

PHILATELY

from

AUSTRALIA

A CHRONICLE OF AUSTRALASIAN STAMPS
AND THEIR COLLECTORS



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PHILATELY *from* AUSTRALIA

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MARCH 1949

A WHY AND SOME WHEREFORES

Several reasons have prompted this new excursion into a vale, philatelically speaking, of blood and sweat and tears. We will only elaborate on ONE.

Stamp collecting can of course be pursued in a multitude of ways and this variety provides its peculiar (some say very peculiar) charm. However, there are always some of you who aim at doing a little more with the hobby than the majority, who desire to be above the average, who wish to impart to it your own particular individuality.

If those aspirations can be realised, you not only become real collectors but you continue real collectors to your life's end. THIS JOURNAL IS FOR YOU.

Too many intelligent people who take up stamp collecting give it up all too soon. For lack of sound advice and help, they slowly gravitate into the flowing stream called MOB where they are gradually lost to view and often, indeed, drowned. We feel that the most important job any Society can do is to see that the more than average man is, by making available to him the full experience of the already initiated, turned into a more than average collector. Once you become that, you won't give up lightly, rather you will continue to strive for a standard of perfection—and you will soon discover that many are available to you.

You will find—if you do not know it already—that a great deal of pleasure and information is to be obtained from reading *about* stamps. No collector can expect to be better than average unless he reads, and not only reads about his own interests but also about those of the other fellow. Facts are important but SUGGESTION is equally so—and it is well established that the happiest and most successful collectors and students are possessed not only of exact knowledge but of broad and tolerant views. We believe that this Journal will help to develop your collecting—all our collecting in fact—on balanced, informed and enjoyable lines.

A word about our WRITERS. These gentlemen write as they collect, because they love it. They receive no fee, they expect none. Their highest reward will be your appreciation and there are two main ways in which you can express this. In the first place, if you enjoy the Journal yourself, you should recommend it to friends.

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In the second, if some point or phase of an article interests you, don't hesitate to *write* to the author. There is nothing so flattering to *him*—*you* are making contact with an informed collector and your hobby becomes a liver thing.

We also take this opportunity of introducing to you our EDITOR, Hugh Campbell. Mr. Campbell is a young man, but we believe he will go far in philately. A keen and broad collector (we mention Fiji, Hong Kong and St. Helena as some of his fields) he is at the same time blessed with a fine knowledge of philatelic literature and its requirements. His keenness has indeed become a byword in the publishing Society, where, in a very short space of time, the Library has been arranged, organised and enlarged from something rather negligible to something very much worth while. He will be continually assisted by other enthusiasts, alike on the literary as on the business side.

It has been a big job promoting a Collectors' Journal, it will be just as big a job keeping it going. We are fortunate indeed in possessing many willing and able hands, and their parts will become more apparent as we go forward.

One last word. *Remember*, this Journal is *NOT* a Newspaper. It is a *record*, and we will leave no stone unturned to see that it is maintained as a record that you will be glad to read, and pleased to keep.

J.R.W.P.

SOME GOOD WISHES

NEW SOUTH WALES

"Philately from Australia"—These three words may have a significance to the many thousands who are adherents to our hobby in these shores, but in the future they will be almost household words, in that they are chosen as the title of the publication which today makes its bow to the stamp-loving public. This great Commonwealth of ours has produced not only some of the most interesting stamps of the world in its issues, firstly of the States themselves, and secondly of the general emissions which cover all our States, but it is also the birthplace of some of the most distinguished philatelists who have devoted years of their lives to the study of these particular stamps. In this paper it is expected that the results of the work and researches of those who have given so many of their leisure hours for the benefit and welfare of philately will be handed to the world for the general knowledge and enlightenment of those who read these pages. Australian philatelists have been fortunate in being able to learn and increase their knowledge from the publication of the great philatelic periodicals of other parts of the world. Let us hope that now our philatelists will give in this Journal something which will help others in distant lands, add to the general store of knowledge, and so further the welfare of our mutual interest. Australia has received much from our friends overseas. Now let it be said that we will reciprocate by giving you and them *Philately from Australia*.—F.T.B.

YOU CAN'T TAKE IT WITH YOU

SOUTH AUSTRALIA

On behalf of the philatelists in this State, I should like to mention our hope that *Philately from Australia* will be a great success. The publication will undoubtedly provide a much needed want. There should no longer be the need for Australian philatelists to rely solely on overseas journals for first-class information concerning their hobby. May we extend to you our best wishes for the success of the new journal.—A.G.H.B.

WESTERN AUSTRALIA

On behalf of the philatelists of Western Australia, a cordial welcome is extended to *Philately from Australia*. We commend the Royal Philatelic Society of Victoria for its initiative and enterprise and trust that the undertaking will prove an unqualified success in all respects.—W.H.B.

YOU CAN'T TAKE IT WITH YOU

WHY NOT WRITE ABOUT IT NOW?

By the Editor

Stamps, like any other tangible asset into which man may convert his wealth, must be left behind him when he dies. From the actual collection his heirs and assigns will benefit, but the accumulated store of knowledge derived from a life-long study of philately cannot be bequeathed by a clause in a will. If, therefore, a student of philately is to give to posterity the benefit of his knowledge, he must commit it to paper while it is within his power to do so.

This, of course, is the policy of many of the world's leading students, as countless articles appearing in philatelic journals in many languages over the last seventy years and more bear witness. One of our most prominent philatelists even goes so far as to regard the actual collection of stamps merely as a means to an end; that end being to elucidate a problem associated with some aspect of philately and to set down the results for the benefit of other students. The late Fred Melville, who has been called philately's greatest missionary, followed very much the same principle, with the difference that a lot of his work consisted in collating and synthesising all earlier writings on a subject in convenient handbook form.

On the other hand, there are numerous students who have not added one iota to the permanent store of knowledge on their subject, though they may be well known in their local circle as an authority on some particular aspect. Even international celebrities may leave it too late. As a recent reference in *Stamps* makes it clear, the late Alfred Lichtenstein was an outstanding example. He achieved a world-wide reputation through his efforts in promoting the hobby, particularly in the United States, and as an organiser he was unsurpassed—he was responsible for much of the preliminary work in connection with the recent Centenary International Exhibition in New York, though he did not live to see the fruition. But he was

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also a great collector and a fine student, and he probably knew more about the stamps of Canada than any other man can hope to know. In making this statement I am not forgetting that Winthrop S. Boggs' handbook on Canada is one of the modern classics of philatelic literature. If later generations could have had the benefit of the knowledge of both these gentlemen, then Canadian students would probably have been in a happier position than the devotees of almost any other country. As it was, much of Mr Lichtenstein's knowledge of Canada (and indeed of many other countries which he collected on a similar scale) died with him, and our hobby is the poorer for the lack of it. He is only one example, and there must have been many "mute, inglorious Miltons" who died without leaving a record of studies which might have startled the philatelic world.

There is an interesting parallel to this in the profession of the law. The fame of a great advocate only persists for those who knew him. His voice, his wit, his power are gone. The wisdom of a great judge is, however, preserved for the record, with consequent benefit to future students.

This is a lesson we can all take to heart, and it is to be hoped that the publication of this journal will encourage many students of Australasian stamps who have so far failed to add to the common store of knowledge to give the benefit of their research to their fellow philatelists. It is true that the majority of those who will be contributing to our early numbers have already made their name in philatelic literature, and their articles would gladly have been accepted by overseas journals, but they will be establishing the standard for our publication. We shall always be grateful for their contributions, but it is also our desire to encourage new authors, and to present their work to the world. We know you are doing the work—there have never been so many keen students in Australasia as there are today—so let us see the results. We shall be pleased, too, to publish contributions from overseas students interested in the stamps of this region. As for discoveries not suited to a full-length article, Mr Norden or Mr Purves will always be delighted to record them in their pages.

It is an unfortunate fact that some very fine students have not the ability to present their ideas on paper in a readable form. The solution to this problem would appear to lie in the study circle, since those members most facile with the pen can present the results of the combined study on behalf of the group. Some of these study circles overseas have done excellent work, not to mention those in New South Wales; but elsewhere in Australia, for some reason or other, our philatelists have not taken up the idea. The Philatelic Societies cannot be held primarily responsible for this, for while they can give every encouragement and all possible assistance in the way of facilities, etc., the real drive must come from the potential members of the groups if they are to be successful. Go to it, and let us have the results.

