

PHILATELY

from

AUSTRALIA



Special Centenary Number

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Philately from Australia

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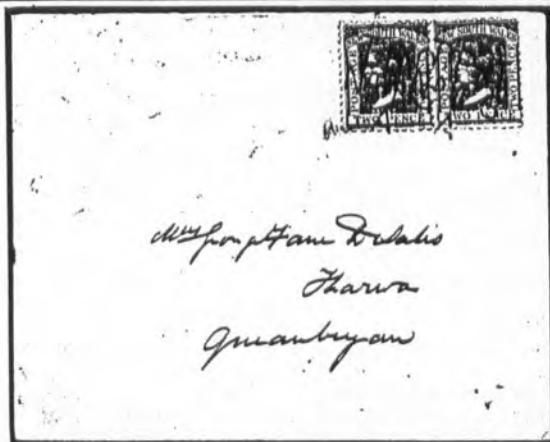
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and the Royal Sydney Philatelic Club*

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SEPTEMBER 1992

THE ROYAL PHILATELIC SOCIETY OF VICTORIA INC., 1892-1992



THE CENTENARY CAKE

On 10 August 1892, 21 collectors gathered at Prell's Building, 60 Queen Street, Melbourne, to form a philatelic society. This had followed the meeting at the Vienna Cafe in Collins Street on 7 July of Melbourne's leading philatelists at which the proposal was fully discussed. Thus was the Philatelic society of Victoria born. It was born largely from the efforts of three men - F.R. Godfrey, Charles Hesselmann and David Hill. The first two did not remain prominent for long, but David Hill, the Foundation President, is one of Australia's most famous philatelists.

The Society's history is one of practically continual growth. In 1947 the Society became only the third in the world to be granted the use of the "Royal" prefix, and this year we celebrate the Centenary of the Royal Philatelic Society of Victoria.

Several years ago the Council of the Society determined that a special effort should be made to celebrate the Centenary in a fitting manner. A Centenary Sub-Committee was formed under the Chairmanship of John Trowbridge to formulate plans and to see those plans through to fruition.

The Centenary celebrations were planned over a full week to coincide with the formation of the Society and there were to be four principal events:

- * a special Centenary Meeting at 6 Avoca Street on 10 August
- * a week-long non-competitive Centenary Exhibition contributed by members
- * the publication of a Centenary History written by Horace Chisholm
- * to culminate the week, a Centenary Banquet

This special Centenary number of *Philately from Australia* records these events, and in that respect is intended to form a supplement to *Century of Happiness*, the Centenary History.

Special thanks are due to Robin Redlich, in his role as official photographer for the Centenary, who has provided all the photographs unless otherwise stated.



The Ladies' Committee enjoying the results of their efforts at the Centenary Meeting - from left to right, Trish Carter, Pat Terrington, Yvonne MacDonnell, Judith Trowbridge, Myra Farley, and Joyce Buchanan.

THE CENTENARY MEETING

10 AUGUST 1992

The Centenary meeting of the Royal Philatelic Society of Victoria was held on 10 August 1992 at 6 Avoca Street, exactly one hundred years to the day after the inaugural meeting of the Society.

The display was "Selections from the Purves Collection of Victoria", presented by Dr Geoffrey Kellow. Dr Kellow prefaced the display with some remarks on the early history of collecting Victoria.

The evening's display was contributed by thirteen collectors, and was an attempt to show the broad spectrum of Victorian philately, from pre-stamp to Commonwealth period, and the parallel breadth of the Purves collection. The contributors were John Boykett, Roland Geitenbeck, Russell Jones, Geoff Kellow, Ray Kelly, Allan Levy, Michael Lewin, Hugh Morgan, Rod Perry, Ken Scudder, Russell Turner, Max Watson and Geoff White.

Pre-stamp covers included the circular MELBOURNE/NSW on an 1841 town letter, the unique GEELONG/Crown/NEW SOUTH WALES on 1841 entire, the use of the Geelong crown seal in red dated in manuscript 31/12/1849, and a wide range of PAID and FREE types.

A range of Half-Lengths on cover was highlighted by a pair of Ham's first printing in orange-vermilion. An 1854 cover from Lindsay to Geelong had a 3d



Geoff Kellow introduces the Centenary Display in the Society's rooms at 6 Avoca Street. The display was entitled "Selections from the J.R.W. Purves Collection of Victoria".



Two views of the meeting room during the display.



Mr John Gartner, R.D.P., F.R.P.S.L., proposes the vote of thanks for the Centenary Display.

pair, and in addition the boxed BYE/HAMILTON, one of two Bye covers recorded. Important single stamps were the 2d fifth printing with void corner (four copies known), and an example of the 2d sixth printing with the "value omitted" retouch.

The 2d Queen-on-Throne issues were highlighted by the substitutions – the Campbell printing in a strip of 4 [21–22–33–34], and the Campbell & Fergusson printing was represented by the remarkable vertical strip of 5 [20/19/29/18/28]. The 1/- Octagonal had examples of the lithographic varieties, and the 1901 reprinted die proof.

The Woodblock issues included the 6d essays in various colours, thought now to be the work of Campbell & Fergusson, reconstruction of the 1861 6d printing in black, and a beautiful unadopted printed essay for the 2/- in blue with a watercolour wash in mauve.

In the 1d Emblems were shown partial reconstructions of the marginal imprints. The 1901 reprinted die proofs of the 3d and 4d Beaded Ovals and 1d Netted Corners were displayed, and a cover bearing the 4d Beaded Oval had the manuscript endorsement "Address your answer/to the care/of/The People's Express. The 6d Adapted Design was represented by reconstructions of Pane A.

The Laureates were represented by one of Purves' favourite stamps – the 5/-. Shown were a die proof in black, the 5/- blue on yellow mint as well as a used horizontal strip of three (the largest multiple), and a reconstruction of the succeeding bicoloured printing. The rare 10d grey was shown in a pair on cover, redirected with a G.B. 2d blue on arrival in England.

The postal fiscals were well represented. Handpainted essays by William Bell were shown for the ½d (unadopted), 1d, 6d and 2/- Stamp Statutes. From the same series, a wide range of unfinished die proofs included three of the unissued 12/6d value, and a remarkable series of the £1 showing the correction to the serifs of the "1", originally engraved in reverse. The issued stamps had a mint block of 38 of the 6d. For the Stamp Duty values, the top denomination of £100 was shown as a die proof in black. The various printings of the 6/- lithograph were shown on Purves' original pages, and included a SPECIMEN overprint in blue.

The six primary types each for the 1d and 2/- Stamp Duty of the 1885 series introduced the later issues. From the Commonwealth period was an engraved die proof in black, and a surface-printed perforated proof in brown and blue, of the 9d "Commonwealth" essay inscribed ""VICTORIA" (the design issued for New South Wales and Queensland) - the only such proofs known. A study of the 1d Postage included plate flaws on Plates 9-12 and 17-20, and a range of double perforation varieties.

The vote of thanks was moved by John Gartner, R.D.P., F.R.P.S.L., and seconded by Hugh Campbell, R.D.P., F.R.P.S.L.

"CENTURY OF HAPPINESS

The business of the evening continued with the launch of the Society's History, *Century of Progress*, written by Horace Chisholm, F.R.P.S.L., F.R.P.S.N.Z.

The book launch was in the capable hands of John Gartner, who for many years guided the Society's publishing activities as Managing director of The Hawthorn Press.

Mr Gartner said that Horrie Chisholm joined the Society the year before he did. They worked together on *Philately from Australia* for 26 years, from 1955 until 1981, "and in all that time we never had a cross word. Even in those far-off years it was always assumed that Horace would write the Centenary book



The President presents a leather bound copy of the Society's History, Century of Happiness, to the author, Mr Horace Chisholm, F.R.P.S.L., F.R.P.S.N.Z.

of the Royal history – but most of us knew we would not be here to celebrate it. How wrong we were!

"And now we celebrate *Century of Happiness*, sub-titled *The Centennial History of the Royal Philatelic Society of Victoria*, by H.L. Chisholm. *Century of Happiness* is a delight not only to our members but to all philatelists in the world. The title *Century of Happiness* is one of those rare times when the title is so correct. I was amazed at the appearance of the book, its splendid quality, the depth of the research, and the excellent writing.

"*Century of Happiness* is complete in every respect and any information that one wants to know is included, starting with the efforts to form the Society one hundred years ago. There are 17 Appendices, which give in chronological order, complete details of important events in its history.

"All in all we must congratulate Horace and Lesley Chisholm on a magnificent work well done and the Society itself for its foresight in financing and publishing the book. I forecast the history will still be sought for after all of us are gone."



Mr John Gartner proposes a toast to Century of Happiness in the Purves room following the Centenary Meeting.

In reply, Mr Chisholm thanked Mr Gartner for his kind words, and further recalled their time together working on *Philately from Australia*. It was as editor of the journal that his responsibility as Society historian became apparent:

"In September 1972, after our 80th anniversary, I had a big hole to fill in *Philately from Australia* and I decided to fill it with a list of the society's Presidents and a record of their Presidential Displays. Afterwards I thought someone would raise the question of a Centenary historian. But month by month went by and it did not happen. I began to think as Editor of *Philately from Australia* it might be regarded as my responsibility."

