: Clear embossed Pattern Post stamped-to-order

PATTERN POST above a crest and could be classified under this heading. The indicium is embossed-to-order at Somerset House for the client *Gardiner & Compy Outfitters* and could be classified as an embossed indicium. The postmark is a hooded circle LONDON E.C. and could be classified under this category of postmarks. The colourless embossed merchant mark could be classified under sender or merchant marks with the sub-category of clear embossed. The wrapper could also be classified under *Gardiner & Compy Outfitters* for its social backstory. All-in-all, there are five possible approaches that could be used to classify this wrapper into a category.

The question becomes what then is the dominant characteristic of this wrapper? The indicium can be found elsewhere as can this London type of hooded cancel. Embossed merchant marks can also be found on wrappers so this is not unique, as such. However, an *illustrated* embossed merchant mark is unique, especially with the additional wording above/below the crest and located on such a prominent position on the wrapper. It is a moot point whether to classify the wrapper because of its Pattern Post identity or its illustrated colourless embossed merchant mark.



Figure 4: Double wrapper, both indicia perfumed S&F = SILBERT & FLEMING

PRE-PRINTED INDICIA	ATTRIBUTES
Denominated value of the indicium	Local or domestic rate, overseas rate, war tax, airmail, non-U.P.U. countries, postal rate changes, compound stampings
Overprinted	Country name changes, surcharges, revalued, specimen overprints
Die varieties	Vertical & horizontal ribbons; KGV 4 dies
Thematic	Queen Victoria; King Edward VII; King George V; King George VI; Queen Elizabeth II; Machin
Colour	Green, brown, bluish green, blue green, yellow green, bright green; dull carmine, carmine; shades if relevant
Printer	De la Rue, McCorquodale & Co.; Somerset House; other
Dated dies	Embossed-to-order with date plugs (ES1-ES16); advertising rings
Compound stamping	QV 1d; KEVII ½d+1d (2); KGV ½d+½d, ½d+1d, 1d+1d, 1d+1½d, 1½d+1½d; QV (50); KEII (12); QV+KEVII (1); KGV (14); KGVII (30); 3-stampings (6); KGVII+QEII (5); QEII (9); QEII+KGVII (9); QV advertising rings [collars] (10)
Perfined	132 known users for GB on 196 different indicia; double wrapper
Printing anomalies	Partial imprint; frame line flaws
Cut-outs	Used as postage on wrappers, post card, envelope

Postal History Aspects

Other markings and aspects not applied by the post office are of interest to the postal historian. Traditionally, a postal history orientation involves rates and routes. There are other occasional markings such as ship names and via directional ports and routes.

A major collection has been built around destinations, especially the small trading settlements along the west and east coasts of Africa. For many of these places, the extant GB wrapper is the only known recorded copy. More widely, obtaining an example of a wrapper to each country is a time-consuming challenge as is a wrapper to each USA or German state. Reconstructing the route between an English port and a destination along the coast of Africa is a legitimate postal history approach. The task is made all the more difficult when the ship is not named and the postmark date unreadable or is not shown.

Rates	½d per 2 oz.
Routes	Rail, steamer, canoe, ox-cart; By Supplementary mail
Destinations	Country; settlement, town or city; readdressed two/three times; armed forces
Ship names	As marked; determinable from dated sailing times
Shipping Line preferred	Austrian packet, British packet, French packet
'Via' directional instructions	As marked: Bordeaux, Brindisi, Buenos Ayres, Ceylon, Cork, Flushing, Glasgow, Lisbon, Liverpool, Marseilles, Mendoza, New York, Ostende, Panama, Queenstown, San Francisco, Siberia, Southampton, Vigo

Social History Aspects

Social Philately has developed over the last two decades and is an exhibit class in some stamp shows. Wrappers are frequently sought if they show private printing, especially anything with illustrations and dates. These wrappers usually command a premium because of their relative scarcity and ability to catch the eye of the jurors in exhibits. It must be emphasised that the addition of private printing does not create a postal stationery variety if the extra printing is done by a private printer *after* the wrapper leaves the post office. In lieu of the addition of private printing, some wrappers show handstamps bearing sender details and return policy in the event of non-delivery. Rubber handstamp details can be applied anywhere on the wrapper at the discretion of the sender, and they are frequently found on the flap which is then not obvious unless images of both the front and back of the wrapper are shown. Some merchant marks are clear embossed and their detection can be serendipitous.

An interesting sideline collection can be based around the addressee, i.e., the name to whom the wrapper is addressed. Close inspection of names sometimes reveals aristocratic and royal titles such as Viscount, Lord, Baron, Maharajah and Sir. Members of the clergy are shown on many extant wrappers. The late Maurice Mishkel wrote hundreds of papers about the lives of personages that appeared on covers including

wrappers, especially Australian identities that had migrated from England and established farms and set up businesses.

The author found a wrapper addressed to Bill Poster. Research revealed this to be a dedicated occupation in putting up playbills of music hall concerts, circuses and other events. A sideline collection of named occupations has been developed. Another sideline collection has been based around specified named contents.

Private printing added	Stamped-to-order, embossed-to-order; unknown user
Merchant handstamps	Rubber handstamp; embossed; stickers
Consular handstamps	e.g., España en Barrow, De Republica De Colombia
Address lines added	Added as private overprinting process: e.g., Alliance News; Faudel; Flageollet; Gloucester Journal, Illustrated London News
Addressee	Company, organizations, individual, missionaries
Named occupations	See later for named occupations on wrappers
Contents named	Articles of Association and Proposal forms, invoice(s), manuscript for press, named magazines, newspapers, photographs, printer's copy, printers' proofs, proof sheets, receipt, return of specimens, sample, shareholders report
Contents included	Invoice, receipt, newspapers, social news, price lists
Inside writing	Poem, parlour game, draft of reply letter; letter in French (Protheroe & Morris on folded back of wrapper)
Misuse	GB wrappers used in other countries; other countries used in GB

The Flageollet illustrated wrapper shown contains many interesting features. The indicium has the die I vertical hair ribbon which dates the wrapper between May 1879 and June 1883. The postmark is the Fernau type 116 East Central London 8-bar A over E.C. 41



Figure 5: Illustrated die I wrapper with very late usage

within 13mm circle. The addition of the letter A above the circle raises an interesting question. These alphabetical letters appeared from November 1890, and yet the vertical hair ribbon places the wrapper at least seven years earlier. The arrival postmark is COLCHESTER JA 12 94, 11 years after the ribbon changed to horizontal. This is when the new Kosniowski catalogue proves its worth! Jan has illustrated four types of this user's overprinting with die I. It is a match with the first illustration. He has another copy of this same wrapper with a postmark arrival date of 2 FE 92. We have two examples (at least) of the first type of illustration with die I used in 1892 and 1894. The plausible explanation is that Flageollet had some old stock of wrappers with this indicium and wording.

This company used the illustration of a pantehnicon van on the chamfered flap. The company was a continental forwarding, general shipping and insurance agent. Household furniture was removed to and from all parts of the continent by these vans. Pantehnicon is the word for a large removalist's van and is derived from a 19th century Greek-styled storage warehouse in Belgravia, London called Pantehnicon. The company painted that name on the side of their wagons and this became the generic name for the vans. The social philately aspect brings the wrapper to life.