Half the joy of discovery comes from being able to tell others about it. Previously some students may have felt their Society unsympathetic in making it easy for them to publish their findings. THIS IS NOT THE CASE NOW. We give you the opportunity, and hope you will take it.

H.M.C.



THE TRAIL OF COMMONWEALTH

Conducted by E. NORDEN

[Eric Norden, as all of us who know him can bear witness, is, in whatever fields he works, a cheerful and tireless investigator. In stamps his specialities are Australian Commonwealth (the land of his adoption) and Sweden (the land of his birth). He really KNOWS Commonwealth, from the first issue to the last. We have to say this because he is the most modest of students and won't tell you these things himself. Possessed of a natural energy and enthusiasm most refreshing in a world too frequently idle, he has done a great deal in many directions to further the progress of the hobby in Melbourne, particularly in the Societies and in the Schools. He was for the year 1947-48 President of the Commonwealth and Air Mail Society of Melbourne.]

When planning the publication of *Philately from Australia* the Publication Committee decided that the large army of Commonwealth collectors should be specially catered for, and it was agreed that "The Trail of Commonwealth" should be a regular feature in this journal. I think that the decision reached was a wise one, though I have some doubts on the wisdom of the choice which selected me as a "conductor." There are other philatelists in this country who, in certain directions at least, are probably better equipped than myself. I am, however, delighted to do the job and will do my utmost to make this feature, with assistance from all good Australian philatelists, interesting, informative and worth-while. Its success depends upon YOU. The sooner you realize that team work is essential in our hobby, more so than in any other, the sooner you will REALLY enjoy stamp collecting and help to make it MORE enjoyable. Unfortunately there are too many collectors who take up the attitude: "What is yours is mine, and what is mine is my own," or "Help me—you can help yourself." They are always willing to let the other man do the work. Are YOU going to be one of THEM or will you help me?

Having made an appeal for YOUR help it might be advisable to state some of the reasons why this feature is being published.

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(1) To help to maintain and, if possible, increase the popularity of Commonwealth Stamps.

(2) To publish new philatelic discoveries of importance.

(3) To publish ideas which can be used for the purpose of assisting Commonwealth collectors individually and/or collectively.

New issues, market tips, etc., will not be discussed since other philatelic journals adequately deal with such items.

A word, by way of introduction, on some topics on which I feel strongly.

MINOR VARIETIES

Minor varieties in new issues, or for that matter any issue, will not be commented upon unless they tell an IMPORTANT PHILATELIC STORY.

Any one intending to specialise should first of all gather together as much information as possible and solicit the assistance of collectors possessing expert knowledge. If you don't, the initial lessons, will be costly indeed. Many budding specialists pay exorbitant prices for more or less imaginary varieties, only to find at a later date that they have been well and truly "stung." Some of them then give up collecting in disgust, others keep on collecting but sneer with contempt at the specialist—in their eyes merely a "Dot and Dash Artist!" However, there is a big difference between the specialist's method of collecting and that adopted by our friend the "D and D artist"! The latter collects, haphazardly, anything which he can in his imaginative mind classify as a variety—a minute plate variety, an inking flaw, or perhaps a few marks left by a hungry silverfish.

The true specialist, however, collects minor varieties only when he can, through them, piece together a *philatelic story*. They might assist him in determining how a particular issue was printed—how many plates were used—how the plates were made; and in many cases with their help he can definitely prove that a retouch has been made or a substitution has taken place. The *minor* plate variety can also be of the greatest importance when determining the GENUINENESS of a particular stamp and students should bear in mind the importance of closely studying their stamps.

It is not generally realised that there are some scarce Commonwealth varieties which are *easily forged*, and unless you possess a quartz lamp you might have difficulty in detecting the forgery. However most of the varieties referred to *also* show minor plate flaws which would not be so easy to copy, even if the forger *knew* that they existed. As an example, the genuine "line through value" variety in the 4d. (Geo. V. orange and violet), of which I have seen many "forgeries," can readily be identified by its lower right corner. There the join where the inner white frame lines meet extends more towards the corner than usual—quite a prominent little variation. Armed with this knowledge a collector can safely make his purchase in this particular case.

At some other time I may have the opportunity of publishing a number of minor "identification marks" which should assist the beginner at least to purchase these higher priced varieties with some feeling of security. Incidentally, there are

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retouches which you could not identify with certainty unless you had a way of telling the particular stamp.

The 2s. Kangaroo retouched "cut throat" is a typical example.

Moral: Do not neglect the minor varieties but use them logically. Most of them are of little interest and certainly have no special value as individual stamps. Do not become a "D & D artist" but collect intelligently.

COLOURS

Colours, or shades as we often (somewhat incorrectly) call them, are tricky—very tricky, indeed.

Have you ever stopped to think why such a lot of arguing, and I would almost like to say strife, goes on about this subject and why such a lot of time is wasted over it. Let us, as an example, deal with the surface-printed 1d. red Geo. V.

Assume that all the different colours, sub-colours, shades and sub-shades generally given, were *true* colours and shade varieties. You would then have some 150 odd variations to identify and classify. This would be quite a task even when dealing with all colours, but now you have to sort out a multitude of "shades" from only red *variations*.

Our friends, Stanley Gibbons Ltd., published at one time a "Colour Guide" for stamp collectors. Although the whole range of colours was represented, one hundred "shades" were deemed sufficient. Now we call in another expert—a doctor who is an eye specialist. By the way, he is also a philatelist and his views, recently published in an overseas philatelic journal, should be read by anyone interested in "shades."

First of all, he tells us, your colour sight is almost certainly slightly different from others. It alters as you grow older, it is not the same in the morning as at night, and varies with your physical condition. Then when you try to pick out your 150 or so shades you might sit by the window, when colours reflected from outside objects such as brick walls, trees, etc., will blend in nicely with all your "penny reds" and give them new and fascinating hues!

Then finally, if you look at your penny reds for any length of time you will find that the retina of your eyes is gradually affected in such a way that the counter colour to red, i.e., green, will be noticeable to you, again apparently altering the colours of your stamps. Such is the case if all these "shades" were TRUE, but anyone who has really tackled the job thoroughly knows that many of the so-called shades are non-existent as definite varieties of the PRINTING INKS used. You probably have at times seen quite a few shades ON THE SAME SHEET OF STAMPS. You might also have realized what age does to some pigments—and as to used penny reds you probably have seen how, when you soak a batch of them, a few "aniline" specimens will increase your supply of shades.

Should you collect "Penny Red" shades? Yes, of course you should, but classify them according to the year of issue, and annotate only the major shade varieties. Remember, do not pay FANCY PRICES FOR FANCY SHADES.

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Try these experiments and satisfy yourself how ridiculous it is to try to classify literally hundreds of "shades" which, of course, IF DEFINITE, should be easily recognized and named by ALL specialists.

(1) Take six more or less obscure shades and approach six specialists individually to classify them.

(2) Ask the same specialists in a few weeks' time to repeat their classification.

I think the results of your enquiries will satisfy you that Penny Red shades are tricky to say the least.

THE HIGH VALUE KANGAROOS: SOME NEW MATERIAL

We have recently had the opportunity of examining:

(i) a mint half sheet of 60 (6 x 10), left pane, of the £2 small mult. wmk.

(ii) a mint block of 24 (6 x 4), from the top left of the sheet, of the 5s. mult. C of A wmk.

(iii) a precisely similar block (to ii above) of the 10s. mult. C of A Wmk.

The *same* "Kangaroo" varieties can be found in all three, though the £2 is, of course, from an *earlier* state of the Plate.

These high values are of great interest, but though much work has been done and there are some fine collections of them, a complete, authoritative study of them is one of our present great lacks in Commonwealth stamps.

The half sheet is naturally of a unique character and should be of great assistance to our leading students. With the twofold idea therefore of recording it now while it is unbroken, and also of assisting those students (whom we know are well on the road) to get a little further along it, *we are illustrating it*. Not having any vast knowledge of the subject ourselves we don't propose to do more than indicate certain broad outlines, and will leave a more detailed study (and description of the many constant plate varieties in both plates) to those we know are concentrating on the problem.