Later, Mr Chisholm's health became a problem, and his specialist ordered him to give up *Philately from Australia* and the book. "Three months afterwards he asked whether I had followed his instructions. I said I had resigned the Editorship of *Philately from Australia*. And the book? No, I am going to continue with that. He let me see his displeasure."

When he feared he would not be able to finish the History, he drafted a memo for his successor, outlining his aims for the History.

Mr Chisholm thanked his wife Lesley, who identified photographs, and performed the bulk of the proof-reading. He also gave thanks to Geoff Kellow for his work on the production of the book, and to Robin Redlich, for doing the photographic work involved.

He concluded by saying "May the Society be able to look upon the book as an Inspirational History. I have one final hope. May you all enjoy it."

The President Miss Myra Farley, presented a leather bound copy of the book to the author, and further leather-bound copies to John Gartner and Geoff Kellow. The Chairman of the Centenary Committee, John Trowbridge, made a similar presentation to the President.

At the supper after the meeting, John Gartner proposed a toast to the new book.

CENTENARY HONOURS

The occasion of the Centenary Meeting was used to bestow awards on several members for their years of service to the Society, and the roles they played in the success of the Centenary celebrations.

The David H. Hill Medal

The Society's premier award, for distinguished service in the cause of Adult Philately was presented to two members:

Tom Carter, twice President, in 1986 and 1991, and currently Sales Branch Superintendent. He has been a member of council since 1981. As President in the year preceding the Centenary, he played a major role in the planning.



The President, Miss Myra Farley presents Mr Tom Carter with the David Hill Medal.

Geoff Kellow, Librarian from 1976 to 1982, and since 1986, and Editor of *Philately from Australia* since 1981. Geoff was responsible for the typesetting and production of *Century of Happiness*.

The J.R.W. Purves Medal

Given for distinguished service to the Society, the J.R.W. Purves Medal was presented to Max Watson. A member of Council since 1971, and twice President, in 1976 and 1981, Max was also Treasurer in 1971-74. He spent many hours proof-reading *Century of Happiness* and checking its accuracy.

Honorary Life Membership

Two Honorary Life Memberships were bestowed:

David Terrington, a member of Council since 1985, and President in 1989. David has been a tireless worker on the House Committee, and played a leading role in the renovations and facelift 6 Avoca Street received for the Centenary Year.

John Trowbridge, a member of Council from 1973 to 1976, and since 1985, and President in 1988. John was Chairman of the Centenary Sub-Committee, and has had overall responsibility in formulating the Centenary Week activities and ensuring their success.

The President then announced that all members would received a special Centenary Medal, which would be available for collection at supper. The medal shows on one side the Victorian 2½d stamp current in 1892, surrounded by "1892-1992/ONE HUNDRED YEARS OF SERVICE TO PHILATELY", and on the other side the Society's symbol, the head of Queen Victoria, with the inscription "CENTENARY 1892-1992/THE ROYAL PHILATELIC SOCIETY OF VICTORIA INC."



Five signatories of the Roll of Distinguished Philatelists were present at the Centenary Meeting. From left to right, Ken McNaught (New Zealand), John Gartner, Hugh Campbell, Ray Chapman, and Peter Jaffé. Mr Jaffé, elected this year, was to sign the Roll in September.

THE CENTENARY EXHIBITION

10-16 AUGUST 1992



The President, Myra Farley, speaking at the opening of the Exhibition. Seated are Ray Chapman (Master of Ceremonies), John Power (Australia Post), who officially opened the Exhibition, and Ray Todd, President of the Australian Philatelic Federation. Photo by Charles Lawlor.

The Caulfield Town Hall proved to be an excellent site for the Royal Philatelic Society of Victoria's Centenary Exhibition.

The President, Miss Myra Farley, welcomed members and other collectors at an opening ceremony on Monday morning, 10 August, and then the Exhibition was officially opened by Mr John Power, the former Manager of the Philatelic Group at Australia Post.

The 76 exhibits from members, filling some 200 frames, demonstrated the scope and depth of members' collecting interests. Members from every State of Australia were represented, and there was one collection from U.S.A. These displays were supplemented by an invited exhibit from Australia Post (Victorian Colonial stamps, and Victoria on Commonwealth stamps), and exhibits from the Royal Philatelic Societies in London (Victorian Half-Lengths presented by C.L. Pack), New Zealand (Early Otago Goldfield Markings) and Sydney (the 1905 Philatelic Exhibition).

Display cases showed rare items from the Society's Library, and its collection of memorabilia, including the minutes of the first meeting of the Philatelic Society of Victoria on 10 August 1892, the Society's publications,



Working in the Bin Room - Les Vincent (obscured at far left), John Tracey (seated), Charles Hosking and Tom Carter.



Assembling the frames - L to R, Tim Morgan, Henry Teltscher and Hans von Strokirch.



Above - a general view of the Exhibition.



At left - Alan White standing outside his interesting display of 1d red King George V shades.

and a display of stamp boxes contributed by David Plummer. Mr Plummer also showed a one-frame display on Robert Stolz, the Viennese composer, whose "Philatelic Waltz" was played at the opening ceremony.

This was the first time for many years in Australia that a non-competitive philatelic exhibition of this size had been mounted.

The 32-page Exhibition Catalogue broke the recent tradition and provided detailed descriptions of the exhibits together with illustrations of items from most of them.

Australia Post provided a philatelic counter using a special postmark. In addition, Australia Post issued the 45c pre-stamped envelope commemorating the 150th Anniversary of the City of Melbourne bearing an additional printed cachet commemorating the Society's Centenary.

The Society kept no accurate count of visitors, but the Caulfield City Council had a counter on the main door, which indicated that, allowing for multiple visits by individual collectors, the attendance was in excess of 3,000 - an excellent result for the suburban location. Thirteen dealers were in attendance for the last four days of the Exhibition and helped swell attendances. One of them, Eric Etkin of Argyll Etkin Ltd., brought with him and placed on display several major items of Western Australian philately.

Another dealer, and Society member, Alan White, debuted his display of Australian 1d red King George V shades. These were housed in a specially constructed tent, with UV lamps in place to demonstrate the reactions of the printing inks, and a recorded talk operating each hour to guide the visitor. This display will shortly be taken interstate.

During the week, four philatelic lectures were presented by members of the Society on the major collecting disciplines, and these were well-attended considering the necessity they be conducted during normal working hours. Mr Peter Jaffé, R.D.P., F.R.P.S.L. spoke of Traditional Collecting; Mr Ray Todd, F.R.P.S.L. covered Postal Stationery; Mrs Betty Van Tenac, F.R.P.S.L., dealt with Thematic Collecting; and Mr Ed Druce spoke on Postal History.

A surprise for exhibitors was revealed at the Centenary Banquet on Saturday night, 15 August. All exhibitors were presented with special medals as a memento of their participation in the Exhibition. This was the standard Centenary Medal, but struck in old gold, and additionally engraved with "EXHIBITOR".

A limited supply of the Exhibition Catalogues is still available from the Secretary for \$4 each including postage (surface mail overseas).

NEW AGENT FOR SOCIETY PUBLICATIONS

From 1 October, the new agent for Royal Philatelic Society of Victoria Inc. publications is The National Stamp Gallery, 79 Bourke Street, Melbourne, 3000. The National Stamp Gallery, owned by well-known Melbourne auctioneer Rodney A. Perry, provides for retail sales to collectors as well as being the sole agent for wholesale distribution.

A list of currently available titles is on the back cover.

THE CENTENARY BANQUET 15 AUGUST 1992

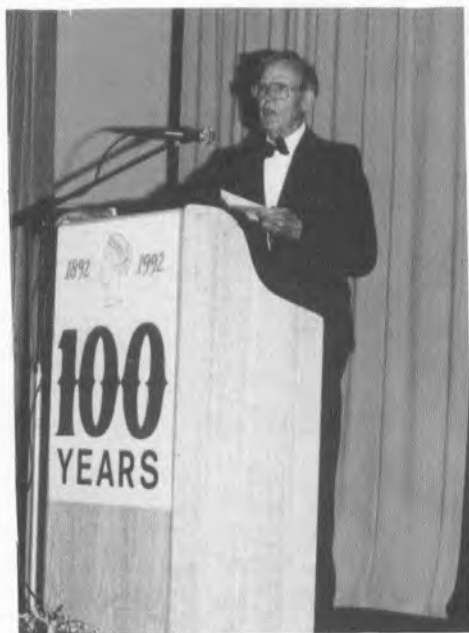
The Centenary Banquet was held at the Caulfield Town Hall on Saturday, October 15th, and was attended by approximately 130 members and their partners.