Items in these several lists can be coded so that individual wrappers can be assigned a number as to its allocated grouping. In most cases, this is straightforward because there is a compelling attribute to determine the allocation. There are some wrappers, however, that reveal a rich mixture of attributes and require judgement as to the most appropriate allocation. There are no set rules; this is a subjective exercise guided only by the thought of what would be the most mainstream approach followed by other collectors. A committee could establish a hierarchy of the features within each of the three basic groups based on a well-argued consensus approach, but an individual is free to prioritise the features without constraint. At the end of the day, the typology is meant to aid the categorization of each wrapper based on the collector's preferences.

The pre-printed indicium is a good example. This is at the start of the postal features group and can be assigned a code of 1-1 (1 for the postal class and 1 for pre-printed indicium.) The local rate

is the lower denomination; the overseas rate is higher. Hence, 1-101 and 1-102 to distinguish these two and 1-011 and 1-021 for war tax. By continuing this way, a code is developed for each type, but a chart of what the codes mean will be essential for consistency in application and for understanding. To streamline the detailed coding, it might be enough initially to have codes of 1-01 for post office indicia and 1-02 for all Somerset House applied stamped/embossed-to-order indicia and to add to these codes as required. Dated dies could become 1-0211, dated dies with frame flaws 1-0212, and dated dies as part of compound stamping 1-0213. It can become as simple or complex as required by individual needs.

Straightforward Typology

Standing back from the methodology, however, it must be remembered that this is a typology of newspaper wrappers, not a full-fledged library. A simple and basic typology for a collection of 1,100 examples is summarised in the following table. In lieu of assigning a code number, which can quickly become unwieldy and dysfunctional, the sub-categories can be maintained in the clam-shell boxes each in alphabetical order.

Summary

There is no definitive typology for used postal wrappers bearing prepaid indicia. Nor is a typology inevitably set in stone. The typology developed has to fit specific collecting interests and, as the interests change, so too should the typology be modified. My collection of GB wrappers is reasonably eclectic and the typology had to be designed around this broad approach. For a postmark collector on the other hand, the typology would focus on the different classifications of postmarks. For the postal historian focusing on routes, the typology would be structured around shipping routes, railway routes, airmail and other (ox-cart, mail van, canoe, runner) to different parts of the world during different eras. Some nodding acquaintance with rates would also need to be included. For the social philatelist, it is the backstory that is the primary interest and the typology would need to focus on wrappers with users identified by the addition of private printing or merchant markings. Whatever is chosen, it should facilitate ease and speed of retrieval of items and assist in revealing gaps in a collection.



Figure 6: A dated slogan postmark on a wrapper with private overprinting

1: POSTAL FEATURES	WHAT IS INCLUDED:
PO issue type chronologically	Organized by catalogue number: Higgins & Gage for post office issues and Huggins and Baker for stamped-to-order
Uprating	High uprating, e.g., 6d [+ prepaid ½d] pays to 13th weight scale = 26 oz.
Auxiliary markings	Gone no address; More to pay; Of the nature of a letter; Liable to letter rate; redirecting fee; unknown, return to sender; Not to be found; Not called for; Undelivered for reason stated at back
Auxiliary labels	Address unknown
Registration	Marked with or without etiquettes and blue crayon crosses
Perfined	Users identified by Perfin catalogues
Printing anomalies	Screw heads, incomplete indicium
Postage Due	T, crayon, rating, handstamps, postage due stamps
Postmarks	cds, double circle, special events, Scotland, FB, FS, EC, NPB, slogans, hooded cancels, Ireland, numeral duplex, mixed franking, squared circle, triangular
2. POSTAL HISTORY	
Routes	West & east coast Africa, Indonesia and Australasia, Asia, USA and Canada, Caribbean, South America, Europe by ship and rail
Destinations	Early settlements and trading ports and each country in Africa, Asia and South America, Caribbean islands, each state in US, each province in Canada, European and Scandinavian countries
Multiple readdressing	Two readdressings at least
Named ships	Identified to date: Clyde, Coniston, Liguria, Panama, Servia, Teutonic, Woermann.
‘Via’ directional instructions	Markings on wrappers directing post office to follow certain routes, required in some instances by PO regulations
3. SOCIAL PHILATELY	
Private printing added	Over 1,000 listed alphabetically in Kosniowski with layout varieties
Merchant handstamps	Shapes (e.g., belt and buckle), sizes, colour, clear embossing
Named occupations	Identified to date: banker, barrister, playbill poster, bookseller, bootmaker, brewers, engineer, fine arts publishers, flour merchant, grocer, hide merchants, machinists, oil merchants, ship-brokers, ship builders, ship owner, solicitor, spinner, stationer, surgeon, tailor
Contents named	e.g., Photographs, blueprints, manuscripts, proofs, music scores, business matters
Inside writing	Poem ‘To a Cowslip’; Parlour Game; copy of a business letter; a letter in pencil in French.

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A Study of the 1962 Christmas Stamp

Ted Gallagher FRPSV

BACKGROUND

The Australian Post Office implemented a policy of issuing Christmas stamps in 1957. For 1962, consideration was given to abandoning this policy because of the issuing of stamps for the 1962 British Empire and Commonwealth Games. Whilst the Stamp Advisory Committee supported this consideration, the Director-General of Posts and Telegraphs did not and instructed the Department in January 1962 to issue a Christmas stamp as usual.

SELECTION OF THE SUBJECT

Due largely to the enthusiasm of Mr Eric Westbrook, the director of the National Gallery of Victoria, the Stamp Advisory Committee, of which he was a member, considered that the Gallery's 16th century Spanish limestone sculpture of the *Virgin Enthroned with the Infant Christ* would be an ideal subject. At its March 1962 meeting, the Committee examined Ritter Jeppesen's photographs of the sculpture and selected three, including Figures 1 and 2, for use by the Note Printing Branch (NPB) artists.



Figure 1



Figure 2

DESIGN DEVELOPMENT

The NPB was asked to prepare preliminary designs based on these photographs, with a specification that included:

- Retain the folded curtain background but without its overlay design,
- Use quite large and slender typography, positioning "AUSTRALIA" at the base, "CHRISTMAS 1962" along the right side, and "5d" in the top left corner,
- Alternatives with "CHRISTMAS 1962" down the left side by using masks that allowed for alternative readings from top to bottom and bottom to top, and the denomination in the top right corner.

Designs prepared by NPB artist, George Lissenden, including Figures 3, 4 and 5, were submitted in mid-April. However, the NPB was very critical of the subject and submitted two alternative designs with a "more desirable Australian flavour". Figure 6 incorporated the three Magi, as depicted on the 1959 Christmas stamp, and Figure 7 incorporated a nativity scene. The latter formed the basis of the 1964 Christmas issue.

The design subject also attracted a degree of church and public criticism on the basis that the crowned Virgin symbolises Mary as Mother of Heaven, imagery that recognisably belonged within Roman Catholic iconography.

Shortly afterwards, an inscription identifying the statue was added by officers in the Postmaster-General's Department and the design was returned to the NPB for engraving early in June.