We will deal here only with the pane of £2. We want to emphasise—

1. The "Kangaroo" Plate

The following has no reference at all to "tail" varieties, e.g., "cut tails," "thick tails," "thin tails," etc. These can be seen from the illustration and are valuable as a further check, but for the sake of brevity are omitted from our present considerations. In the "Kangaroo" plate it must, however, be emphasised that there are many small constant white flaws, nicks, etc., in all parts of the design, exclusive of the "tail" and "face" varieties most specialists recognise. Apart from "tail" varieties the following positions in the pane from the "Kangaroo" plate show *identifiable constant flaws*, viz:

Nos. 1, 2, 3, 5, 6 (Nos. 1 to 6 would all appear to have a "pointed ear" at left—also found in 5s. and 10s. blocks) 10, 16, 17, 18, 19, 23, 25, 26, 27, 28, 30, 32, 33, 37, 38, 41, 44, 45, 50, 54, 55, 56, 57, 60—28 positions.

Of these, 10, 41, and 56 are the most outstanding, 56 is of *peculiar* interest.

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We believe this to be a "double-strike," since it shows the grass at the right markedly longer (higher) than usual, and various other signs of a *close doubling*, e.g. around the head. The illustration cannot of course do this variety full justice. Most if not all of the above varieties will be recognised by our leading students. *This note only establishes their position in the sheet.*

2. Constant Plate varieties in the £2 frame-plate

These are to be found (inter alia) on Nos. 1, 3, 13, 14, 17, 19, 20, 22, 27, 28, 31, 35, 36, 37, 44, 45, 49, 54, 57, 58 in this pane. The more prominent (most of which our students will readily recognise) are in Nos. 3, 20, 36, 44, 49, 57 and 58.

It will be noticed that, excluding "tail" varieties, the above two lists of constant varieties from one or both plates cover 37 of the 60 stamps in the pane, and specialists will no doubt be able to carry the matter rather further as we do not claim to have exhausted the possibilities. This is one of the few stamps in Commonwealth capable (or nearly capable) of being *plated* and *re-plated*.

In the sheet examined, Nos. 35 and 36 appear clearly to show the *Die 2* characteristics, while the other 58 are *Die 1*. It may therefore be that these are *later substitutions*, but on the other hand it is just possible that their appearance is due to some vagary of the "make-ready." Only *further material*, in the shape of *further identical copies of 35 and 36* (both of which apparently show constant frame-plate flaws), can assist us in solving this question.

3. Certain stamps in the £2 pane show weakness around the top of the £2, etc. We think most if not all of these varieties are due to an inadequate "make ready." In another printing, with a heavier "make ready," they may not be found. They also, with the tails, have therefore been *omitted* from our calculations.

4. Finally we have to remember the two main problems now facing our investigators. These are:

(a) the various "*tinkerings*" with the "Kangaroo" plate in its later stages.

(b) the *nature* of the "Kangaroo" overprint plate. There does not appear to be any "repeat" of a group in the pane examined. It is apparently a "60 group." Was this 60 group used twice, or was the plate one of 120 impressions? We ask this question because we are not sure what Kangaroo varieties there are in this £2 *outside* those noted in the pane in question. If of 120, was this in two halves or a continuous surface?

Enough for the moment. More next time on the method of production of both "Kangaroo" and Frame plates.

5s. BRIDGE; MAJOR RECUT

It will be recollected that a major plate variety of this nature, originally discovered by that well known Queensland veteran, Mr. G. Toni, was described and

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illustrated in *Stamps and Coins* for August 1948. There it was said to be No. 1 in the sheet.

Mr. Purves tells me he has had the opportunity of seeing a very similar variety (of at least equal prominence) in a complete sheet of 20 (5 x 4), *where it was* No. 12. Is this a *new* variety or was an error made in *Stamps and Coins*?

2d. BRIDGE, SURFACE PRINTED

Mr. Purves has shown me some interesting material here, the feature under discussion being the *marginal lines*. It is clear from the material submitted that there were at least *four* different sheets from *four* different plates. Whatever side of a sheet was on the *outside* of the block of four sheets, *that* side had a solid, continuous marginal line. All *inside* marginal lines, however, consisted of a *series* of marginal lines each the length or breadth of the stamp (as the case might be). Where a corner of a sheet is the result of the meeting of a solid line and a broken line (or of two broken lines) there is a smallish coloured corner square or rectangle. From this it follows that according to their markings, *four different corner blocks* will be found (whether we consider the top left, top right, lower left, or lower right of a sheet)—dependent upon whether we find *both* marginal lines *continuous*, *both* marginal lines *broken* or *one* marginal line *broken* and the *other* continuous (two different combinations). Specialists can, therefore, demonstrate, with corner blocks, the number of different sheets (and hence plates) used. I think similar marginal markings will be found in the later 2d.'s (Geo. V. Die 2) and 3d. (ditto) if not other stamps. By the way, these 2d.'s surface-printed Bridges were in sheets of 88 stamps in two panes of 44 (4 x 11); this being the only instance of its kind in Commonwealth stamps. In the material submitted No. 30 in the right pane from the *top left* sheet shows a small *retouch* affecting the horizontal lines of shading to the right of the lower half of the 'd' in the 2d. at right.

1d. KANGAROO VARIETIES

Mr. Jack Cato, one of our best known specialists, writes as follows: "Here are two major flaws on the one penny red 'Roo's. I illustrate these with two stamps from my collection chiefly to point out the difference in these varieties because in far too many collections the first variety is mistaken for the second one.

"The first variety is catalogued as 'Extra Island,' with a note stating that it is from a later printing only. This is not correct, as I have one specimen of it cancelled 6th Sept. 1913. Actually it was on issue for a long time and is quite common. It consists of a large white flaw near Tasmania and in the early days of Commonwealth collecting was known as the 'double Tasmania.'

"The second stamp is catalogued as 'Large Flaw Around Tasmania' with a note stating that this flaw was partly responsible for the withdrawal of the DIE 1 plate.

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This statement (which is a guess only) may be correct as the stamp is extremely scarce.

"Mr. Orlo-Smith once told me that as far as he knew there were only about twenty-five copies known. If that is so it is very much under-priced in the catalogue.

"It is perhaps the most prominent constant flaw to be found in any of the stamps of the Commonwealth and it would be interesting to know just what encrustation caused it. It is possible, of course, that it was due to a *semi-permanent ink clog*, in which event the statement quoted above would not be true."

THE TRUTH ABOUT THE KANGAROO "DIES"

By J. R. W. PURVES, F.R.P.S.L.

The possibilities of variation, even in the one type of stamp production, are so extensive that even for those of us who have spent many years studying the intricacies of the subject, it is sometimes impossible to reach a definite conclusion. That is so whenever the undoubted facts, drawn, however, only from the stamps themselves, are compatible with *more than one* explanation. In that event, the reader will say, why not go to the people who prepared the plates and printed the stamps? Why not go straight away and get this information without having all the fag and bother (one might also add the satisfaction) of an intricate piece of philatelic research, not to say of some rather intense cogitation?

Now, if this was all there was to it our problems would be problems no longer. But, however crazy researchers are, we still prefer an easy method of getting results, if it be available, to a difficult one. It can therefore be taken that there is a great deal more to it.

In the first place, these problems rarely become problems for us until years later, sometimes very many years. The best histories in fact are only written a long time after the events they portray. If it were (or had ever been) possible, living in the present, to get a perfect bird's eye view, history, as we know it, would have been altered out of recognition.

In the next place printing, to a printer, is simply a job. It is mistakenly assumed, very mistakenly, that any printer can give a worthwhile opinion on technical problems associated with philately; an opinion, further, which is better than that of expert philatelists who have spent a life-time studying the subject.