The evening opened with the Master of Ceremonies, Mr R.T.P. Chapman, M.B.E., R.D.P., F.R.P.S.L. proposing the Loyal Toast, followed by messages of congratulation from Her Majesty the Queen, the Prime Minister, Mr Paul Keating, the Premier of Victoria, Mrs Joan Kirner, the President of the Royal Philatelic Society London, Dr Alan Huggins, the President of the Royal Sydney Philatelic Club, Mrs Nita Wilson, the Royal Philatelic Society of Cape Town, and the Royal Philatelic Society of New Zealand.

The Toast to the Royal Philatelic Society of Victoria was proposed by Dr K.J. McNaught, R.D.P., F.R.P.S.L., F.R.P.S.N.Z., the President of the Royal Philatelic Society of New Zealand.

Dr McNaught asked "What image does the name 'Royal Philatelic Society of Victoria' conjure up?" To him, the most immediate image was the Society's publications, and especially the quarterly journal, *Philately from Australia*.

"I remind you that the pre-eminent philatelic societies in the English-speaking world are those which publish top journals. In your Society, why have you such a strong membership from outside the State of Victoria? Very



At left, Ken MacNaught (New Zealand) delivering the toast to the Society, and at right, President Myra Farley's reply.



L to R - Ian Powrie (Australia Post), Lyn Powrie, John and Yvonne MacDonnell, and Len Buchanan.

simply because *Philately from Australia* provides top collectors throughout Australia with an essential source of new information or the outlet for publishing their own research findings. In consequence, the Royal Philatelic Society of Victoria is the Royal Philatelic Society of Australia.

"In final analysis, however, it is people who determine the standing of any organisation. A glance at the list of people involved with philately in Australia should make us realise that a large team of dedicated collectors and helpers is essential for such a publication to survive and flourish and we must never overlook the hundreds, even thousands of hours of unpaid work involved in key positions such as Editor."

Clearly the inspiration and driving force behind *Philately from Australia* was Australia's greatest philatelist, J.R.W. Purves."

Dr McNaught explained he first met Bill Purves in 1948, which led to some collaborative research on the die states and plates of various values of New Zealand's Second Sideface stamps of 1882-97, later published as a series of articles in *Philately from Australia*. Later he served on exhibition juries with Bill Purves in Auckland in 1955 and at MIPEX in Melbourne in 1963.

Dr McNaught continued, "Clearly Bill Purves made an enormous contribution towards the high standing of the Royal Philatelic Society of Victoria but no person could have achieved this on his own. You have been very fortunate in the number and calibre of the teams so necessary to support you and for your Council to provide the services expected by your local members."

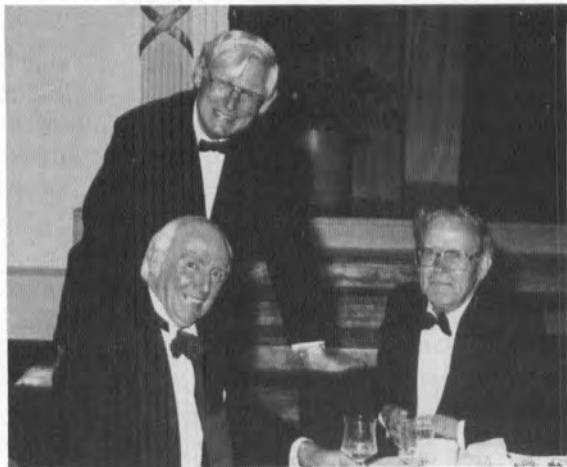
He then referred to the Roll of Distinguished Philatelists, pointing out that of the 60 living signatories, four - Hugh Campbell, Ray Chapman, John Gartner, Peter Jaffé - are key members of the Society. Concluding, Dr McNaught said "These four very distinguished philatelists emphatically confirm the eminent standing of your Society in the Philatelic World. Members of the Royal of Victoria have every justification to be proud of your Society's record over the past 100 years. It is my pleasure and duty to extend congratulations and to wish the Royal Philatelic Society of Victoria continued success in the years ahead."



Standing - John Tracey, Michael Blake (South Australia), John Walker (South Australia), Dr Edward Brentnall; seated - Robin Gray and Mrs Gray, Lew Viney (Tasmania), Hugh Campbell and his daughter Fiona.



Standing - Norbert Wachter, Irene Kerry, Walter Roemer, Joy Richman; seated - Dorothy Tinney, John Tinney (Australia Post), Bernie Beston (Queensland), and Mark Fabbi.



Dr Edward Brentnall (standing), Ray Kelly, and Ken McNaught.

In reply the President of the Royal Philatelic Society of Victoria, Miss Myra Farley thanked Dr McNaught for his kind words and continued:

"We are here to commemorate the first meeting which was held at 60 Queen Street on the 10th August 1892. The names of our founding members are, of course, only names to us now but it is an interesting fact that I now realise when I was a young girl just commencing my business career I worked in the office of Mr D.S. Abraham, a solicitor in Collins Street for approximately a year. I now find he was a founding member of the society which I have come to love.

"If you have had the privilege of reading whole or part of Horace Chisholm's *Century of Happiness* which was launched last Monday evening you will realise the heritage they have handed down to us and the progressive road the society has travelled in that time. As we have journeyed this road we have had the inspiration and guidance of some very learned and dedicated members. I can speak for myself, but over the 40 plus years I have enjoyed membership I have met many members who have given me the inspiration to work for the hobby which I knew very little about before I joined.

". . . No one can speak of the past one hundred years of this society without singling out one man whose name has been spoken many times over the past week and that is J.R.W. Purves who joined the society on 21st June 1923 and worked tirelessly for it until May 1979 when he died. His was a driving force, his philatelic knowledge was legendary and he was a gentle man who went out of his way to impart his knowledge to anyone who requested his help. To him we owe the society's philatelic recognition world-wide, also together with Mr Creed and Mr Doery he made a dream come true by purchasing our philatelic home at 6 Avoca Street. I am proud that I knew him and could call him friend.

"The first philatelic exhibition in 1894 was staged by this society and it has since taken the lead in all Victorian exhibitions including AUSIPEX 84 -



Standing - Simon Dunkerley, Gloria Lloyd-Smith, Rhondell and Hugh Freeman, Myra Farley, and Teresa Juzwin; seated - Madel and Rod Perry, Tony and Christine Shields, and Richard Juzwin.



L to R - Tim Morgan, Peter Leitch, Anders Molander, Rev. Keith Ditterich, Charles Lawlor, and Hans and Kerstin von Strokirch.

Australia's first and only World Exhibition at this time. The first exhibition in 1894 was exhibited in frames loaned by the Post Office and they have helped exhibitions in this manner ever since.

"Our philatelic library is the largest and most comprehensive in the southern hemisphere. This is opened on the second Monday in the month by our Librarian, Dr Geoffrey Kellow, for members to use the library.

"We hope you have enjoyed the exhibition this week. John Trowbridge and his Centenary Committee are to be congratulated on its staging. Our Ladies Committee which is the first ever in the history of the society have been invaluable with their ideas and practical help, the success of this evening has been in their care.

"This exhibition is rare, inasmuch as no medals have been striven for, and is for love of the society alone that members have allowed their treasures to be shown. However, medals have been struck to commemorate the sharing of this occasion by each and every member who has contributed. They will be distributed this evening.

"I have a few acknowledgements I would like to make. First of all I would like to thank Ray and Pam Chapman for coming down from Noosa Heads to assist in the smooth running of this evening's celebration. Thank you to our member Robin Redlich for acting as our official photographer. Thank you to our four lecturers: Peter Jaffé; Raymond Todd; Betty Van Tenac and Ed Druce for giving of their time and knowledge.

"Dr McNaught, President of the Royal Philatelic Society of New Zealand and Margaret Horton, one of our members, are here from New Zealand. Eric Etkin who is a partner of Argyll Etkin is present from England. One month before interested persons were approached to commence this society Mr Hesselmann went to Sydney to familiarise himself with the workings of the Royal Sydney Philatelic Club; tonight we have with us Nita Wilson, their present President, and her husband Bill.



*Lesley and
Horrie Chisholm,
and Don Napier.*



*Marion Smith,
Nita Wilson
(Sydney), and
John Boykett.*



*Tom and Trish
Carter, and
Ray and Elsa Todd.*



Standing - Joan and Robin Redlich, Julian and Enid Barlow, Tony Dalton (Australia Post); seated - Pam and Ray Chapman, Ken McNaught (New Zealand), and Janet Dalton.



Standing - Betty Jones, Bill and Glory Lloyd-Smith; seated - Max Watson and his sister Marjorie, Russell Jones, and Nita Wilson (Sydney).

"We have many interstate members here and we are so pleased you have been able to be with us. Also present we have the wives and sons of two of our late members, Mrs Glory Lloyd-Smith and Bill, wife and son of Ron who was our librarian for 23 years; and Mrs Enid Barlow and Julian, wife and son of Peter who we lost suddenly earlier in the year, who was Chairman of our House Committee.

"Our oldest member in years of membership, Jack Ganly, is present. He has been a member since 1935.