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Figure 3



Figure 4



Figure 5



Figure 6

The Stamp Advisory Committee was unmoved by these criticisms and asked the NPB for modifications to be made to one of the Lissenden designs. These included showing “CHRISTMAS” and “5d” in the same font as “AUSTRALIA” and reducing the size of the denomination by one third. A modified design (Figure 8) was received a few weeks later and was regarded by the committee as suitable for adoption.



Figure 8



Figure 7

PRODUCTION

George Lissenden then prepared an engraver’s key-line drawing (Figure 9) and engraved the die. A black and white die proof and three colour proofs were prepared in purple, blue and brown. Unfortunately, these proofs are not held in the Australia Post National Philatelic Collection. It is assumed they were sent to the NPB for use during production and not returned. The Committee recommended a violet, which was endorsed by the Director-General in mid-July. With permission to reproduce the statue already



Figure 9



Figure 10



Figure 11



Figure 12

received from the Trustees of the National Gallery of Victoria, production was now authorised. A steel master plate was prepared comprising 480 impressions in four groups of 120 (Sheets A, B over C, D) each 12 rows of 10. From a single alto plate, seven nickel electrotype plates were manufactured, six of which were used for printing on unwatermarked paper. Sheets of 80 were distributed to post offices for sale beginning 17 October 1962.

George Lissenden produced a modified die for use for the Norfolk Island issue (Figure 10). He also prepared artwork for a letter press printed aerogramme (Figures 11 and 12).

“WORST EVER”

Under the heading *Christmas Stamp Condemned As “Worst Ever”*, the January 1963 issue of *Stamp News* commented as follows: “People in all walks of life, in all parts of the Commonwealth, have been particularly unanimous in branding the 1962 Australian Christmas stamp as one of the worst ever produced in the country—which is a very sweeping condemnation indeed.

The critics have attacked not only the choice of design, but the execution of the engraving, and the quality of the printing, and have roundly condemned the stamp as a very poor advertisement for Australia.”

The article goes on to quote criticisms from many people, including artists and gallery executives.

VARIETIES

The Australian Commonwealth Specialists’ Catalogue describes and illustrates six prominent instances of recutting and retouching affecting stamps on sheets B, C and D. Apart from these, I have located the following:

- Sheet A, 7/6: Retouched shading below child’s head.
This was described in the March 1963 issue of the *ACCC of NSW Bulletin*. Figure 13
- Sheet A, 10/1: Shading right of “M” of “CHRISTMAS”.
This variety was described in the March 1963 issue of *Philately from Australia*. Figure 14
- Sheet B, 3/1: Dash right of “2” of “1962”.
This was described in the February 1963 issue of the *ACCC of NSW Bulletin*. Figure 15
- Sheet C, 6/6: Mark above serif of “5” of “5d”.
This was described in the March 1963 issue of the *ACCC of NSW Bulletin*. Figure 16
- Sheet D, 6/4: Dot below “C” of “CHRISTMAS”.
This was described in the March 1963 issue of *Philately from Australia*. Figure 17
- Sheet D, stamps 9 in rows 10, 11 and 12 have twisted clichés.
This was described in the December 1962 issue of the *Australian Stamp Monthly*. Figures 18 and 19



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18

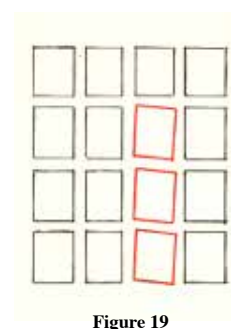


Figure 19

Acknowledgements

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A Note on Queensland Charity Stamps and Stamp Duty

Bill Lloyd-Smith FRPSV

This article raises the question of possible fiscal use of charity stamps in Queensland. Kellow has raised a similar question in Chapter 15 of his book on Victoria (1990). Unlike the case of New South Wales and Victoria, the rules for using postage and revenue stamps in Queensland were quite different from those in force for the other Colonies so we cannot simply reason by analogy to what was done in the other Colonies. Indeed, we will suggest that the 1d Charity stamp in particular would not be accepted for fiscal use. Certainly, the 2d Charity stamp was not allowed for fiscal use, as we will see from looking at the rules then in force. We



*Queensland Charity Stamp
1900: 1d (6d)*

note that the Charity stamps were inscribed “Postage” but none of the regular postage stamps ever bore that inscription in the Colonial era. In the early Federal era, only the 9d Commonwealth type was inscribed “Postage”. This word “Postage” conveys a message to the effect that these special stamps were only valid for postage. Unlike the case of Victoria, this supposition is supported by the wording of the regulations that were then in force.

First of all, we need to review the laws on postage and revenue stamps in Queensland. The accounts in Basset Hull (1930) and Scudder (2013) provide a section on the regulations issued by authority of certain Acts of the Queensland Parliament, with emphasis on interchangeable usage of certain postage stamps and certain revenue stamps. Other details are placed in various chapters on the high value denominations from 1881 onwards.

Revenue stamps were first introduced in Queensland on 1 November 1866 following the passage of the *Stamp Duties Act* of 1866 (30 Vic. No. 14). Among other things, the Treasurer had to provide stamps and dies for effectually collecting various duties as set out in the Schedule to this Act (Section 6). Also, the Treasurer had the authority to appoint persons to act as distributors of revenue stamps, with a commission being given for the amounts purchased by these distributors for sale to the public (Section 5). Section 53 of the Act authorised the Governor to frame regulations to expedite the carrying out of the provisions of this Act. Such regulations had the force of law when published in the *Gazette* but these regulations had to be laid before both houses of Parliament. (It is noted here that the Legislative Council of Queensland was abolished early in 1922.)

There were some amendments of this legislation in 1876 (40 Vic. No. 7), 1890 (54 Vic No. 28) and 1893 (56 Vic No. 35) but these need not concern us here. The *Stamp Act* 1894 made many more amendments so it effectively replaced all older Acts on the subject of stamp duty. It came into force on 1 November 1894. In particular, a new duty of 3d in the £100 on certain insurance policies applied so a new 3d duty stamp was needed. There were no further amendments to this Act until after Federation.

As far as postage stamps are concerned, we mention the *Postage Act* 1871 (34 Vic No. 24). Section 5 of this Act authorised the Governor in Council to make all necessary regulations for the purpose of implementing the provisions of this Act. Such regulations were to be published in the *Gazette* (Section 6). The Governor was empowered to license a person to sell postage stamps on behalf of the Post Office (Section 24). The *Post and Telegraph Act*, 1891 replaced the older Acts relating to the post office and Section 83 of that Act empowered the Governor to make regulations on the Post Office.

Thus, the well-known regulations on interchangeable usage of stamps, as quoted by Basset Hull in his serial published in *Vindin's Philatelic Monthly* from December 1892 and *Australian Philatelist* and later in his book (1930), are really based on the Acts as described above. To change the rules for either postage stamps or revenue stamps, it was sufficient to issue new regulations and publish them in the *Gazette*. In the special case where it was desired to allow postage and revenue stamps to be interchangeable, it seems that the Post Office and the Treasury only needed to agree to make these changes. In practice, the *Gazette* notice was published by Treasury. This happened at the end of 1879 (to introduce interchangeability) and in June 1892 (to end interchangeability).