The truth is that all printers tend to be specialists in their particular form of production. Few of them know the finer points in *other* forms of production, and they approach any such problem on the assumption that it is similar to the ones they meet themselves. Even with a commercial printer of wide knowledge it is very important, if his opinion is to be worth while, to question him clearly and in detail to provide against the possibilities either of ignorance or a mental bias due to his

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better acquaintance with a different process. *STAMP* printing, and indeed all *SECURITY* printing, is a very special type of printing indeed, and few, except the particular printer concerned, can really give any reliable information on its finer points. In general the average commercial printer knows little of the detailed methods employed in security printing.

Applying these various considerations to the subject in hand:

We are now in 1949. Thirty-six years have elapsed since the Kangaroo stamps appeared. Other processes, first the Perkins Bacon process for laying down steel plates for surface printing, and later the various processes used for producing recessed printing plates, have supplanted the original method.

Few if any employees can be found who were on the job in 1913. Being just another job, while there are some records kept, the initial details so loved by researchers are often precisely those that were never noted. The job was to produce plates to print stamps. The various steps on the road were of no special significance or interest to the printers. They were simply part and parcel of their trade, which, as we have already said, is a very exclusive one.

Also, to date, their watchword being Security, the Powers that be in Australia have never been celebrated for the alacrity with which they dispense technical information to needy (or is it weedy?) philatelists.

Such information has been given (sometimes it has had to be "wrung out") on rare and special occasions and to selected persons. To be fair, we must realise this is a legitimate viewpoint for which we cannot wholly blame a harassed officialdom.

All these things being so make our job certainly more interesting, but oh, much, much harder.

It has been necessary to treat these practical and psychological angles at some length to be able to appreciate certain basic problems in Commonwealth research, such a problem for instance as the nature of the Die or Dies used for the Kangaroo stamps up to 2s. The higher bi-colours (5s. to £2) are in a class by themselves, and I believe you will hear something about them soon from other students.

In 1946 I wrote a long article, to which a great deal of thought was given, putting forward the theory that from the sole steel die in blank engraved by Samuel Reading, certain electrotype "working dies" were made, which, with the plugs added for the figures and letters of value (the original plugs having also been prepared by Reading) were used to stamp the moulds for the requisite electrotype printing plates. Numerous facts seemed to support this theory which indeed was heavily buttressed. Later, a second possibility struck me, viz., that only *one* die was ever used—Reading's steel die, and that there were *no* separate "working dies" at all. These so-called "dies" meant that the various *subsequent stages* (there are five of them) were simply the result of wear or damage to Reading's steel die, which in that event would have been used to stamp some 5000 lead moulds for electrotypes (these would include those for Stationery Plates). The *main obstacle* to this alternative theory was *the correction of the "Die 1 Break"* since all *subsequent* states of the die consistently showed this break *closed*. Those interested in the details can consult

THE TRUTH ABOUT THE KANGAROO "DIES"

the two articles in question, either in the A.S.M. or in Major Dormer Legge's book, where they have been reproduced.

Suffice to say the first theory met with general support from students here and overseas. It was the one I liked myself, it was more in accordance with known practice, it looked right. Alas for human fallibility! *IT WAS WRONG. THE ALTERNATIVE WAS CORRECT.*

Some time after these articles were published I had the good fortune to contact a gentleman who was actually employed in the production of the plates. Remembering the various traps for young players outlined above I approached the subject cautiously. I mentioned that we knew Reading was responsible for the Steel Die and the Steel Value plugs. "Ah," he said, "those were marvellous plugs. The perfection of the fit was quite miraculous, and I doubt if we have a craftsman today who could do as good a job. Of course, Reading was a very expert letter cutter, so these plugs were up his street." "Well," I said, "how did you manage for plugs for working dies? Did you use the plugs themselves or electrotype reproductions of them?" "Working Dies," he said, "we only had one Working Die, Reading's original Steel Die." I said, "But we calculate you must have used it to stamp upwards of 5000 lead moulds." "Yes," he said, "that would not surprise me at all though she was a bit the worse for wear at the finish." "But," and here I threw in the remnants of my shattered artillery, "how do you account for the removal of the 'Die 1 Break'?" At that he looked a bit dazed (I had forgotten he was not a Commonwealth Collector!) and innocently asked me what this "Die 1 Break" was. I explained and produced some stamps to make it clearer. "Ah," he said, "we had a man there then who could do that sort of thing." It was my turn to be dazed—"What sort of thing?" I asked. "Close the ends of the break," he said. "The break was probably the result of a very fine division indeed but sufficient at a later stage to prevent its closing by the flow of ink. In all likelihood the break also showed up rather more in the printing electrotypes than in the original die."

"But how did he close it?" I pressed my quarry. "Well, he would use a special instrument somewhat as a wedge is used and by skilful and delicate manipulation would have forced the ends together, if not wholly, at least sufficiently for the printing ink to obscure any fault. I didn't see it done myself. I don't remember it being done, but there was only the one original engraved die used *and it must have been done*. I remember this man doing similar jobs on other occasions."

This gentleman, whose name I may one day be permitted to give, knew his job. He wasn't the Office-Boy either. Further, I would not be writing this article if *I was not perfectly sure, in my own mind, that the facts were as he gave them.*

This is doubtless somewhat of a shock to students' opinions (my own included) but what is the object of research if not the ascertainment of the truth.

When I wrote the second article referred to I concluded by stating that it was hoped, at a later stage, to give you "the real McKay."

Well, here he is, even more Scotch than one had supposed, using only the one die to stamp about 5000 moulds!



THE OTHER SIDE OF THE PICTURE

A record of Unchronicled, Uncatalogued or Unappreciated Major Varieties in the stamps of the Australian States and the Pacific Islands.

Conducted by J. R. W. PURVES, F.R.P.S.L.

A few remarks are perhaps necessary to introduce this feature, which has as its main objects the re-kindling of interest, in this country, in the issues of the States and, abroad, in the issues of the Pacific Islands. The average Australian viewpoint is now, since it lives in it and for it, largely concerned with the present and near present, and not with the past. Abroad, there is a greater realisation that History, to be properly understood, must embrace *both* past and present. Philately, like everything else, is subject to evolution and there is little that is done today that is not the direct result of something done yesterday. For instance, if Commonwealth collectors had studied the later issues of Victoria, Tasmania, Western Australia, Papua and South Australia, printed by J. B. Cooke, under the aegis of the Commonwealth, at the Government Printing Office, Melbourne, in the period 1908-1912, and the circumstances and manner in which those stamps were produced, they would have found it much easier to get the correct "slant" on the "Kangaroo" and early Postage Due Issues. This is not to suggest that all Commonwealth collectors should start with a collection of States' stamps from 1901 (though there is *much* to be said for this view) but to indicate that precisely the same sort of things, in every direction, can be found in the later stamps of the States as occur in the Kangaroo series, even to the use of value "plugs" for insertion in and use with a main die in the stamping of moulds for electrotypes.

Some circles abroad indeed tend to go to the other extreme. Becoming disgusted with the stamp issuing antics of some countries, they have reached the conclusion that the only stamps worth collecting are those of the "classic" period, particularly those issued, for purely postal needs, before the arrival of the collector had introduced an artificial factor which, quite early in the piece, led to "racketeering" of one kind or another. This view is also too extreme to be applied generally, but curiously enough it is probably responsible for the comparatively little interest taken

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in England in the stamps of the Pacific Islands, whose first issues, in the opinion of the stern classicist, came too late to be ranked in the chosen fold. Fiji 1870, Samoa 1877, Tonga 1886, Cook Islands 1892, British New Guinea 1901—these issues were all considered too modern. The fact remains that the white man's commercial penetration of the Islands came late, but since the first stamps were invariably the result of that early enterprise (and *not* of the collecting mania) most of these issues are, in the writer's opinion, fully entitled to rank as "classics," in the truest sense of that term. This column may even influence some purely Commonwealth collectors to take up States' stamps. If they decide to do so, a new world, both of fact and suggestion, will rise before them, and their Commonwealth collecting will also gather added interest. Not for nothing were the Australian States the most popular British Colonial stamps, from 1901 to about 1923, in the collecting world of Great Britain nor, today, are Pacific Islands stamps the next in popularity, in this country, to those of the Commonwealth. Both groups possess more than their share of interest, historic and philatelic, and that interest should, I hope, reveal itself, in no uncertain manner, in this column.