"I would like to say thank you to Judith Trowbridge who has made, decorated and given us this evening our 100 year birthday cake. This is a work of art.

NORTH-WEST PACIFIC ISLANDS

By DAVID PLUMMER

This essay was awarded equal first prize in the Society's Centenary Essay Competition.

HISTORICAL BACKGROUND

When the First World War broke out in 1914, the Allies made early moves to occupy the German possessions in the Pacific area.

German Samoa, in the mid-Pacific, passed under the care of New Zealand in August 1914. This led to the overprinting of the German Colonial stamps in the territory and, when these were exhausted, New Zealand stamps were overprinted and used.

German islands in the northern area of the western Pacific Ocean (the Caroline, Mariana, and Marshall Islands) were taken over by the Japanese, whose stamps were used. Their occupation in 1914 forestalled moves by Australian forces.

Nauru and the part of the island then known as German New Guinea were occupied in 1915 by Australian troops, who used German Colonial stamps overprinted "G.R.I." and new values. These were overprinted in a local printshop, and without proper supervision. The printer made the most of his opportunities to produce varieties for local collectors, and also, it is claimed, overprinted any supplies of stamps that could be found.

Meantime, British stamps were overprinted and used for Nauru. Australian stamps were ordered from the mainland, and these were all overprinted "N.W. PACIFIC ISLANDS" for use in what had been German New Guinea. Two stamps were also locally surcharged "One Penny", this being done to meet a shortage of this particular value. These two stamps were issued in May 1918; there was no immediate surge in the quantities of 1d stamps ordered before or after their use.

The control of postal matters was in inexperienced military hands, and there was some confusion and trafficking in distributing the stamps. Enterprising collectors saw the possibility of cornering stamps, and some supplies were found, in Sydney particularly. Indeed, one officer was caught in Sydney with a large parcel of stamps, and a Sydney stamp dealer found himself giving evidence in a military court.

In the attempt to prevent fraud and speculation, members of the Forces were permitted to buy a limited supply only of the stamps. This proved as unsuccessful as such controls usually are, but it placed the stamps under the same suspicion

"I would like to read the words of Bill Purves which are quoted on page 182 of *Century of Happiness* at a banquet on 29 June 1972 on the occasion of his attainment of 50 years membership, which apply equally today as they did then:

"The Society's main objective is for us to enjoy our hobby and each other's company. Looking back, what we value most is the personal friendship of each other's company. The social side of the Royal is just as important as the philatelic. The chief reason for the success of the Society will always be to be able to get a team together who will do anything for the Society. Between 30 and 40 have emerged as members who know the Society had given them a great deal of pleasure and were willing to give something back. I believe that in Victoria we have been very lucky in having a team that has made the Society what it is today, and in doing so, has ensured that what it undertakes, it can do properly, well and sometimes elegantly.

"The society is what members make it. Just a few words now to take home with you: On the strength of each link in the cable dependeth the might of the chain.

"Thank you all for attending.

A musical interlude was provided by three performers from the Melba Conservatorium of Music.

The Toast to Philately then followed, proposed by Mr Ray Todd, President of the Australian Philatelic Federation.

Later, Myra Farley cut the 100th anniversary birthday cake, and brought a memorable evening to a close.



Myra Farley cuts the Centenary Cake.

as had clouded earlier issues from neighbouring territories.

The overprinting of "N.W. PACIFIC ISLANDS" on Australian stamps was in experienced hands. The printing of Australian stamps had been centralised in the Victorian Government Printing Office in 1908. So far as the overprinting and despatch of these stamps were concerned, it meant that operations followed orthodox lines.

Why was a doubtful title used to overprint the Australian stamps? They were never used in the north-west Pacific, an area which was already (1914) under the jurisdiction of Japan. Nauru might have been claimed as north-west of Australia, but Nauru was soon provided with British stamps overprinted to make their area of usage clear. Supplies of other stamps ceased, though such were still available for postage and associated use.

It is clear that the overprinted stamps were required as a matter of financial security, to stop trafficking in Australian stamps. They also served the purpose of making clear that the territory was under Australian control, in much the same way as Australian Antarctic Territory stamps now stress our claims.

In both of these respects the nature of the overprint is important: it limits the area of use, but does not use any title which might confuse the ownership. And, above all, the name on the original stamp is not cancelled; it says, in effect, these are Australian. Confusion because of the previous annexation by Queensland in 1883, and also any doubt as to status because the area had been a British protectorate (1884) and then a Crown Colony (1888), issuing stamps inscribed "British New Guinea" in 1901 and Papuan stamps in 1906.

If this seems over-cautious on the part of the administration (whoever might be so described), it will be illuminating to investigate the manoeuvring between Great Britain and Japan over this and adjacent territories.

PHILATELIC AND PRINTING HISTORY

The first supply of Australian stamps overprinted "N.W. PACIFIC ISLANDS" was sent from Melbourne on 24 November 1914, and was put on sale in Rabaul on 4 January 1915. Philatelic interest was excited as soon as the stamps appeared, particularly because of the unusual nature of the type used for the overprint, which will be examined in detail later.

The Post Office sheets consisted of 30 stamps in five horizontal rows each of six stamps, and these had been formed by dividing, before overprinting, the printer's sheets of 120 stamps into four panes. The first batch (10,080 1d stamps and 8160 2½d stamps) was printed on a platen machine, with all selvedge attached. This meant adjusting the lays (position points to which the sheets are fed in order to secure identical positions for successive impressions) several times for the sheets of 2½d stamps, and then repeating the procedure for the 1d stamps.

If the sheets were fed to lays on the west side and on the north (these terms are used to avoid indicating "top", "left", etc., which tend to suggest such factors as stress or wear), it would be necessary (in view of the varying dimensions and positions of the margins) to make several adjustments for the 2½d sheet, and then again for the 1d sheet.

Although the difference in widths is a matter of only 2mm, this was enough to



*The two stamp widths (from back)
 Left - Kangaroos, 22mm wide
 Right - King George V, 24mm wide*

mean separate formes for the two designs, with frequent adjustments following. Fortunately the heights of both designs are identical, or probably a duplicate setting would have been made; this would have altered the whole approach, and philatelic problems might have been multiplied - or eliminated altogether.

Why was the selvedge not removed before printing the first supply? Probably (and this is only an educated guess) because the perforation does not run through the margin or gutter on all sides of each printer's sheet (120 stamps) or on the remaining sides of each of the ultimate Post Office sheets (30 stamps). Ignoring other considerations, any available selvedge would normally be left attached, having regard to its stiffening effect.

This is helpful when handling the sheet, but not so much so as to counter-balance fiddling with the lays. Had the sheets been overprinted in the original size (120-on) or even half size (60-on), retaining the support of the margin might have been worthwhile on a long run.

Here we come to the nub of the matter: this was a picayune order, a run of fewer than 700 sheets (until the run was doubled by halving the size of the sheets). True, alterations to spacing the type setting during the run were necessary, but provided the method of setting was flexible, the loss of machining time would not suffer greatly. Loss of machining time, while alterations to a forme are being made, is more expensive on a large machine, so the job was directed to the smallest machine practicable, a hand-fed jobbing platen.

For some reason, this disturbed the contemporary philatelic fraternity, and added to their abuse (not too harsh a word, here) of the printer responsible. It will help if the student puts himself in the position of the foreman printer, faced with a small order, required urgently, which has to be printed on paper which is already gummed and perforated, to repetitive copy which is required in settings of two different widths.

The first consideration is the urgency. The stamps are required for immediate use in connection with the war effort. The quickest method is by letterpress, for which some type setting is necessary. A small sheet is desirable, as the paper will tend to curl, and this, in conjunction with lines of perforation running both across and down, will make the sheet difficult to feed.

Choice of the type to be used would be determined along similar lines. One of the designs needed a clear type face, because the text had to prevail over a lot of detail in the design; it also had to be bold enough to show against the dark colour (indigo) in which the other was printed. The three-line setting, repeated five times, was set and proofed to test these considerations, also to check spacing. (As an example of careless choice of type face for an overprint, the British Commonwealth Occupation Forces overprint on Australian stamps of

1946-47 may be instanced. In those the original colours and the heavy detail of two of the stamps necessitated the use of two different types, one for the stamps with lighter designs, the other for the denser designs).

It must have been at this point when some visitor to the plant saw the setting or the trial proof from it. One hunts high and low through the contemporary references to these overprints to find more than one mention of electrotyping. But this one reference has ever since been accepted as authority for the use of duplicate plates, in spite of the fact that appearances through all the early stages are against the process. The original reference is to be found in the *Australian Stamp Journal* of March 1915, where the Editor (J.H. Smyth) says: "We are informed by a friend in Melbourne that the overprint was set up five times in a vertical row, and that the requisite number of electros to print the six vertical rows were made from it". Electros! For a run of fewer than 700 sheets!

It would be very interesting to know who that "friend in Melbourne" was, because he sent philatelists on a wild goose chase for the best part of a century. Incidentally, Mr. Smyth wrote a great deal about the N.W.P.I. stamps at this time, and a student of exegesis might find it interesting to compare the comment above with his usual type of detailed statement.