We consider the well-known announcement by the Treasury on 22 December 1879 that the issue of separate stamps for postage and revenue purposes would cease as from 1 January 1880. This notice reads as follows:

The Treasury
Brisbane, 22nd December 1879
POSTAGE AND DUTY STAMPS

The public are informed that, from and after 1st January, 1880, the issue of separate stamps for duty and postal purposes will cease.

The present postage stamps from one penny to one shilling, and the present duty stamps from two shillings upwards, will

in future be the only stamps issued; and each denomination will be available to the full extent of its nominal value for all purposes for which separate stamps have hitherto been required.

*E.B. CULLEN
Under Secretary*

A search in Trove shows that this notice was published in a number of newspapers, evidently to ensure that the public got the message. The then current postage stamps up to 1s



*Queensland Charity Stamp
1900: 2d (1s)*

were of the Chalon head type and the newly-issued series of Sideface issues of 1879-1880. There was also a 5s Chalon head (a postage stamp since 1866) lithographed in rose (not mentioned in the Treasury notice),

but this stamp was seldom needed with less than 600 being sold in 1878 and 1879. According to Elsmore (2007), only two fiscally-used examples of the 5s rose are recorded. In contrast, the 5s ochre (also of Chalon head type) is often seen fiscally used. The duty stamps already current on 1 January 1880 were of the familiar stamp duty types that are described in the Craig series of revenue catalogues and on Elsmore's website. Elsmore's website also has links to his e-booklets containing his detailed studies on all of the stamp duty issues from the first series of 1866 right up to the arrival of Federation and the KEVII series of duty stamps from 1901 onwards.

By 1892, the difficulties of apportioning revenue to the Treasury and the Post Office were quite clear so Treasury led the push to separate postage and revenue stamps. This should be fairly obvious as forecasts tend to be less accurate as one tries to extrapolate trends further into the future. Indeed, *The Brisbane Courier* published a report on 27 February 1892 saying that Treasury intended to introduce new revenue stamps for all duties of at least 6d as from 1 July 1892, while the 1d stamp would still be used for both postage and revenue purposes. Also, considerable difficulty had been experienced in separating revenue from postage and duty stamps as the same stamps were valid for both purposes. This development led to the Treasury Notice dated 2 June 1892 as follows:

*The Treasury
2nd June 1892
DUTY STAMPS*

On and after 1st July 1892, all duties hitherto payable by interchangeable Postage and Duty Stamps must be denoted by Duty Stamps only [new issue] with the exception of the 1d. Stamp which may be used as heretofore for either Postage or Duty purposes.

The new duty stamps can be obtained from all Postmasters

and other Officials who have been in the habit of supplying stamps to the public.

*E.B. Cullen
Under Secretary*

The first of the new duty stamps probably appeared before the end of June 1892. Values ranged from 6d to £5. The then current 1d postage stamp was also used as a duty stamp in accord with the official notice, but the 1d stamp duty of the 1872 series has been recorded by Elsmore as postally used on a postcard as late as 1899.



Queensland "Duty Stamp" 1880-1892: 2s

This new state of affairs lasted until 31 December 1900 when interchangeable use of the 1d stamp ceased for good, due to Federation and the forthcoming transfer of the Post Office to the Commonwealth. At once, we see that the 2d Charity stamp of 1900 was not permitted for fiscal use as only 1d postage stamps could be so used. The author had at first considered that the 1d Charity stamp could, in theory, be used fiscally. In practice, who would ever want to do so? We will see below that there are reasons to believe that Treasury might not accept such usage.

We should look more closely at the 1892 Notice. We are told that the public could obtain the new duty stamps from "Postmasters and other Officials who have been in the habit of supplying stamps to the public" as from 1 July 1892. As such, postmasters would be acting as distributors according to Section 5 of the stamp duties legislation mentioned above. We might ask whether postmasters ever acted as distributors of duty stamps prior to 1 July 1892. If so, this would seem to be consistent with Section 5 of the *Stamp Duties Act* of 1866. This question deserves further investigation. Surely, permitting some postmasters (if not all of them) to *sell* duty stamps would be a public convenience and could work as long as postmasters took care to maintain separate books to account for the sale of duty stamps. In any case, an authorised distributor was only acting as an agent for the Treasury. The Post Office did not *issue* duty stamps as such but only *sold* them (at least from 1 July 1892) on behalf of the Treasury.

A second question arises from the 1892 Notice. We are told that certain persons, including postmasters, were in the habit of selling stamps to the public. The postage stamps issued from 1 January 1880 to 5 February 1892, according to Basset Hull and Scudder, were of denominations from ½d to 1s plus the 5s. Indeed, the Post Office annual reports gave counts of numbers issued of those denominations only (but not the 2s, 2s6d, 10s and £1 as they were deemed to be duty stamps). Thus, no counts of 2s, 2s6d, 10s and £1 were ever provided in those reports. Thus, denominations of ½d to 1s plus the 5s were considered to be postage stamps. Yet, all values from ½d to £1 were available for both postage and revenue up to 30 June 1892. From 6 January 1892, the 2s, 2s6d, 10s and £1 values were transferred to the Post Office for the first time and were henceforth treated as postage stamps.

Thus, the period from 6 January 1892 to 30 June 1892 was, in effect, a period of true postage and revenue stamps but Treasury insisted on separate series as from 1 July 1892. So, postmasters could *issue* all denominations to £1 to the public as from 6 January 1892 (but the smaller post offices would probably not stock the higher values in practice). Before then, a postmaster would have to be authorised to supply stamps of values 2s, 2s6d, 10s and £1 in order to become a distributor of duty stamps, according to Section 5 of the *Stamp Duties Act* of 1866. This possibility arises from a fairly obvious reading of the Treasury Notice of 2 June 1892 and deserves further attention.

Further to this discussion, we note that the 2s, 2s6d, 10s and £1 of the large Bradbury, Wilkinson type were regarded as duty stamps prior to 6 January 1892, but the 5s value alone was deemed to be a postage stamp. Further, the entire set of five high values of the 1880-1881 series of lithographed Chalon heads (including the 5s ochre mentioned above) were officially regarded as duty stamps. (See Scudder's book, Chapters VI and VII for details.) After all, there was already a 5s Chalon in rose for postal use if a customer needed to post a rather heavy item of mail, usually overseas. Postage stamp catalogues typically ignore these fine distinctions and list all the Chalons and Bradbury, Wilkinson types as postage stamps.

We return to the Charity stamps of 1900. We learn from Scudder's book (2013) that these special stamps had to be specially ordered from the Post Office. We quote from an official notice published in *The Brisbane Courier* on 22 June 1900 as follows:

A SPECIAL ISSUE of POSTAGE STAMPS of the nominal value of One Penny and Twopence, to be SOLD at SIXPENCE and ONE SHILLING, respectively, for the benefit of the PATRIOTIC FUND of QUEENSLAND, is NOW ON SALE at this and all other principal Post Offices in the Colony. As the issue will be limited, early applications should be made

by intending purchasers.

If large quantities are required, application should be made to the Accountant, at the General Post Office, Brisbane.

These stamps can be used for Inland Postage only, if desired.

ROBT. SCOTT

Under Secretary and Superintendent of Telegraphs.

Post and Telegraph Dept.

Brisbane, 9th June, 1900.