Readers will see that the first instalment is largely occupied with major "plate" varieties, some of which were discovered by the writer, but the contents will be kept as varied as possible. I shall always be pleased to receive items from collectors for suggested notation and illustration. Due acknowledgment will of course be paid in all cases.

FIJI

On page 33 of the *Postage Stamps of Fiji 1878-1902* I described a printing of the 4d. on 2d., comprising a total of 5000 stamps, on the 7th November, 1888. For this printing (which is also of characteristic shade and paper) a different forme, made from a different font of type, was employed. The overprint of *this* type measures 13½ mm., as against 12 mm. for the other three printings.

The variety is certainly entitled to inclusion in the Catalogue list, and its rarity makes it a most desirable acquisition.

The two types of overprint are illustrated (opposite page 28) and more fully described (on page 34) in the same book.

QUEENSLAND

The "GHOST" Varieties of the last 2d.

These have been known over many years but their extraordinary nature demands more than passing notice. They were referred to by Messrs Yardley, Piper and myself (and one was illustrated) in three numbers of the *London Philatelist* for 1945-46. Their abnormality (which is of a *constant* nature) consists of an apparent *second white* outline to *certain white shapes*, e.g., the letters of QUEENSLAND, middle right ornaments, etc.

They *cannot* be the result either of "double-striking" or of a "kiss" (shifted print) since these would show only *colour* doubled. I will not here go into the highly

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technical theories advanced as to their causation, since anyone interested can consult the above references. The pair illustrated was the bottom pair in a block of four formerly in the possession of Mr H. Best, a veteran Melbourne collector, who pointed out to me that not only was the "ghost" variety illustrated in the *L.P.* represented in the block, but that the stamp at left showed a similar, though not so prominent, variety. I have found used singles of both, also similar (but not so marked) varieties in the 2d. of the previous type (S.G. 289), and further similar "ghost" varieties in the 2s. "Stamp Duty" Victoria of 1885-1901.

SOUTH AUSTRALIA

(i) *A Re-entry on the 1d. First Type.*

This variety, which I believe is now illustrated and described for the first time, shows a marked duplication (well spaced) of the upper left corner, and there are also other traces of re-entry in the top margin and in the shading above the lower left corner square. There is no doubt of its nature and constancy, since I possess two identical copies, of entirely different shades and printings. Watermark and marginal indications suggest that this stamp is almost certainly No. 1 in the sheet.

Incidentally, a great deal remains to be done on the "Plate Varieties" of the first type of South Australia. There have been some scattered references in the philatelic press, though there are none to be found in the recent *Handbook* published by the Philatelic Society of South Australia. At least two marked "recuts" (to value tablet) have been described in the 1d. value. There are also a number of re-entries (some very marked) in each of the plates (there were two) of the 1s. value. These were dealt with (and some illustrated) by the writer, and the late Messrs. Benjamin Goodfellow and George Ginger in the *P.J.G.B.* in 1937.

There are also several good examples in the 2d. and one or two in the 6d. (see a recent article by Lt. Col. Redman in *The Philatelist* for May-June 1948). In the case of the 1s. complete or nearly complete proof sheets of Plate 1 exist, which made it possible to "place" most of the varieties from that plate. I do not know whether the same is true of the 2d., but believe that there is sufficient material in existence, in the shape of used strips of 4 (and greater) and other multiple pieces, to enable the *complete reconstruction* of this plate of 240 (20 x 12) by any philatelist who really wants a job to do (!). There are also a number of marked plate scratches, etc., e.g., in the later printings of the 9d. and 1s. values.

(ii) "Long" Stamps: Large POSTAGE:

No. 57 in Sheet, Plate 2 (later printings)

As my friends know, the "longies" have and still do give me a great deal of pleasure and study. The results of this study were first published in the *P.J.G.B.* in 1936-7, and incorporated last year in the recently-issued *Handbook*.

Since that time I have gone to work on them again with a view to filling in some of the "holes," of which there are many and hope, in our next issue, to publish some of the new work.

THE OTHER SIDE OF THE PICTURE

In my original study I designated the variety now illustrated as a "retouch." Further research has convinced me that I was wrong, that the variety is an electrotype impression *substituted* for a previous faulty (evidently *very* faulty) impression, and further that the abnormality taken as indicating retouching is in reality the result of a "double strike," almost certainly due to the "collar" used being slightly too big for the size of mould being struck, and thus permitting of a little lateral movement.

These conclusions follow on:

(a) comparison of a pair (56, 57) from an early printing and several pairs (56, 57) from later printings. Here the alignment in the first pair is definitely different from that in the latter (these all being identical). Since 56 is the same unit throughout, 57 must be represented by *two* units, one being in substitution of the other.

(b) I have found *other* instances, in this plate, of constant "double-strike" varieties. These will be noted later. All I need say now is that one of their features is the increased size and abnormal shape, in one direction or the other, of some or other of the colored dots at each side of SOUTH and AUSTRALIA respectively.

(c) Very careful examination of the variety in question, under a glass, shows a close doubling which appears at a more casual glance more or less obscured by inking. Note also the larger size of the RA and the larger than normal dot to the right of the last A.

So far the variety has *not* been found in the following Plate 2 printings, viz., 6d. (either wmk); 8d., 9d. and 1s. (first printings); which indicates that these constituted the earliest printings. It *has* been found in the 3d. (all three printings), 4d., 8d. (2nd printing), 9d. (most), 10d. (both printings), 1s. S.A. & A. (later printings), and 2s. 6d. S.A.

TASMANIA

Some Important "Pictorial" Varieties.

In 1931 I published in the *London Philatelist* a series of articles on the methods of printing the above series, the stones, the plates, the constant varieties and the plate markings.

These studies were based on a specialised collection made by me over 3-4 years' intense hunting. The collection was disposed of in 1938, but in the middle of 1944, deciding that there were still many points of great interest demanding elucidation, I set to work to accumulate fresh material, and in the process had the unusual experience of re-acquiring my original collection intact. I have never regretted the decision to take up these issues a second time.

In all my collecting experience I do not remember being engrossed in a more fascinating study, ancient or modern. Most of the tag-ends have now been tied and I hope, in the not too far distant future, to produce a Handbook to demonstrate adequately their many charms.

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(i) 1d. Pictorial Electrotyped: The "Volcano" Variety.

This was originally discovered and described by the late P. Malone, of Hobart. It was No. 1 in the sheet from Plate 2 and is to be found in all printings from October, 1902, to September, 1903 (i.e., in the *two* shades normally found with watermark sideways and upright respectively). In the article mentioned I wrote—"this is certainly not a retouch." Further study, further experience, and a more careful examination, compel me to eat these words, all of them. It is almost *certainly* a retouch. Comparison of the normal and the variety shows differences in certain of the coloured shapes at the top of the mountain (e.g., the top of the tree) as well as extra lines in the variety where there are none in the normal. As will be seen from the illustrations, the retouched area wore fast.

(ii) 1d. Electrotyped: The BIG Retouch in Plate 2.

This was discovered by me in 1944. It is No. 56 in the same sheet as the "Volcano" Variety. It is *not* found in the first printings (the orange-reds, normally found sideways) but occurs *only* in the printings in *rose*. It will be noted that in the earlier printing this position shows a flaw with *some* evidence of *retouching*, across the trees at the head of the lake. My theory is that (as with the "thin FOUR PENCE" variety in Commonwealth) the retouched area, being *thinner* than the surrounding portions, wore very rapidly (the "volcano" wore but not so rapidly) and a drastic remedy was necessary if the plate were to be retained for further use. The "big" retouch was, in my view, an "added metal" repair involving subsequent crude work with the graving tool. Two other retouches are found in the 1d. Plates 3 and 4, and these will be illustrated in the Handbook.

(iii) 2d. Litho: Wmk Crown over A: 1907: A Marked Retouch.

I described one or two retouches on this stamp in my original work, but about a year ago found another (of which I now have six copies) of a more extensive and interesting nature. The drawing in (over a triangular shaped area) of a number of fresh lines of water to the right of the man in the boat is clear, and really very well executed. Probably the correction was of a large *white* area. The variety is to be found only in the last lithographed printings on *Crown A* paper. These, according to my recent studies (of which more anon), were from stones (27, 28) employed for this value, the stamps printed from these stones being in use from February to September, 1907.