There have been some very puzzled queries about these stamps, and some very ingenious theories have been advanced to try to account for discrepancies. One is at a loss to explain why no one has yet announced the explanation which appears when the issue is studied from the printer's, as well as the philatelist's, point of view.

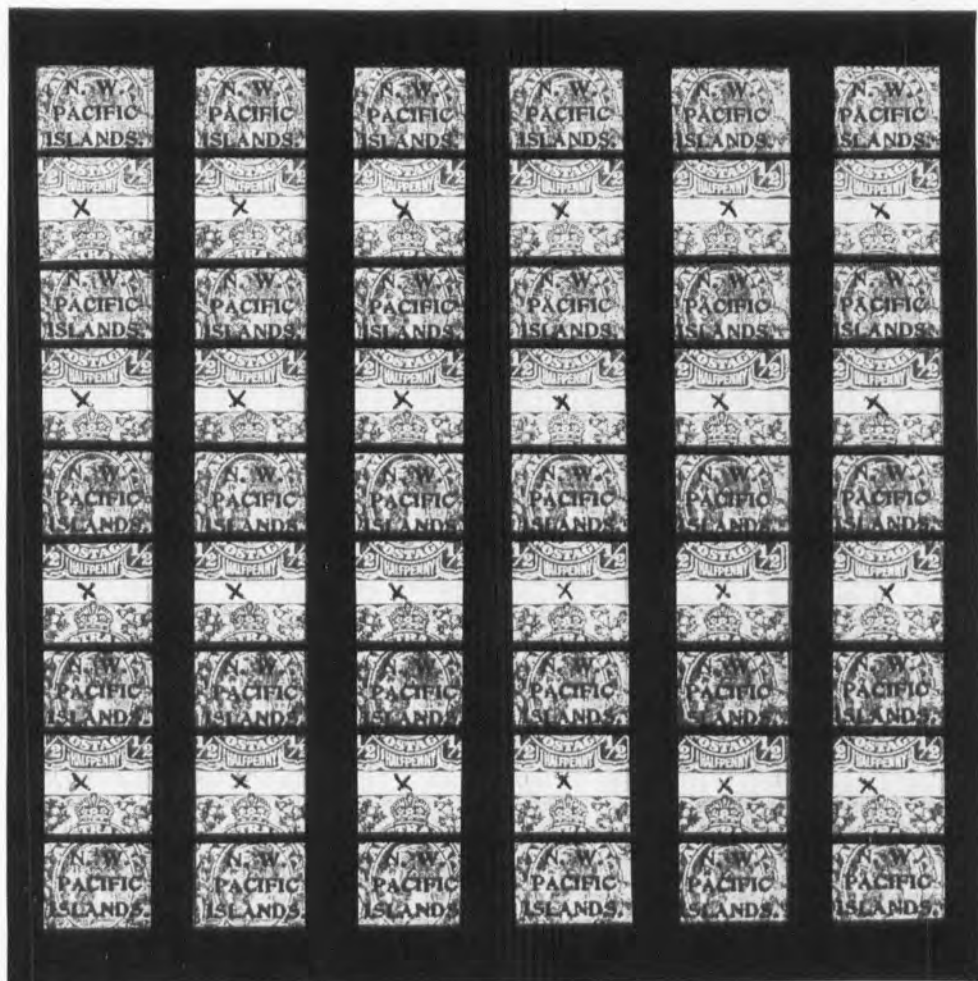
The explanation which meets all queries is that there were 30 settings of the three-line overprint, arranged in six vertical rows with adjustable space between each row. As units of type were damaged or wore out, the forme was unlocked, and these units (letters or punctuation stops) were replaced by others taken from the type case.

The elaborate theories which describe cutting up electros into units, and moving them about in the forme to replace damaged units, are thus seen to be wrong. In discussing the differences between the "first" setting and the "second", Purves suggests that the electro from which the first supply was printed was "cut up into single electrotypes", and goes on to describe manoeuvres undertaken to ensure that all the separate electrotypes (except the damaged and replaced blocks) were placed in the same relative positions. No reasons are advanced for the suggested surgery, nor for the care in the subsequent positioning of the blocks.

Not only would cutting to singles be unlikely, as a matter of printing practice, but it ignores the established fact that it would not be a matter of cutting one electro into 30 pieces, but of cutting six electros to single. when only one row of six subjects (or possibly only one subject only) needed to be removed and replaced.

The discovery that there were 30 type settings does nothing to disturb collectors who treasure complete sheets showing various variations, but it does open the possibility, indeed probability, of undiscovered variations of those sheets. Thus, there may be two or twenty "varieties" of sheets at present regarded as being complete representatives of (say) the "Fourth" setting. How

DIAGRAM OF OVERPRINTING FORME



Forme is surrounded by printers' wooden furniture.

There are 30 type settings, arranged in six vertical columns.

Columns are separated by two 30-em reglets, side by side.

To adjust for narrower (Kangaroo) stamps, one reglet of each pair is removed. The settings are then moved closer together.

Type settings are each of three lines, spaced apart by a thick lead.

Each setting is separated from its vertical neighbour(s) by a spacing quad, marked (x). Each of these measures approximately 3 x 4 ems, and can be adjusted by the use of thin or thick leads.

many times was the forme opened? What was the length of the run which followed each such operation?

This disposes of the often mentioned "plating" of N.W.P.I. stamps. Plating implies the ability to refer a stamp to its original position on the plate or sheet. This was never really practised so far as these overprints were concerned, but is obviously impossible when the forme composed of moveable type has been opened, in which case the position or state of any of the characters can have been altered. This does not, of course, prevent the identification of a stamp's position by reference to a flaw in the original stamp (that is, "under" the overprint).

So far as I know, this has never been discussed before. In the hundreds of references in my files on these stamps, all have accepted the theory which relies on making electros. Printer-readers will note that I have accepted the use of the term "electros", instead of "duplicate plates" which covers either electros or stereos.



An "abc" strip of 3 1d stamps
 (a) two normal letters "S"
 (b) one alternative "S", one normal "S"
 (c) two alternative letters "S"



Damaged "C" in "PACIFIC" - battered type, same flaw but more worn on £1. This probably occurs on all values, but has been seen so far only on 1d KGV and 2d, 5/-, 10/- and £1 Kangaroos.



Hollow stop varieties - after "W." on 3d; after "N." and "W." on 2 1/2d



1/2d pair showing defective (broken) stop after last "S" on right-hand stamp.

The "hollow stops" and also the large, damaged, or missing stops, have often been mentioned, but never satisfactorily explained. Several of the other stops can, on close, examination, be seen to be smaller. Some of these may be due to make-ready or wear, and can therefore be discounted. The hollow and large stops should properly be described as wring founts, or letters which belong to other type faces, and have been inserted in error. They are further proof that the electro theory is erroneous, as insertion of a single stop in a cast or moulded plate is not possible, whereas a type set forme can easily be altered.

Instruction was sought from the Instructor in stereo- and electro-typing at the College of Printing, on the possibilities of adding to such plates after manufacture. His conclusion agreed with my own, stated above.

12 Point De Vinne Outline (12Δ19) Figures, .0908
 1234567890 $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{7}{8}$ 90 \$C

14 Point De Vinne Outline (14Δ41) Figures, .1107
 1234567890 90 \$C

18 Point De Vinne Outline (18Δ61) Figures, .1353
 1234567890 $\frac{1}{8}$ $\frac{1}{4}$ 90 \$C

Samples of prints of letters and stops from founts of type which include (among their families) faces known as "Inline" or "Outline" letters are shown. Some very well known faces, such as Cheltenham, Cloister, Columbus, and Windsor include these, in various sizes. One type face which includes Outline letters is De Vinne, the family name of the 8-point type used for the N.W.P.I. stamps under discussion. Under high magnification, the hollow stops can be seen to have been letters cast from moulds, not characters which have become damaged or worn down. This seemed to me to be sufficient justification for my theory in this connection, but I thought it worth while to make enquiries at the Government Printing Office. The whole basis of type setting has changed in the last decade, and old founts of type have long since been discarded, and in any case such an enquiry (over 70 years old!) seemed hardly justifiable. My hope was to find an old compositor with a long memory. I did, and he named the type at sight and confirmed my theories. But this is merely anecdotal, rather than evidential.

It is not difficult to imagine a compositor or machinist opening the forme to change a damaged letter, discarding the defective letter and taking its replacement from the case labelled "De Vinne Outline" instead of the neighbouring case marked "De Vinne". This is mere speculation, but accords much more neatly than do some of the theories which have bedevilled the understanding of these stamps through the years.