*Queensland "Duty Stamp"
1880-1892: 2s6d*

The last sentence is important since their use was limited to inland mail. It is apparent that fiscal use is not consistent with this Notice. As Scudder observes, they were not allowed for international mail. It is possible that they were not allowed for intercolonial mail (such as mail to New South Wales or other Colonies in Australasia).

It is highly plausible that Treasury could refuse to accept 1d Charity stamps for fiscal use. After all, they could simply point to the official notice, saying that it was only valid for inland postal use. This is just what the General Post Office had already said. It would be difficult to argue with Treasury over such an interpretation. In practice, such usage would not be attempted after paying 5d as the premium for buying one of the 1d Charity stamps. Also, these stamps were relatively expensive compared to the normal postage stamps, so we might expect most purchasers of these stamps to be relatively well off.

Jim Johnstone's website has more information on these charity stamps, including a number of examples of postal use of these stamps and a listing of known covers showing their usage.

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[This website has a catalogue of revenue and railway stamps for all Australian States and links to his detailed studies of the earlier Queensland revenue stamps, including the first series of 1866, the second series of 1872, the small size 1d duty stamps of 1878 and 1900, the 1892 series of duty stamps and a study of the KEVII duty stamps.]

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[This website contains a great deal of information on these charity stamps that is hard to assemble from other sources, except by extensive study and reading.]

'A Few of My Favourite Things', Number Three: Treasure Through the Mail

Gary Watson FRPSV, FRPSL, FACCCofNSW, FBSAP

It has often been said and, for many years, it was Holy Writ that Australia's prosperity "rode on the sheep's back". However, since the earliest commercially viable gold discoveries of the 1850s, mining has played an increasingly important role in this country's fortunes. Gold has always been the economic and sentimental favourite and, with bullion prices at record highs, we still have plenty of skin in the game. Coal remains big, but not always in a positive vein (terrible pun!) given the chorus of objections to coal-fired power stations. Iron ore is closing in on coal as our most valuable export commodity.

The vastness of our island continent and its great geological age have created the conditions for Australia's miners to successfully pursue all manner of terrestrial treasure. Back in 1979, the discovery of diamonds at Lake Argyle in Western Australia made headlines around the world. Prior to then, the only gemstones routinely associated with Australia were opals from places like Andamooka and Coober Pedy in South Australia and Lightning Ridge in New South Wales. However, our industry in precious stones has its roots in the gemfields of outback Queensland.

Small numbers of sapphires were found in NSW gold deposits from the 1850s but there was no commercial mining until after World War I. By contrast, in the 1870s, discoveries in Queensland of sapphires and red zircons and, later, emeralds spawned a valuable industry that is still viable on a limited scale some 150 years later.

On 27 August 1930, the Rockhampton branch of the Bank of New South Wales (now Westpac) forwarded a parcel in the form of a linen or hessian bag by insured parcel post to a bank in Switzerland. At this time there were no scheduled air services so carriage was by land and sea. At the time of writing, the only comprehensive publication about Australian postal rates is Richard Breckon's series of articles in *The Australian Philatelist* (Summer 1987 to Winter 1989). However, because of their complexity, foreign parcel rates were not included.

So, how does one confirm the prevailing parcel rates? Richard's data were derived largely from the annual *Post Office Guide* (the 'Guide') published by the Commonwealth Postmaster-General's Department. These hefty volumes¹ detail the myriad postal regulations – including the numerous yearly amendments



– and are ‘must have’ publications for every postal historian.

In the 1930 edition, under ‘British, Foreign and Interstate Parcels Post’, the entry for Switzerland at page 169 gives rates of postage between 2/6d up to 2 pounds (abbreviated as lb, from the Latin ‘libra’) and 5/4d up to a maximum of 11lb (= almost 5kg). Our subject article is endorsed at the left “150oz 11lbs avoid” (= *avoirdupois*, perversely the British or Imperial system of weights), which is actually somewhat incorrect. At 16 ounces to the pound, 150oz = 9lb 6oz. So, the endorsement is mathematically wrong but postally correct(!) because the 1930 Guide states that parcels weighing **between** 8lb 1oz and 11lb could be sent for 5/4d.

You will be sensing, correctly, that the challenges of collecting and studying parcel matter are: (a) that surviving articles are often oversize; (b) that they are rarely complete; and (c) that the rates can be complicated.

The current subject is an entire makeshift paper addressing label measuring 200 x 172mm affixed to a slightly larger piece from the fabric wrapping. It does not tell the whole story, but still conveys a lot of information. As noted, the nett weight of the parcel was 150oz, requiring postage of 5/4d, with stamps to that exact value affixed at upper-right and cancelled ‘PARCEL POST/27AUG30/ROCKHAMPTON’.

But what of the additional 1/8½d in stamps at lower-right? The green on white ‘INSURED PARCEL’ label affixed above those stamps states ‘...This label is to be affixed only to a parcel on which an Insurance Fee has been paid...’ Referring back to the 1930 Guide, at page 185 under ‘Insurance of Parcels’ it states: “The fee for insurance...shall be prepaid in postage stamps... affix[ed] to the parcel...” and “The amount for which a parcel is insured must be clearly marked on the insurance label...” Note, a value of “£50” has been entered on the label.

The Guide then specifies the rates for insurance. Those to Switzerland are 6½d up to £12²; 10d not exceeding £24; 1/1½d for £36 value; and 1/5d to £48; in other words, 3½d for each additional £12 cover to a maximum of £48. You might expect that for an extra 3½d, or 1/8½d in total, one could obtain insurance cover up to £60. But, this is the Post Office, and you would be wrong! For your extra 3½d, you would be granted an additional £2 cover only. Measly, and bizarre. (In other words, the maximum insurance coverage available was £50.)

However, what is now clear is that our subject article was prepaid 5/4d for the maximum weight permitted, and 1/8½d insurance for the maximum value allowed, a total of 7/0½d. And, instead of the stamps being congregated as usual in one corner, they have been carefully segregated between postage at upper-right and insurance at lower-right.

The two colourful labels were both affixed in Switzerland. Only the red on salmon label is obviously Swiss, bearing the legend ‘via Genève 2’. However, both are inscribed in German, French and Italian, the three official languages of Switzerland. The upper label is inscribed ‘Poststück/aus Australien - colis postal/ de l’Australie - pacco postale/dall’Australia’ which in each case translates as ‘Parcel from Australia’. The black on magenta label states ‘Wertangabe/Valeur déclarée/Valore dichiarato’ = ‘Value declared’.

The required Customs label was presumably affixed to the reverse and is thus missing. That document should have given us a better idea of the contents of the package. It is left to imagination, the postal historian’s constant companion (and occasionally his nemesis), to envisage just how many rubies, sapphires, emeralds, garnets or whatever constituted the 150oz of gemstones *en route* to the proverbial Swiss bank.

We have not yet noted a further endorsement on our parcel-front. The sender was a bank, but the bank’s consigning client is named as ‘Levi Newsome & Sons’. Levi is a characteristically Jewish or Yiddish name, but Newsome is very English. The sender’s address is shown as “Sapphire via Anakie”, effectively confirming the contents as gemstones.