VICTORIA

(i) 8d. on 9d., 1876: S.G. 335.

VARIETY: "FIGHT" PENCE.

About five years ago I acquired a copy of this stamp (of which a total of only 60,000 were overprinted) showing a well-broken base to the E of the EIGHT, converting it into an F and a more or less vertical dash, the remnants of the E. Recently I obtained a second copy, and have also seen a third in another collection.

THE OTHER SIDE OF THE PICTURE

All three are identical, both in respect of the main design and the overprint. There is no doubt on the evidence (a) that the Variety is a *constant* one and (b) that it occurs just the once in the sheet of 120, somewhere down the *right* side. This would mean, if it were there from the start of the printing, that there was a total of 500 only printed of the variety.

It is the result of a broken E, not of a letter F, but many varieties arising from precisely similar causes (e.g. "BELGIGUE," "VICTORIA," etc.) have received catalogue rank, and this variety is at least of equal interest and importance. I hope this note will produce reports of further examples.

(ii) 2d. Double-lined Oval, 1879-80: S.G. 353.

The two major *retouches* of the head and chignon, etc.

Being well acquainted, from my experience as a Commonwealth collector, with the appearance and extent of surface-printed retouches, my first discovery of the above two Varieties—some fourteen years ago—was in the nature of a shock, since the area affected and the extent of divergence from the normal were so large, although the job was well done in each case. It is too late now, I suppose, to alter the term "retouch" to "repair" when dealing with surface-printed stamps. I prefer the latter but certainly, in these cases, the *HANDWORK* (i.e., the drawing in, with a graving tool, of NEW WHITE lines) is so extensive and detailed as, for once, fully to warrant the use of the former term.

I should, in describing these varieties, emphasise that the repairs were not effected in the same way as for our Commonwealth surface-printed stamps.

Nowadays (and in Victoria since about 1896) the "REPOUSSAGE" method is used. This involves a bumping up of the affected area from the back, a burnishing off, and a redrawing. In the two cases under discussion the "ADDED METAL" method was used. This consisted of blowing molten metal (through a blow-pipe) on to the fault (usually a *marked* depression in the plate) and then completing the design in the affected area by using a graving tool on the semi-fused metal. (See Melville, *Postage Stamps in the Making*, 1916, at p. 106). I have made, in the case of Victoria, a careful study of this method, which persisted from about 1873 to 1896. It came largely as the result of using electrolytic baths of greater capacity, which instead of producing "one impression" shells (normal size) now produced "30 impression" and later "120 impression" shells, of a *continuous* printing surface. Prior to 1873 corrections had been made by *removing* faulty "single impression" electros (120 of which, clamped together, made up a plate) and *substituting* fresh ones. Bear also in mind that until recent times it was only *very marked* defects that our stamp printers bothered about and that is the main reason why this class of repair variety is so seldom met. There are other similar varieties to be found in Victorian issues, some of the more prominent of which I may illustrate at a later time. These two however represent, in my view, the ultimate in this particular technique. There is no point in describing here the numerous features of these stamps. Comparison with the illustration of the normal will be all that is necessary. The stamps were printed from two plates of 120 impressions (12 x 10) clamped

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together, one on top of the other. Each variety should, therefore, be found, on an average, about once in every 240 copies. My material has enabled me definitely to allocate the varieties, as follows:—

Variety A: Is No. 15 (in the *top* row) of one sheet.

Variety B. (the more extensive): Is No. 49 (in the *left* side) of one sheet, perhaps the same sheet as A. Further "plating" material is necessary to prove this conclusively.

WHAT CAN A SOCIETY GIVE?

By F. A. LADBURY

Fred Ladbury has been only a comparatively short time in the world of stamps but has already made quite a deep mark. He is that useful combination, a legal man with a flair for figures, and his activities as Treasurer of the Society of which he is now President have seen that Society's finances placed on a more secure basis than ever before. He is also Chairman of the Finance Committee of our forthcoming Exhibition, and moves shortly to be launched will demonstrate that this aspect is one which will receive well-planned and skilful treatment. As a Collector his main interests are Papua, U.S.A. and—wonder of wonders in this land of marsupials—India AND Indian Native States, the last perhaps the strangest of all the varied fauna in our philatelic zoo.

I have been asked, as President of the Publishing Society, to write a few words which may help readers the better to appreciate the reasons for the Society's taking this step into the field of publication; a step which has made and will continue to make further demands upon the time and energies of our Council members for which their only reward can be that which comes to all from a job worth doing, done well!

Why do we have Philatelic Societies? Why are busy men prepared to give up precious leisure hours to their conduct and direction? What is their contribution to the hobby and to collectors?

I believe a Society's activities should be of a *threefold* nature:

- (a) Educational.
- (b) Functional; provision of services to members.
- (c) Altruistic; contributions to philately in general.

Let us consider our own philatelic beginnings. We started to collect stamps, perhaps, as we had collected birds' eggs, match boxes or cigarette cards. Aunt Annie bought us our first small album. We stuck in everything that came along that looked like a stamp. (I'm afraid most don't get beyond this stage.) Then a kind friend introduced us to old Bert, a philatelist. (All these references, as far as living persons are concerned are, of course, "purely coincidental.") We were invited to inspect his collection of "Pacific Islands" or was it "Commonwealth"? Our education had begun. For from the intelligent study of good collections we learned:

WHAT CAN A SOCIETY GIVE?

(a) What to collect—the infinite possibilities for novelty, individuality and self expression.

(b) How to set out our stamps to advantage, so that they tell their own story and in the process, reveal much of their owners' character (not all of it good!).

(c) How to write up our collections—so that the stamp and not the calligraphy holds the attention and retains the interest.

This, therefore, would seem to be the first function of a Society; that it provides first-class displays and, as a corollary, first-class lectures by experts in their subjects. For there are some aspects of philately, particularly in our *first* approach to the technicalities of printing and papers, that can best be covered only by the spoken word and the blackboard. Our own "Course in Philately," given some years ago in connection with the inauguration of our "Stamp Centre," was, I believe, a classic example.

With the stimulus given by these displays, our young collector is now beginning to specialise. Access to the best literature in his field of choice is now essential, if he is to continue to progress. A library and the more serious periodicals carry on where the catalogue and the stamp newspaper leave off. Granted that a Society can spend a lot of money on a library which, if the library is not fully availed of, may be considered money wasted. But no time spent on reading good philatelic literature will ever be found to be wasted by the philatelist. Knowledge still pays the greatest dividends, both in enhanced interest and financial economy.

I have laid particular emphasis on the educational side of a Society's activities because I believe that only thus can we hold the interest of intelligent collectors, collecting as a hobby and not as a speculation.

The services a Society may render to its members are legion. Opportunities for fellowship (a permanent home is a great help here); opportunities for the exchange and disposal to fellow members of that surplus material we all acquire so quickly; provision of a quartz lamp by which our cleaned and repaired stamps are shown up in their sickening nakedness, or with which may be added still another "last word" (Heaven forbid!—Ed.) to the classification of our "Penny Reds" by shades; Deceased Estates' Committees so that our widows and heirs may at least get something back from the money we have lavished on our hobby.

Lastly, a Society *may* make some contribution to the hobby in general. Of course, it may *not*! There are three, I think, of these altruistic activities. The sponsorship of periodicals such as this; the sponsorship of handbooks such as our sister Society in South Australia has recently published; and the organisation of exhibitions such as A.N.P.E.X. 1950. These activities are all to help the other fellow or to promote the hobby. There is no gain to the Society or to its members commensurate with the financial risk taken or work done. We do these things simply because we recognise that the hobby has made its contribution to us of interest and happiness and we want to see the hobby fostered and encouraged.

Finally, we want to see more real philatelists—men interested in the stamp as such and not in what its value may be tomorrow.

WESTERN AUSTRALIA — THE 1893-1895 SURCHARGES

By W. H. C. BROMFIELD, F.R.P.S.L.