Discussion thus far has concentrated on the technical aspects of the production of these stamps, facts which can be proved from the stamps themselves. Most of the attention attracted to N.W.P.I. stamps stemmed from the variations in the letters "S" used in the overprint. Here some knowledge of the use of the type case is required, though conclusions can hardly be stated as

facts. De Vinne was the name of a great pioneer in the American printing world, and his invention of type faces, variations of them, and also his contribution to trade practices, gave him high standing. The type face we have been discussing here is one of his "jobbing" faces, much in demand for display and advertising use. Extra letters were often included in such founts to add to the variety of uses, and yet not be unsuitable for general use. The "S" with a tail is one of these known as a "Swash" letter, and would be commonly used in a setting when an "S" was required, without any particular distinction.

The De Vinne type used to overprint these stamps is often described as though it were the only letter designed and cast by De Vinne. There were many variations, as well as sizes. I show examples of a few of them.

12 Point De Vinne Condensed (12Δ21) Figures, .083
 1234567890 $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$,. \$c

12 Point De Vinne Outline (12Δ19) Figures, .065
 1234567890 $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$,. \$c

14 Point De Vinne with Title No. 1 (14Δ140) Lower case alphabet, 136.50 point

THE LINOTYPE composes, justifies, 1234567890
 THE LINOTYPE composes, justifies, 1234567890

14 Point De Vinne Extra Condensed, one-letter (14Δ31) Lower case alphabet, 136.02 po

THE LINOTYPE composes, justifies, casts, and assembles c 1234567890

Possibly the compositor making up the setting for the test proof of five overprints ignored the swash letters (as we know, no such discrimination was used in later substitutions), except for the necessity of having sufficient of the letter "S" to supply the total needed. Alternatively, a senior compositor made up the first vertical row of five, which was then handed over to an apprentice to repeat, which he did exactly, even to the swash letters in rows 3, 4 and 5. Such was common practice, to train the juniors. There were no training colleges then; many a junior came out of his apprenticeship having done little more than such repeat work. But this is mere speculation.

It should be noted that there were to hand (for the First Setting) sufficient S's of each type to have distributed them evenly through the whole setting. Recognition of the odd characters (letters or punctuation stops) as wrong founts is sufficient proof that there were 30 separate settings, or one for each stamp in the sheet of 30. But the application of a further test demonstrates this from another angle, and examination need go no further than the "first setting" (the nomenclature so far accepted is here used for identification only, ignoring its later implications).

If the first vertical row (stamps 1, 7, 13, 19, 25) provided the master matrix for each subsequent vertical row, stamps 1, 2, 3, 4, 5, 6, when the stamps are examined in their horizontal context, all must show the same flaw or flaws (if any were present). And so on in the vertical rows beginning with stamps 7, 13, 19, 25. But this is not so, as is revealed by careful comparison with the secondary flaws which should accompany them or, in other cases, should not. The



Stamps 45, 46, 47 = Stamps 15, 16, 17

This sheet of 30 Georgian 1/2d stamps is identifiable in two ways.

The Australian stamps are printed from the Lower Pane of Electro 5, and this contains stamp nos. 31-60. Stamp No. 45 has a flaw extending up from the fleur-de-lys at right of crown. Stamp No. 47 has a dot below "P" of "POSTAGE". The stamp between them (No. 46) shows no trace of the crack in the left value wattle which developed during later printings, and later enlarged and extended down through the "AU" of "AUSTRALIA" and the kangaroo.

As the whole of this was printed from one electro, single copies can be plated.

The N.W. PACIFIC ISLANDS stamps are in a post office sheet of 30 stamps, and the stamps are identifiable accordingly.

No. 2 Large stop after "N" of "N.W."
 No. 6 Large stop after "W."
 No. 12 "Disappearing" stop after last
 "S"

No. 15 Damaged stop after "N" of "N.W."
 No. 16 Large stop after "W."
 No. 17 Small stop after "W."

As these are printed from a moveable type setting, and the forme has been opened at least once, position numbers apply only to the actual sheet being inspected, and not necessarily to sheets which appear to be the same.

flaws do not show the required consistency in single stamps, which would show if six electros had been taken from a single master.

To summarise thus far: the sheets were printed from a forme put together for the original setting, and which was altered for later impressions to remove any prominent imperfections. The forme consisted entirely of 30 settings, each of three lines of hand-set type, one setting for each stamp.

At this stage, between 1918 and 1920, another form of overprint appeared. This is distinguishable by the consistent use of the short-tailed "S" throughout, also by a slight alteration in the relative positions of the words "PACIFIC" and "ISLANDS", and uniformity of style and size in the full stops.

At this point it is necessary to mention that the type used from the beginning had obviously seen considerable use before being put together for the overprinting. The thin strokes (in "N" particularly) and the small serifs ("N" again, "I" and "W") as well as the edges of some of the thicker letters, show signs of considerable wear.

There is also an interesting point about the name quoted when identifying the fount. Early comments continually describe it as "brevier eight-point"; this is obviously wrong, as these are two different sizes. "Brevier" was the name which identified the body size of this size type in earlier days. Type sizes began to be standardised on the point system in America in the 1880's, and this began to filter into the products of English type founders during the next 20 years. "Brevier" indicated a type body slightly smaller than the size later, and now, identified as 8-point. This is not vital to the main issue here, but is interesting as a further clue to the age of the type, which is already indicated by the condition of the resultant impressions we are examining. Note that size of type refers to the "body", not to the size of the printed image.

For the final setting the existing forme was painstakingly overhauled, and all wrong founts or obviously damaged characters were replaced. It is tempting to say that the type forme was broken up and re-set; this would account for the alteration throughout of the relative positions of two elements of the setting (measured by "PACIFIC" and "ISLANDS").

Certainly the stops have been changed, and are from one fount in the later printing. Whether the type was broken up - damaged characters then being replaced, and the whole re-set - must, on the evidence available, remain a moot point, weighted slightly towards distribution and then a complete re-setting. It does not, however, affect the main argument.

Considerable importance must be attached, however, to the condition and age of the type used. Even a casual examination of any of the early "settings" introduces consideration of a factor not yet mentioned: make-ready. Satisfactory letterpress printing from type or associated blocks or duplicate plates depends very much on the printing surface to be printed with equal impression.

For ordinary or jobbing purposes the printer (machinist), on receiving the forme or plate, takes a blind (i.e., not inked) impression on the machine to locate any "low" spots, and then sets about bringing them to the level of the rest of the forme or plate. Some times, but not often, it is necessary to reduce the level of some part of the forme. Often "levelling" a forme involves attaching a patch to the foot of the offending letter or unit. At other times an

equalising patch is attached, not to the foot of the type, but to a point where the printing surface (the face) of the type meets the paper to be printed. This paper is brought to the type resting on a flat table bearing two sheets - one, the top one, is a firm surfaced paper which protects the lower sheet to which are attached the "make-ready patches".

At the point of printing, ink is transferred from the ink supply to the printing rollers, thence to the printing surface (type). This then imparts the desired image to the face of the sheet, from the reverse side of which the even pressure is supplied by the bed of the press, if not already satisfactorily supplied from the other side.

The paper is then released from the press.

It will be appreciated that when it is necessary to break up a forme, altering spacing or position, such make-ready can easily be damaged. Further adjustments to the make-ready can be made, but are unlikely to match exactly the earlier treatment, especially when a large number of places have to be spotted. It is customary, when preparing such a forme to be electrotyped to prepare the setting by making-ready before the duplicating process is started.

We are handicapped in discussing the new setting because of some doubt about its first application. Various dates have been indicated, but I am accepting May 1918. Some writers have accepted the change of setting as having been due to the change of printer (from Cooke to Harrison), but some of the ½d stamps bearing the new setting were sent to Rabaul before Harrison took over.

The setting of a break point may have no connection with the change of printer, but it enables us to compare the methods of printing. It seems very probable that the new setting was printed from an electro which had benefited from pre-make-ready in the manner described above, applied to the forme before it was cast.

This is not intended to convey that the later impressions were perfect. While the plates were new and the standard of make-ready greatly improved, they were still made from the old worn type. There is a point past which the best of make-ready cannot improve impression. What has been eliminated is the tinkering with moveable type which was characteristic of the early printings.

The lateral adjustment between each type setting was not a matter of merely moving columns so as to increase (or decrease) the space between them. Part of the blame for the poor impressions belongs to the frequent alteration to the positions of the settings, due to the different widths of Kangaroo and Georgian designs. An exact calculation of the number of changes is not possible, but, from the list we have of the consignments, the forme must have been put to press at least 24 times before the end of 1918. After that (assumed) date, the make-ready time would have been considerably reduced, this partly accounting for the longer life of the plate(s). This applies whether the plate(s) were electros or stereos.

Probably it was the loss of time in make-ready which prompted the making-up of a new forme, though other factors might have contributed. These could have included the protests of collectors and dealers about the lack of uniformity (the letters S), the obvious discrepancies in the type setting (the various full points), and the loss of part of the setting (full points which gradually wore out and ultimately disappeared). (We do not know how many were so affected, and were then replaced by others which were not detectable substitutes).

By this time, also, the size of the orders and the probability of their repetition was increasing, suggesting that duplicate plates might be worthwhile.