What do we know of Levi Newsome? The senior Newsome was known locally as Eli (further dispelling the notion that he may have been a Russian *émigré*, as were many of the Queensland miners, repatriating his wealth to Europe, possibly in anticipation of returning to his birthplace, or establishing a fund for his family. (See what I mean about imagination?) Thanks to tireless researcher (the late) Maurice Mishkel in Canada, we know that during the 1890s, Eli was a sleeper-cutter for the railways who chanced upon a small deposit of sapphires while he was working. He pegged a claim that proved very productive, and Levi Newsome & Sons traded as gem merchants for the better part of half a century, during which time we can speculate that his bank in Rockhampton sent a great many parcels of fine stones to his bank in Switzerland. The scion of the family was very much alive when our parcel was sent to Switzerland; he is recorded as having died in 1943 at the age of 83.

Mishkel also advises that the town of Sapphire was originally named Newsome’s Camp and, for a short period, Sapphires town. (As an aside, according to Joan Frew in *Queensland Post Offices*, the Sapphire Receiving Office opened only in July 1904, and was reclassified as a Post Office in or about March 1906.)

A welcome modern trend is the active pursuit of oversize articles by collectors who are keen on record frankings and the postal use of higher denominations. In particular, some very long envelopes adorned with high value Kangaroos have recently attracted spirited bidding at auction, despite the key values having small faults.

Although oversize, our subject gemstone parcel-front fits neatly on a standard album page, a factor that greatly enhances both its aesthetics and desirability. Add in the insurance element, the record rates, and the fascinating back-story, and it should be no surprise that this item is one of My Favourite Things.

Notes:

¹ For example: the 1909 edition was 522pp; 1925 ran to 492pp; 1938 came in at 746pp; and 1950 was a whopping 974pp!

² It is expected that the minimum fee of 6½d equalled 3½d for insurance to £12 plus 3d per article for *de facto* registration, insured mail being recorded and signed for in the same way as registered articles.

More New Light on the Kangaroo & Map Stamp Design

Richard Breckon APR, FRPSV



Blamire Young—Artist. Reproduced from: “I can take it: the autobiography of a photographer”, by Jack Cato (Melbourne: Georgian House, 1947)

In August 2019, Stampboards member “Allanswood” uploaded several posts discussing developments concerning the first Commonwealth stamp design between Federation in 1901 and the release of the Kangaroo and Map and George V stamps in 1913/14. One of the posts included the depiction – for the first time in more than a century – of artist Blamire Young’s stamp designs commissioned by Postmaster-General Charles Frazer with a view to choosing a pictorial motif for the first stamp design, which would not involve depicting the King.

These stamp designs, comprising 10 illustrations, prepared in December 1911, are illustrative only – no borders, backgrounds, inscriptions, denominations and the like which, in combination, provide complete stamp designs. It appears that their purpose was to demonstrate how pictorial images could be used within the confines of the outline map of Australia in a stamp design. Probably, Charles Frazer briefed Blamire Young to produce typical Australian subjects and scenes for consideration. (For further information, see “Some New Light on the Kangaroo and Map Stamp Design” by Richard Breckon, *Philately from Australia*, June 2000, pp. 33-36.)

The Blamire Young illustrations were reproduced in the Melbourne *Herald* newspaper of Wednesday, 20 August 1913. Eight of the 10 illustrations reproduced in the *Herald* comprised koala, magpie, kookaburra, black swan, merino, kangaroos (two), mail coach, and gold panning. The remaining two illustrations, bullock wagon and Aboriginal mia mia (camp), were omitted by

the *Herald* due to technical difficulties of reproduction. The eight illustrations were also reproduced in at least one other newspaper of the time (the Sydney *Sun* of Friday, 22 August 1913).

The publication of the Blamire Young illustrations in August 1913 was prompted by a public debate about the Kangaroo and Map stamps following the election of a new Federal government a few weeks earlier. The incoming Liberal Postmaster-General, Agar Wynne, quickly announced his intention to get rid of Labor Postmaster-General, Charles Frazer’s Kangaroo and Map stamps, replacing them with stamps depicting King George V. Wynne was quoted as saying the Kangaroo and Map stamp was the work of Blamire Young, which was certainly not the case. The publication of Young’s illustrations demonstrated what he intended for adoption as a stamp.

As explained in the above *PfA* article, Blamire Young and Charles Frazer were involved in a protracted dispute over the fee claimed by the artist for preparation of the 10 stamp illustrations. Young had asked for 10 guineas for each illustration, making a total of £105. Frazer objected and made a counter offer of half the amount, being £52/10s. The matter was unresolved for some time until eventually Young gave in and accepted the lower amount. [The dispute over the artist’s fee is covered in an Australian Post Office file (National Archives of Australia: Series MP341, File G12/12119.)] It is clear that Blamire Young played no further role in the development of the Commonwealth’s first stamp design following Charles Frazer’s rejection of all Young’s illustrations and the ongoing fee dispute.

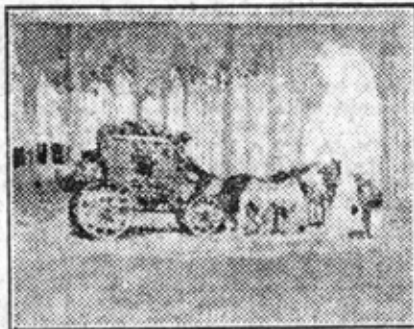
Following Agar Wynne’s erroneous statement that the Kangaroo and Map design was Blamire Young’s work, steps were taken to put the record straight. As Young was visiting England at the time, his Melbourne solicitor, Marshall Lyle, released the 10 stamp illustrations to the *Herald*, with an accompanying letter which mentioned that Blamire Young was “too restricted in his instructions to produce what he would have liked.” Without the public misconception about the role played by the artist in the development of the first stamp design, the 10 stamp illustrations might never have been published.

The discovery of the *Herald* article of 20 August 1913, reproducing the Blamire Young stamp illustrations, would probably not have happened when it did without the remarkable reach of the National Library of Australia’s *Trove* website featuring the contents of hundreds of newspapers scanned for free searching.

Finally, it is intriguing to speculate about the fate of the *original* Blamire Young illustrations. Were the illustrations returned to Young in late 1912 when he was obliged to accept Charles Frazer’s lower fee? There was no reason for the Post Office to hold the illustrations any longer. Probably, we shall never know, but maybe the illustrations exist in some collection and not recognised for what they are.

COMMONWEALTH STAMP DESIGNS.

MR. BLAMIRE YOUNG'S PRELIMINARY SKETCHES.



"Commonwealth Stamp Designs. Mr. Blamire Young's Preliminary Sketches." Reproduced from The Sun (Sydney), Friday 22 August 1913, p. 1. (Image supplied from the newspaper collection of the State Library of Victoria.)

Exhibition Awards for Society Members

Congratulations to RPSV members for their awards at CANBERRA STAMPSHOW 2020. In particular, Gary DIFFEN won Best in Show for his Australian Colonial Steam Transportation exhibit. RPSV members serving in Canberra as Jury members were Ian MCMAHON (Chair), Glen STAFFORD (Secretary), Russell BOYLAN, David FIGG, Darryl FULLER, Alan GREY, Malcolm GROOM and Geoff KELLOW.