["Brom," as his friends know him, is Western Australia's leading collector. An accountant by profession, his meticulousness, both in his studies and in the writing up of the lovely collection he has made of his own State, are a byword. This collection, which has received gold medals at various Exhibitions, is a monument to its owner's knowledge and ability, and is one of the finest made in our time by an Australian. Mr Bromfield has done a great deal for the hobby in Perth which, though not ranking in population with the eastern cities, is quite a live philatelic centre. Now that he has retired (or has he?) we hope he will give us the benefit of more of his research, in published form.]

During the first twenty years of the use of adhesive postage stamps in Western Australia there were no surcharges, all of the stamps having been issued at their original values. Late in 1874 portion of the stock of the engraved yellow 2d. stamp was surcharged "One Penny" in green. Early in 1884 the special rate of $\frac{1}{2}$ d. for newspapers was introduced and pending the arrival from London of the new $\frac{1}{2}$ d. green stamps the position was met by overprinting quantities of the current 1d. stamp with the fraction " $\frac{1}{2}$ " in red.

As a direct consequence of surcharging a considerable number of the stock of 1d. stamps, there was a shortage of the latter denomination (in 1885), which was met by surcharging portion of the stock of the 3d. stamps with "1d" in green. The original need for the stamps of the 3d. value (the first surface-printed stamp used in the Colony), which had been issued early in 1872, was on account of the new rate of postage on newspapers to the United Kingdom. The first supplies of the 3d. value (with CC watermark) were in light (brown) shades. Later supplies were darker and similar to some of the early printing on paper with CA watermark.

The stocks of the 3d. stamps at the General Post Office at Perth were treated as one item, without segregation on account of a detail such as the watermark. Although portion of the 3d. stock had been converted by the 1885 surcharge to 1d. (wholly on CC paper), it had been augmented by the CA issue. Owing to altered postal rates the demand for 3d. stamps was very limited.

Early in 1893 the 3d. stock was again reduced by surcharging a quantity "ONE PENNY" in green. The majority of those surcharged were of the CC issue, but some were of the CA issue, neither the Postal Department nor the Government Printing Office being interested in the distinct watermarks.

There are varieties in the "ONE PENNY" surcharge of 1893, the outstanding one being a double surcharge (on the pale brown stamp with CC watermark), one impression being heavy and the second one being a lighter print slightly out of alignment, with the final letter above the back of the swan. The surcharge is found

WESTERN AUSTRALIA—THE 1893-1895 SURCHARGES

with light, medium and heavy impressions, two of these sometimes appearing on the same sheet. Various minor varieties occurred, consisting principally of broken and malformed letters. On portion of the printing (on stamps of both CC and CA watermarks) there were four recurring green marks, these being a large spot between stamps Nos. 31 and 32 (in the pane of 60), a dot between the two words of the surcharge on stamp No. 34, a spot above the space between the two words of the surcharge on stamp No. 45, and a dot below the first N in "PENNY" on stamp No. 56.

The normal position of the surcharge is at the foot of the stamp, but it sometimes appeared on the swan, while misplaced surcharges are found with Y or NY at the left of a stamp and ONE PENN or ONE PEN towards the right, the remainder being on the adjoining stamps. In instances, owing to the sheets being out of alignment when being overprinted, the surcharges are not horizontal, the result being that while stamps at the right side of the pane showed the surcharge at the foot, those at the left side were overprinted at the top, the intermediate ones showing only part of the surcharge either at top or foot. Occasionally only the perforation points at top and bottom of certain stamps show green marks, and in the extreme case one stamp shows the surcharge while the adjoining stamp is without it.

It is noticeable that the 3d. stamps with CC watermark which were surcharged "ONE PENNY" were mainly of the darker shades of brown which preceded the first printing on CA paper.

In November, 1895, owing to a shortage of $\frac{1}{2}$ d. stamps, the stock of the 3d. denomination was further reduced by surcharging a quantity with "Half-penny." As in the previous cases, the work was done at the Government Printing Office at Perth. The main supply of the overprint was in green on stamps with CC watermark, while a number showed the surcharge in red and in green on stamps of both CC and CA watermarks.

The normal position of the surcharge was the same as in the earlier case—at the foot of the stamp—to obliterate the original value. Similarly to the "ONE PENNY" surcharge, there are varieties in the case of the "Half-penny," the principal one being a double print of the green surcharge on the cinnamon stamp, found (with a normal and a very pale impression) in the two lowest rows in a pane and (with both impressions normal) in the two top rows of a lower pane. Occasionally copies show parts of a second impression, with such letters as H-p-y, as a result of the sheet coming in contact with the gummed back of the next sheet. Broken letters are found, being the result of the green ink not "taking" properly on the surface-printed stamps.

As with the stamps surcharged "ONE PENNY," in rare instances the sheets were not in proper alignment when overprinted "Half-penny" and stamps show only parts of two green surcharges at top and bottom. With a sheet out of alignment the angle of the overprint carried the surcharge on to the tops of the stamps in the next (lower) row within a space of about four stamps, the result being that a stamp entirely missed the surcharge.

PHILATELY FROM AUSTRALIA

In the case of the "ONE PENNY" surcharge, the set-up was the full width of the pane; but with the "Half-penny" surcharge the overprinting was in a vertical set-up, consisting of 60 stamps, 30 in each of the upper and lower panes.

The surcharging of the 3d. stamp with the "Half-penny" in two colours originated in a desire to have the overprint in a colour distinct from the green of the "ONE PENNY" of 1893. A trial lot (stated to have been three half-panes—a total of 90 stamps) was overprinted with red; but red on brown was not distinct enough and it was decided to use green. The 90 stamps already surcharged in red were overprinted in green and returned with the others to the Postal Department.

The stamps with the "Half-penny" surcharge (including the 90 bi-coloured) were first made available for sale on 21st November, 1895. After some of those with the red and green surcharge had been sold over the counter, the attention of the postal employee was drawn to the double printing and he then retained the remaining bi-coloured ones and bought them for himself. On the ground that they had been placed on sale through inadvertence, an official direction was given that they be recalled; but that was not practicable.

As the stamps with the surcharge in red and in green had been issued, and the number of specimens required to be furnished to the Berne Office of the Universal Postal Union not being available, the Postmaster General directed that a sufficient supply be printed in the two colours for that purpose and to frustrate speculation in connection with the 90 stamps first printed. As hitherto, the detail of watermark was not considered when handing over the sheets of 3d. stamps for surcharging, the stocks of CC and CA stamps having been kept together; but it transpired that the quantity printed with the green surcharge had absorbed the major portion of the CC stamps. In consequence stamps with CA watermark were mainly used; but the batch printed in red and in green obviously included some stamps with CC watermark, in view of the number known to exist in excess of the 90 stamps printed in the trial lot. (Those in the collection of the writer exceed 90). There is therefore no distinction between the first and second lots, which were printed within a few days of each other and formed part of the same issue.

On 12th December, 1895, a deputation from the Philatelic Society of W.A., on behalf of a body styled S.S.S.S. (interpreted as the Society for the Suppression of Speculative Stamps) made representations to the Minister for Posts and Telegraphs that the issue of the stamps with the double surcharge was not rendered necessary by postal requirements, and as the original surcharge in red could be classed as an error subsequently corrected, the issue of a further supply might be regarded as speculative. The Minister agreed that, if there were sufficient ordinary $\frac{1}{2}$ d. stamps on hand for requirements, the unsold stock of surcharged stamps would be withdrawn.

During the short period the surcharged green and bi-coloured "Half-penny" stamps were on sale, the demand for stamps of that denomination had been abnormal. However, as a supply of the ordinary $\frac{1}{2}$ d. stamps had arrived from London, the sale of surcharged stamps was discontinued, after they had been on sale for less than four weeks. The heavy demand referred to was on account of philatelic interests,

THE TRAVELLING POST OFFICE IN N.S.W.

which explains the scarcity of used specimens of the stamps with the "Half-penny" surcharge.

It is of interest to note that the surcharged stamps remaining in stock in 1895 were CA watermark, which accounts for the fact that the sets of cancelled stamps of Western Australia (1854-1902) issued by the Commonwealth of Australia to members of the first Federal Parliament in 1902 included the red and green surcharged "Half-penny" on 3d. on CA paper.