It may seem odd, having disposed of the electro theory in connection with the earlier printings, to re-establish it for the later and final printings. It is even possible that two electros were made, one spaced to suit the Kangaroo stamps and the other spaced to suit the Georgian stamps. I have sought to prove or disprove such a theory, but have given it up, unless some additional evidence is discovered.

But there is little doubt that the new setting was printed from an electro. Assuming the date of the change to have been some time in 1918, a total of 923,040 stamps had been printed from the type-set formes in one arrangement or another. Many alterations, perhaps more than we know, were necessary. Stamps printed subsequently from an electro (or electros) totalled 1,777,320 without a single adjustment being necessary, so far as has yet been discovered. (These figures are subject to adjustment if the break point can be definitely established, but as quoted here [from the Purves record] will serve to establish the greater durability of the new setting, whatever the exact length of use).

If the creation of an electro, and its subsequent use for all the overprinted stamps showing the altered relative positions of "PACIFIC" And "ISLANDS", is correct, we can now use a new term: "cliché". A type setting is not a cliché, nor is a single design or part of a plate properly so described. Similar care with the loosely used "setting" will help in studying the various arrangements of the overprints. Perhaps the book printer's use of such terms as Edition, Impression, Reprint, Reprint with Corrections, etc., might be useful in philatelic discussions (and not only in the instance of the N.W.P.I. overprints). Certainly the term "Transfers" (or "Transfer Errors") is incorrectly used in connection with the alterations we are discussing, but it is to be expected that this will fall into desuetude as the production of these stamps is correctly understood. One or other of these terms will be found in the early writings of Romney Gibbons, listings by Rosenblum, description of items in the Davidson sale of his N.W.P.I. collection (which originated with Romney Gibbons), and in dealers' advertisements of the period.

It must be confessed that the quantities of stamps ordered or used are baffling, viewed from several aspects:

(a) The numbers quoted in various contemporary publications as having been overprinted or despatched do not agree with each other.

(b) The numbers ordered do not make sense. Obviously the first supplies ordered were calculated on a guesswork basis; there were unlikely to be reliable records of use at the time. But subsequent quantities seem to be erratic.

(c) There seems to be no allowance for spoils, records, specimen copies for Australian or N.W.P.I. post offices, or U.P.U. requirements.

Orders do not seem to have been placed on any systematic basis until almost the end (1923), when "round" figures were requisitioned.

The recent discovery of the printing records of these issues in the Reserve Bank of Australia archives by Richard Peck should solve most of these problems regarding quantities, but a detailed study of these records has yet to be undertaken.

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SOUTH AUSTRALIAN NUMERAL CANCELLATIONS: THE LATEST SCORE

By H.M. CAMPBELL, R.D.P., F.R.P.S.,L. and Dr. D.H. PEARCE, F.R.P.S.,L.

After our last short update article in the March issue, one might have expected a falling off in the flow of new information. That, however, was before the sale of the John Griffiths' South Australia by Christie's Robson Lowe in London, and the inclusion of some Basedow correspondence in a South Australian lot in a recent Rodney Perry auction. Apart from these, a numeral, previously

NNS, has turned up in a general collection in Adelaide, and another English auction produced a further "tying" cover.

Probably the most interesting postal history item in the Griffiths sale was an 1859 cover from Inman Valley, showing the "tie" to No. 77, rated RRRR. As INMAN VALLEY was in the list of datestamps stated to have been ordered from S. Mordan & Co., and to have come into use in 1851, one would have expected the datestamp on this cover to be Type 1, so it was a surprise to find that it is definitely Type 2. Another of the offices in the 1851 list, PORT LINCOLN, had previously been found in Type 2, but this, we thought, could have been a second issue. As INMAN VALLEY is obviously very rare, its Type 2 is most unlikely to have been a second issue, so it is possible that Mordan contracted out the datestamps for INMAN VALLEY and PORT LINCOLN (and possibly others which have not yet been seen), to the makers of the later 1854 batch. On page 44 of the book, it is stated that the Type 2 datestamps were 28mm in diameter, but this is not accurate, as their diameters varied from about 26 to 28mm.

The prize item in the Basedow lot was an 1879 postcard from ROSENTHAL showing a "tie" to No. 206, another RRRR numeral.

The following alterations should be made to the book, on the pages shown.

CHAPTER 3

- p.11 Delete 228 from NNS, and add to RRRR.
At the end, alter the counts to: NNS 33, RRRR 54.

CHAPTER 5

- p.34 77 INMAN VALLEY Now seen, dated 1859.
p.37 206 ROSENTHAL Latest date now 1879.
p.38 After 228 add RRRR. Seen on 1885 9d.

CHAPTER 7

- p.43 To the list of Type 2 add 'INMAN VALLEY'.
p.44 In the top line under the illustrations, alter "larger (28mm)" to read "larger (26 to 28mm)".
p.45 1st column. Add '*' before 'ALDINGA'.
2nd column. Add '*' before 'KANGARILLA'.
p.46 1st column. Add '*' before "NURIOOPTA".
p.47 To the list of Type 6, add 'ROSENTHAL'.

We thank those who have helped in the preparation of this article.

STUDY GROUP MEETINGS

During the Centenary Week three Study Groups held meetings at Avoca Street. These comprised the two study groups within the royal Philatelic Society of Victoria - the Australian Commonwealth Specialists' Group, and the Australian States' Study Group, and the South Australian Study Group of the Philatelic Society of South Australia.

THE AUSTRALIAN COMMONWEALTH SPECIALISTS' GROUP

This meeting, held on Wednesday evening, 12 August, was attended by twelve members and visitors.

Bill Jenkins showed a range of varieties on the early recess-printed issues, including re-entries of the 1929 1½d Western Australian Centenary, and 1931 6d Kingsford Smith; 1932 5/- Sydney Harbour Bridge retouches, 1934 3d Victorian Centenary roller flaw, and 1940 1d A.I.F. "broken rifle".

Alan White displayed sheets various King George V values, including ½d orange, 1d green, and 2d on 1½d. From the collection of the late George Skewes was shown 15 sheets showing the varieties of Pane VII of the 1d King George V. John Tracey showed additional 1d material. Les Vincent showed varieties of the ½d King George V from electros 1, 2, 4, 5, 6 and 8 in both green and orange.

David Terrington had a cover which contained an invitation to Parliament House on 9 May 1901 as part of the celebrations in connection with the visit of the Duke and Duchess of Cornwall and York.

THE AUSTRALIAN STATES STUDY GROUP

Twenty members and visitors attended this meeting on Thursday night, 13 August.

The display was of the Commonwealth period of Victoria, from the collection of Rod Perry, and presented by Geoff Kellow. Highlight of the "No Postage" series of 1901 was a near-complete set on "Rundell" first day covers. (Max Watson was able to supplement these by showing similar covers for several of the "Postage" series.

The Postage values were shown through all watermarks and perforations, with emphasis on mint and shades, and mostly in multiples. The rare perforations were virtually complete, and included an uncatalogued £1 compound perf. 12½ and 11, wmk. Crown over A. The ½2 was represented by a mint block of 4, wmk. Crown over A.

SOUTH AUSTRALIAN STUDY GROUP

This meeting, chaired by Michael Blake, was held on Sunday morning, 16 August, and was attended by 21 members and visitors.

Harry Lower was unable to be present, but sent across his collection of re-entries on the 1d, 2d and 1/- Perkins Bacon plates. This is a subject which in the past has not been fully investigated, and a number of new and prominent examples have been identified.

Don Pearce showed his extensive collection of the Large OS overprint on Perkins Bacon types, and was able to identify and position most of the constant varieties and prove the make-up of the overprint forme. Material included many of the largest recorded blocks, errors, and a number of very scarce covers.

THE ROYAL PHILATELIC SOCIETY OF VICTORIA INC.

Annual Competition

Only two entries were received for this year's Annual Competition, shown on 18 June.

A Bronze Medal was awarded to Mr Bernard Caillard for Vryburg Cancellations.

This entry began with the Stellaland issue, including Revenues, and the use by the Warren Expedition of the "Military/Telegraphs" overprint on the 6d and 1/- Cape of Good Hope.

The Vryburg "ZAR" overprints on Cape of Good Hope were represented by the ½d, 1d, 2d on 6d and 2½d on piece authenticated by the Postmaster of Johannesburg, and the ½d and 1d were also shown mint.

The range of Vryburg cancellations included a 1901 stampless cover to England with Vryburg c.d.s, from the period of the British Re-occupation, and a 1902 soldier's letter to England had a 1d Cape of Good Hope cancelled by a similar c.d.s.

The second entry in the Annual Competition was the £10 Stamp Duty of Victoria, by Peter Leitch.

This was a study of the printings, which were represented by a number of exceptional multiples, and a complete reconstruction of the sheet of 40, all stamps positioned by means of overlapping multiples.

These displays were supplemented by "Australian Pubs and Grog" from John Trowbridge, a display of advertising envelopes and lettersheets from Australian Hotels and Breweries, and associated material.

The earliest advertising cover was one of 1863 from Tasmania for the Brisbane Hotel.