CANBERRA STAMPSHOW 2020, 21st National Philatelic Convention, Hellenic Club, Woden ACT, 13–15 March 2020

Gary DIFFEN, Transportation of Australian Colonial Mail: the Return to Steam 1857–1891 (Postal History, 8 frames):
LARGE GOLD (93) + Special Prize

Mark DISERIO, “The Queen’s Men”: a Study of the Gubernatorial Frank Stamps of Australia (Postal History, 5 frames):
LARGE GOLD (91) + Felicitations.

Frank PAUER, Australian Airletters and Aerogrammes 1944–1966 (Postal Stationery): LARGE GOLD (91) + Special Prize

Tony LYON, New Zealand Forces Mail to and from the Pacific 1940–45 (Postal History, 8 frames):
LARGE GOLD (90) + Special Prize

John COURTIS, Argentina Post Office Wrappers: 1878–1945 (Postal Stationery, 5 frames): GOLD (87)

Gary WATSON, Ceylon’s Involvement in World War II (Postal History, 5 frames): GOLD (87)

Bernie BESTON, Sudan: the Postal Stationery (Postal Stationery, 5 frames): GOLD (85)

Peter ALLAN, Operation of the Tasmanian Stamp Duties Act & Regulations 1863–1931 (Revenues, 5 frames):
LARGE VERMEIL (83)

Peter ALLAN, A Journey through Tasmania’s Wild West Coast (Picture Postcards, 5 frames): LARGE VERMEIL (83)

Philip LEVINE, Postal History of the Gold Coast in the King George VI Era (Postal History, 5 frames): LARGE VERMEIL (83)

Jenny BANFIELD, Anthropomorphic Cats (Picture Postcards, 3 frames): VERMEIL (77)

John MOORE, Postal Stationery of British East Africa, Uganda, Kenya and Tanganyika to 1935 (Postal Stationery, 5 frames):
VERMEIL (76)

Anthony PRESGRAVE, Slogan Cancels used at Adelaide GPO 1924–1987 (Postal History, 5 frames): LARGE SILVER (74)

Anthony PRESGRAVE, Adelaide: Queen City of the South (Picture Postcards, 5 frames): LARGE SILVER (73)

Bill JENKINS, The Postal History of Gippsland, Victoria, Australia (Postal History, 5 frames): LARGE SILVER (70)

STATE LEVEL ENTRIES:

Bill CLARK, Emblems Issue of Victoria 1857 to 1863 (Traditional, 5 frames): GOLD (93) + Special Prize

Timothy MORGAN, The Scroll Issue of Canada (Traditional, 5 frames): GOLD (80)

Ian SADLER, Japan’s Attacks on and Occupation of China, 1937–45 (Open, 3 frames): LARGE SILVER (67)

NON-COMPETITIVE EXHIBIT:

Ian MCMAHON, Canberra Tracking Stations (Picture Postcards, One-Frame)

OTHER EXHIBITIONS:

Dubai EPAEX 2020, Dubai, UAE, 3–7 March 2020:

John MOORE, Vale of Gloucester NSW (Picture Postcards, 2 frames): VERMEIL (84)

John MOORE, Lord Howe Island (Picture Postcards, 3 frames): VERMEIL (83)

Back Then: In the Royal's Library, 1957



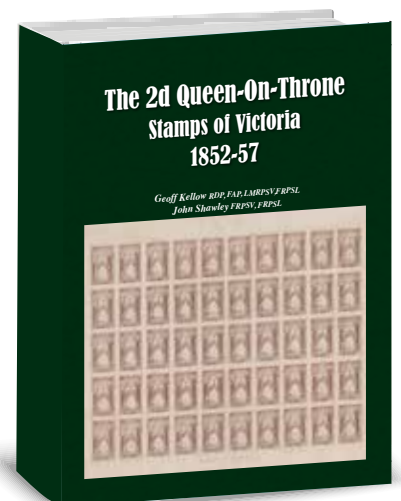
Pictured at the opening of the Royal's Library at 6 Avoca Street, South Yarra, are (left to right): unidentified visitor, Harry Clarkson, Hugh Campbell and Bill Holbeach. The members are perusing bound journals housed in one of several bookcases donated to the Library by J.R.W. (Bill) Purves.

The 2d Queen-On-Throne Stamps of Victoria 1852–57

The Royal Philatelic Society of Victoria is proud to announce that its latest publication, *The 2d Queen-On-Throne Stamps of Victoria 1852–57*, by Geoff Kellow RDP, FAP, LMRPSV, FRPSL and John Shawley FRPSV, FRPSL was launched at the 20 February evening meeting of the Society. This 490-page, hardcover book features more than 2,000 colour images of Victoria's key stamp for the study of recess and lithographic stamp production during the colony's gold rush era.

Following a very successful pre-publication campaign and strong sales, further copies have now been made available for purchase. The Queen-On-Throne book can be obtained for A\$180 plus postage cost; if mailed within Australia, the total cost is A\$205. For overseas orders, the mailing cost will be provided on application.

Orders and enquiries should be forwarded via email to the Business Manager, Peter Leitch (pleitch@iinet.net.au) or by mail to: Royal Philatelic Society of Victoria Inc, PO Box 490, Ashburton VIC 3147, Australia.



Royal News

New members

The Society has gained two new members: **Tim PELLEN** (SA) and **Trevor HISCOCK** (Vic.) whose applications for membership have been accepted by Council. We wish them a long and happy association with the Society.

Vale: Dieter Habicht

Dieter Habicht, for some years the Society's only Northern Territory member, died in Alice Springs on 20 February 2020. Dieter allowed his Royal membership to lapse a few years ago. He worked at Sails in the Desert Resort at Yulara NT for many years. When living in Melbourne, Dieter was active in the Brighton and Prahran philatelic societies. He played a notable role in local government, serving as a City of Prahran

Councillor for South Yarra Ward from 1979 to 1987 and as Mayor of Prahran in 1985-86.

Society Syllabus

As announced in the President's email message of 22 March 2020 to Members, it was necessary to close Purves House and cancel/defer all meetings/activities until the end of June because of the pandemic. Thus, the Society Syllabus published in the March 2020 edition of the journal was essentially superseded.

Further announcements re planned activities for the remainder of the calendar year will be made by email and on the Society's website: www.rpsv.org.au

Vale: Rodney Arthur Perry (1948–2020)

Gary Watson FRPSV, FRPSL, FACCC of NSW, FBSAP



Image courtesy APTA

Rod Perry had been a member of the Royal Philatelic Society of Victoria for almost 50 years. Although he did not play an active role in the Society's affairs, his influence on the Australian philatelic scene was profound. As Gary Watson reports:

All who knew him well will be saddened to learn that Rod Perry passed away on Friday 8 May 2020. To quote his friend of 50 years, Allan Levy, we have lost a giant of our industry.

bricks-and-mortar business, a retail shop in Melbourne's CBD, in the early-1970s and made his first fortune as a major supplier to the speculative 'investment' market through that decade.

Always alert to opportunity, Rod saw that public auctions gave him far greater access to the market, not just in Australia but overseas. Right from the beginning, he took an international perspective, courting both buyers and vendors from England, America and elsewhere. In addition, he became a familiar figure at auctions in those countries, on many occasions making huge purchases that cemented his reputation as a major player. His Rarities Auctions conducted in 1977, 1978 and 1979 offered some truly astonishing material, much of which Rod owned. I think I'm right in saying he is the only person who has twice owned and twice sold the iconic KGV 2d tete-beche pair!