Other interesting items Temperance covers, an 1893 New South Wales 2d stamped envelope with the advertising ring of Watson's Dundee Whiskey, and also from New South Wales a

1d + 1d envelope with an advertisement for John Robertson & Sons Scotch Whiskey on the reverse.

French Army, 1792-1814

Mr Victor Bullock travelled from Adelaide to display his collection of the Postal History of the French Army from 1792 to 1814 at the meeting on 30 July.

The sheets displayed provided a very comprehensive coverage of all of Napoleon's campaigns during this fascinating period in French history.

The range of military postal markings used by the French Army in this period is diverse. The earliest marks were those of "ARMÉE DU NORD", "ARMÉE DU CENTRE" and "ARMÉE DU RHIN". The markings from the Spanish campaign of 1795-96 were represented, and the 1793 "EXPEDITION/DE LA BELGIQUE" was one of seven known.

Free Franks included one of General Hatry, Commander of the 17th Military Division in Paris.

The drive west was represented by many of the markings used in the Rhine, Luxembourg, and Switzerland, and the "ARM. DU DANUBE" markings. The "8E DON ARM. DU RHIN" in blue was one of only two recorded.

There was a wide range of the "GRANDE ARMÉE" markings of 1806-07 - Nos. 1, 3, 9, 17, 26, 43 and 44 were shown. From this later period also came the "ARM. D'OBSERV. markings, "ARM. D'HANOVRE" (1806), and "ARM DE CATALOGNE" (1811).

A highlight was a decree issued and signed by Bonaparte himself.

Annual Meeting

The 100th Annual Meeting of the Royal Philatelic Society of Victoria Inc. was held on 16 July.

The President, Mr Tom Carter reported on a particularly busy year for the council. He noted with sadness the passing of four esteemed members - Alan Bunn, Derek Baker, Peter Barlow, and Dr Geoffrey Kerfoot during the year. Attendances at meetings averaged 40, a pleasing figure in these times of numerous and diverse claims on time, and was an indication of the high regard in which our exhibitors are held. The number of entries in the Annual Competition was disappointing, and members were asked to consider entering next year. During the year, Peter Jaffé was given the ultimate philatelic honour in being invited to sign The Roll of Distinguished Philatelists; while Dr Don Pearce and Russell Jones were appointed F.R.P.S.L.s. Dieter Habicht was elected President of the Victorian Philatelic Council, and Ray Todd, President of the Australian Philatelic Federation.

Members of Council and sub-committees were thanked for their efforts during the year, with particular mention being made of John Trowbridge in his role as Chairman of the Centenary Committee.

The President concluded by quoting words spoken by the late J.R.W. Purves at our building's official opening in 1957 which have as much relevance now in respect to the Society's striving for the best in the hobby, maintaining worthwhile traditions, providing guidance and building friendships at meetings where there is a minimum of business and a maximum of stamps.

Treasurer

The Treasurer, Mr Geoff White, reported that "overall the Society's accounts are in a healthy state", however expenditure on the painting of the building and Centenary Week functions, and a heavy reduction on interest on term-deposits, can be expected to reduce reserves. Mr White reported that all accounts have been audited and found correct. On behalf of the auditors, Mr Les Vincent recommended the acceptance of the balance sheet and statement of accounts, as correct and accurately reflecting the Society's financial position.

Sales Branch

The Sales Branch Superintendent, Mr Tom Carter, reported that the one sale held during the year contributed \$900 to the Society's funds. Good material is becoming increasingly difficult to obtain. The pro-

cessing of all postal sales and vendor statements, as well as the preparation of the catalogue is now being performed on the society's computer. Thanks were expressed to the committee members and the band of helpers who assisted on sale days.

Publications

The Business Manager of *Philately from Australia*, Miss Joyce Buchanan, reported an increase in subscriptions due to new subscribers and an increased rate for overseas subscribers. The Australian Philatelic Federation donated \$400 towards the production costs, which were the same as the previous year.

Chairman of the Publications Committee, Mr Russell Jones, advised that the year had been a quiet one with only one book, *The Postal History of the Northern Territory, 1824-1988* by Ed Williams being published. Initial sales of this limited edition book have been extremely good. As a Centenary Year gesture, it had been decided to sell this volume at a discounted price to Society members.

House Committee

The Chairman of the House Committee was Mr Len Buchanan, who had taken over following the sudden death of Peter Barlow in January. The major project undertaken had been the external painting of the building which has transformed its appearance. The second storey verandah has been completely refloored with jarrah.

Another compactus storage system has been installed in the lower storeroom, which will permit publications to be stored there, and also free the first floor storeroom for the librarian's use. The fencing of the rear yard is currently in progress.

Two working-bees held during the year achieved a great deal, mainly the clearing of the backyard and the cleaning of the inside of the building and fittings. The regular cleaning of the building is being effected by a new cleaner.

Expert Committee

The Chairman of the Expert Committee, Mr Peter Jaffé, reported that during the year 52 submissions were examined and 48 certificates were issued. The valuable contribution made over many years by Mr Ray Chapman, who has moved to Queensland, was acknowledged with warm appreciation. The forth-

coming year promises to be a busy one with 30 Commonwealth items awaiting examination.

Deceased Estates Branch

Mr Len Buchanan reminded members that it was standard practice to offer the facilities of the Society to a deceased member. One estate which was presently being handled will be covered in next years' report.

Exchange Branch

The Exchange Branch Superintendent, Mr Henry Teltscher, regretted to advise that the Exchange Branch could not be described as healthy, with only 43 members on the circuit and an 8% reduction in sales and an increasing difficulty in obtaining material for the exchange sheets. More active members were needed to sustain a viable and lively Exchange Branch circuit of quality stamps.

Library

The Librarian, Dr Geoff Kellow, reported 128 new additions during the year, bringing the total holdings to 4,118 books, monographs and catalogues. A bequest of a number of books from the estate of the late Alan Bunn added a number of new titles. 209 books were borrowed during the year indicating an increasing and healthy interest in using the Library. A further 45 volumes of periodicals were bound.

Centenary Committee

The Chairman of the Centenary Committee, Mr John Trowbridge, began his report by acknowledging the work and dedication of the individual members of his committee, and the team spirit which had enabled so much to be achieved. It is anticipated that the Centenary Week celebrations will run within budget, and

Mr Trowbridge looked forward to the members' support and practical assistance during the exhibition.

Ladies' Committee

Miss Myra Farley reported on the formation of this committee to assist through the Centenary Year, particularly with social functions, and providing lunch and refreshments at working-bees and during the setting up and dismantling of the exhibition. The interior of the building was thoroughly cleaned at a working-bee in May, while the Ladies' Room was given a face-lift, and the kitchen refurbished, with re-painting, and provision of new curtains. Thanks were extended to the committee members for their time and support.

Presidential Display

For his Presidential Display, Mr Tom Carter showed the Commonwealth Issues of Victoria, 1901-1912.

In the "No Postage" issues, the ½d "VICTORIA" variety was shown in a mint block. The 1901 1d and 3d postal fiscals were also included.

Amongst the V over Crown watermark printings was the 1d Die III mint and used, and watermark sideways and reversed varieties. The 2d showed the various die states, and a proof on cartridge paper.

In the Crown over A watermark printings, the 1d printings included a mixed perf. 12½ and 11, and a block punctured OS with double perf.

The V over Crown (V5) watermark printings had the ½d in strips with plate dots, and the 1d in a CA-JBC monogram strip of 12.

A complete set, ½d-£2, was shown of the 1910 Federal Presentation stamps, cancelled-to-order.

The 1912 1d on 2d surcharge included a double perf. variety.

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★ **SOCIETY'S OFFICIAL ORGAN:** *Philately from Australia* is posted free to all members.

★ **MEETINGS** held on the third and fifth Thursday of the month at 7.45 pm in its own premises, 6 Avoca Street, South Yarra, Melbourne 3141.

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★ **CURRENT FILES** of the leading overseas philatelic journals printed in English are available on the tables at the Society's rooms.



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★ **PHILATELIC KNOWLEDGE:** This Society includes experts on almost all branches of Philately, whose advice is always available.

★ **THE SOCIETY'S FEES** are: Entrance Fee: \$50.00; Annual Subscription: City and Metropolitan Members, \$40.00; Country, Interstate and Overseas, \$35.00.

★ **ALL COMMUNICATIONS** should be directed to Mr JOHN MACDONNELL (Secretary), Box 2071, GPO, Melbourne 3001.

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★ **EXCHANGE BRANCH:** Members are entitled to receive the Exchange Books which circulate regularly within Australia.

★ **LIBRARY:** A library, comprising 1000 volumes, is available for use of members by arrangement with the Librarian.

★ The Australian States Study Circle publish a quarterly journal *Sydney Views*. Enquiries to P.O. Box C323, Clarence St., 2000, Australia.



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★ **THE CLUB'S FEES** are: City members: \$6.00; Country members, \$4.50.

★ **SUBSCRIPTIONS** are due 1 July yearly. There is no entrance fee payable.

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