A keen believer that one had to spend money to make money, Rod spent bucketloads. Stewart Wright from Status has many times been the dominant buyer at other auctions, especially in Sydney. During the 1970s, Rod Perry was like Stewart Wright

Rod Perry started trading in stamps while at school. Right from the beginning, he was a bold risk-taker. He opened his first

on steroids. At the time, Harmers of London were running regular auctions in Sydney. Rod was the major buyer at all these sales. Phil Downie, Rod's direct competitor in Melbourne, was more than happy to have Rod vacuum up all he wanted from his auctions. And, if there wasn't enough to buy locally, there was always the Northern Hemisphere. I well remember Rod coming back from a 1988 Corinthia sale in Switzerland with many of the best items from Robert Gibbs' famous collection of GRI Overprints, plus an array of New Zealand Chalons that certainly were not the flavour of the month! Everyone in the trade thought he had gone totally bonkers. True to form, Rod ignored the naysayers, successfully re-offered all this material straight away, and reinforced his status as an outstanding operator.

Along the way, Rod developed a passion for collecting the stamps of Victoria. From the mid-1970s, mentored and nurtured by JRW ('Bill') Purves, Rod became THE buyer of Victoria. Purves had encouraged him to purchase outright the Gold Medal collection formed by John Gartner, which was the basis of one of Rod's earliest public auctions. Rod was nonplussed that many of the important items failed to sell, which inspired him to start his own collection of his home State.

Rod went on to be the major purchaser at the Henry Harvey sale in London in 1976. When Bill Purves' monumental collection was presented in six Robson Lowe auctions in London between 1980 and 1982, Rod Perry was seated front and centre and was virtually unbeatable, buying the lion's share of all those offerings. He also made major private acquisitions, notably the holdings of Melbourne dealers Robert Rex and Greg Fair. On one occasion, Rod flew to California to buy the important collection formed by Dale Forster's grandfather, completed the transaction at the airport, and flew straight back to Australia! The result of all this frenetic activity was that, in a period of less than a decade, Rod created what must be the most comprehensive and important collection ever formed of the stamps and postal history of a single issuing entity. By his own assessment, and he would have known, Rod said that he owned at least 90% of the key items available. In 1984 at 'Ausipex', Rod showed just the 1850-58 period and, as a novice exhibitor, walked away with the Grand Prix National, the first time an Australian had achieved a Grand Prix at an international exhibition.

I can say that I played a small part (alright, a very small part) in Rod's exhibiting success. In 1979, Rod threw a disillusioned young solicitor a lifeline and I happily moved from the horrors of Family Law to the delights of "playing with stamps" for a living. I was essentially clueless but a fast learner. And I learned a lot from Rod, about stamps, about business, and about life. Some of the lessons I embraced, and some of them...I didn't. For instance, I was never as interested in making money, and never as brave at spending money. However, working for and with Rod was a fantastic apprenticeship for an aspiring stamp professional. The stories I could tell you (but that's for another occasion). With the quantity of Victorian material that Rod was acquiring, it was inevitable that he would not have enough hours to process it all. Simon Dunkerley was also employed by Rod at the time and we were both enlisted to assist with the Victoria project. I must have drawn the short straw because my job was to plate the Half-Lengths. I don't recall how many of these challenging little stamps I assessed, or the number of reconstructions that I created, but both figures were significant.

We parted company in 1982, but that initial period was the most important in my career and I will be forever grateful that Rod gave me my start.

Rod often complained that the *Australian Commonwealth Specialists Catalogue* was inaccurate or not detailed enough. About 1990, he purchased the business of Brusden-White and installed Geoff Kellow as editor, with a brief to make the ACSC the best single-country catalogue in the world. This was a masterstroke for which every member of the trade should applaud Rod for his courage and his foresight. Today, the ACSC has grown from one to nine volumes and is the primary general-access work on everything from the pre-Kangaroo period to the Postage Dues, plus the Postal Stationery. If he had done nothing else, the catalogue would be a fitting legacy for Rod.

Despite having made his name in stamps, Rod's interest in traditional philately had begun to wane. His epiphany was to realise that stamps were far more interesting on cover than loose, whether mint (which bored him) or used. A cover told the whole story and Rod decided to turn his attention to acquiring as many as he could. It is no exaggeration to say that he bought millions of them. They occupied his time, and his premises.

This new passion caused him to decide that he had done all he could with auctions. The final Rodney A Perry Auction Galleries public sale was on 22 November 2001. It was his sale Number 210. Rod, as only Rod could, managed to find two white knights in the form of Arthur Gray and Paul Fletcher. Not only did they pay Rod an eye-watering amount for his auctions, they also acquired the ACSC and Geoff Kellow along with it. Rod not only landed on his feet, yet again, but he was paid to call Millennium's early auctions and negotiated a low-cost outlet for his own stock. A win/win, at least for Rod!

Rod's interest in covers wasn't so much about postal history as about the usage of the stamps themselves. Ever the innovator, he set about spreading the Gospel According to Rod, penning one of the longest-running series of articles in Australian philatelic publishing history [in *Stamp News*]. He championed things like solo usage and the largest-known frankings of a particular stamp. He encouraged his readers to form collections of single definitive series and to search out examples of every possible purpose for which a stamp could be used. He attracted many people of like mind, both here and overseas, who have created usage collections of distinction. They will sorely miss his leadership, his flag-waving and his advice.

We last saw Rod in October last year. He and Madel visited Abacus to view one of our sales. He appeared to be in high spirits and good health. Only a month later, we learned that Rod was critically ill.

Outside of stamps, Rod loved his family, his dogs, classic cars, good food and fine wine, especially fine wine. As we reflect on the career and achievements of the man, who for more than half a century was one of the most important players in world philately, it is appropriate that we all raise a glass of chardonnay to his memory.

Vale Rodney Arthur Perry. Rest in peace.



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The Royal Philatelic Society of Victoria is one of the premier philatelic Societies in Australia. It was founded in 1892 and in 1946 was granted the "Royal" prefix by King George VI. The Society has owned its own building for over 50 years and, in 2003, moved into Purves House in Ashburton, a suburb of Melbourne. The Library is now located in a highly accessible space and the meeting area can accommodate up to 100 people.

New members are always welcome and are offered the following services:

MEETINGS/DISPLAYS: Around 25 meetings are held annually (day and evening) with some of the best available collections on display.

EXCHANGE BRANCH: Exchange books circulate regularly within Australia.

LIBRARY: Members have access to the largest philatelic library in the southern hemisphere. The Library receives many of the leading philatelic journals.

EXPERT COMMITTEE: The Society's Expert Committee will provide members and others with Certificates of Opinion on Australasian and Pacific Island items.

PUBLICATIONS: Members receive the quarterly journal *Philately from Australia*. The Society has produced many keystone philatelic publications and actively seeks new research for publication.

An Application for Membership form may be downloaded at:
<http://www.rpsv.org.au/rpsv-docs/Application-for-Membership.pdf>

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