In certain publications the stamp with the "Half-penny" surcharge in red and in green, with CA watermark, has been referred to as a "reprint," as distinct from that with the CC watermark. From the particulars now given, it will be obvious that stamps with CC and CA watermarks both formed part of a legitimate issue.

For part of the information in this article I am indebted to Mr G. A. Goss, Patron of the Philatelic Society of W.A., who was present at a meeting of the Society many years ago, at which the late Mr R. A. Sholl, who was Postmaster General in 1895, attended and detailed the history of the surcharged "Half-penny" on 3d.

THE TRAVELLING POST OFFICE IN N.S.W.

By Dr. H. B. BRUCE.

[Dr. Barnett Bruce is one of Sydney's research stalwarts. Methodical and painstaking, his Postal History studies show in addition a vitality which should speedily convert those doubters who do not realise the interest and charm that this branch unquestionably possesses. Dr Bruce, like the great majority of our leading students, is a modest person, but we cannot let this opportunity go without stating that his researches into the early Postal Archives of his State (the results of which will appear in due course) are a work of great importance, historic as well as philatelic. Dr Bruce over many years also formed a superb collection of British West Indies, of which he still retains a portion.]

1. INTRODUCTORY

The genesis of the system of Travelling Post Offices in this State was in 1869 when it was suggested that compartments each 6 ft. by 6 ft. be placed in the guard's van on the Northern trains "for the further sorting and the collection of mails at intermediate stations." In all, thirteen of such compartments were provided. After this facility was completed pigeon holes in the guards' vans were fitted up on the trains of the Western and the Southern lines.

Next year a further step was taken and on 1st October, 1870, it was reported by the Mail Superintendent in a memo to the P.M.G. that two vans on the Southern line had been fitted up with letter boxes (one on either side of the van), stamping table with drawers, seat, pigeon holes and hooks for the bags. In this memo it was also stated that these were the only vans so prepared at that date.

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They were second class passenger carriages with two centre compartments made into one and fitted up.

On 24th October, 1872, two mail vans commenced running on the Southern line as far as Goulburn. They had "ROYAL MAIL VAN" painted on either side, also the words "POST OFFICE LETTER BOX" around the receiving boxes. These were too heavy for use on the Western line. At this time it was proposed that a Late Fee of 3d. be charged for letters posted on these trains; I am unable to say definitely whether this was ever carried into effect but am of the opinion that it was not. It was the P.M.G.'s Department that had to bear the cost of the fitting up and not the Railway Department. The primitive conditions mentioned in the first paragraph apparently still existed on the Northern line as one of the mail guards on that line complained in his report for 1872 that the space allotted to him was only 6 ft. by 5 ft. and only 5 ft. 10 in. high and that in hot weather the heat was unbearable. He enquired when vans would be fitted up as on the Southern line.

Evidently as a result of this report four new mail vans were sent to Newcastle the next year (1873), but the Traffic Manager there considered them too large for the purpose and converted them into second class passenger carriages. I am unable to say when proper mail vans were installed on this line but on 28th September, 1875, Inspector Moyes in his report states: "At present there are four full-sized mail vans, two for the southern and two for the northern line." (*Note.*—At that time the Northern line terminated at Newcastle, there being no rail connection between that town and Sydney.

The first lot of vans were equipped with candles. Some letters were burned one night through their use and this combined with complaints from mail guards resulted in kerosene lamps being adopted. At times the space in the old mail vans was so inadequate that a carriage had to be requisitioned in which mail bags were stored; on a couple of occasions emergency bags filled up the lavatory!

In 1884 it was suggested that mail catching apparatus be installed in order to put off mail at small stations without stopping, but the Railways Superintendent would not consider it.

In 1887 stoves and ventilators were added to the vans and better facilities generally were afforded the staff as a result of repeated complaints for years by the guards.

2. THE POSTMARKS OF THE T.P.Os.

(*NOTE.*—With regard particularly to the dates given here I am very open to correction, and would deem it a favour if collectors in possession of material contradicting these would communicate with me. The statements I make are not verifiable from official records and are based solely on the collection formed by Mr. G. A. Johnson and myself.)

The earliest type that I have seen are these two small rings and the earliest dated covers in my collection are 14/8/80 (G.N.R.P.) and 26/7/84 (R.P.) but I would say that they had been in use for some years before that date. This is based both on deductions from the foregoing history and from the fact that the G.N.R.P. mark

THE TRAVELLING POST OFFICE IN N.S.W.



N1



N1a



N2



N4

in particular appears worn. It was possibly introduced in the late seventies. Both these covers are backstamped "TRAVELLING P.O. NORTH" so both were used on that line.

As backstamps with these cancellations there were used:

1. Double-lined circle and G.N.R.P. (1880)—Type N2.
2. TRAVELLING P.O. NORTH—Type N4.

A similar double-lined circle with G.S.R.P. has been seen by Mr. Kreutzman of this city. These letters naturally stand for "RAILWAY POST" and "GREAT NORTHERN RAILWAY POST" as at that time the main N.W. and S. lines were designated by the prefix "Great" and the T.P.O. only served the main lines.

I shall now list the various types used on the three systems, up to the early years of this century.

A. T.P.O. NORTH.

1. G.N.R.P. and R.P. as above ? 1878 to 1884 Type N1 & 1a
2. G.N.R.P. in double-lined circle (back-stamp only) ? 1878 to 1880 Type N2
3. TRAVELLING POST NORTH—
N.S.W. with date in two lines. In oval Type N3

This was used both as a back-stamp and a cancellation; my copies of the latter use are dated Aug. and Sept. 1880.

4. TRAVELLING P.O. NORTH—
N.S.W. with date in two lines . . Circle 28mm. Type N4

This appears first as a back-stamp (1883) but later (1890) it was used as a cancellation.



N3

T.P.O.
N^o 2N
B

N5



N6

PHILATELY FROM AUSTRALIA

T.P.O. "No. 1 NORTH" and "No. 2 NORTH"

The original "T.P.O. North" comprised the line from Newcastle through Werris Creek to Tenterfield, but in the late 1880's another T.P.O. designated "No. 2 North" was opened. This ran from Werris Creek to Moree and Inverell (now TPO 2 N.West). The only obliterator bearing this inscription that I have met with is as Type N5 and I am of the opinion that the designation was changed in the 1890's to "No. 1 NORTH B" and a new obliterator introduced reading in a circle of 30mm. "TRAVELLING P.O. No. 1 NORTH-B—N.S.W." with the date in two lines above which appears either "U" or "D"—i.e. Up or Down to Sydney. My earliest copy is 8/4/93. (Type N6).

B. T.P.O. SOUTH.

1. G.S.R.P. in double lined circle as Type N2 (? Backstamp only; not seen by me) Type S1
2. "TRAVELLING POST SOUTH—N.S.W." in oval as Type N3 Type S2
My earliest date is 1882 and it was still in use in 1901.
3. "TRAVELLING P.O. SOUTH—N.S.W." in circle as Type N4 Type S3
This I have seen only as a back stamp, the date being Dec. '84.

Type S2 appears to have been first used as a back-stamp but later as a cancellation.

T.P.O. "No. 1 SOUTH" and "No. 2 SOUTH"

When opened, "T.P.O. South," as mentioned earlier, ran as far as Goulburn; this was later further extended towards Bombala and designated "T.P.O. 1 SOUTH." "T.P.O. 2 SOUTH" comprised the line from Goulburn to Albury. The marks used on these routes are shewn hereunder; they do not appear to be as frequently met with as the foregoing. I have a copy of Type S4 used on S.G.31 (say 1915). This is in all probability only a temporary resurrection and I think that we can assume definitely that it was not in use all those years.

Another similar to Type N3 but reading "TRAVELLING P.O. No. 2 SOUTH" also exists, used during the '90s.



C. T.P.O. WEST.

1. "TRAVELLING POST WEST—N.S.W." in oval as Type N3 Type W1
Used as a backstamp during the 80's.
2. T.P.O.—No. 1 W.—A Type W2
My only copy of both the above are on the one piece, dated Mar. 1886.

THE TRAVELLING POST OFFICE IN N.S.W.

3. "TRAVELLING P.O. No. 1 WEST—N.S.W." in circle 23 mm.
date in two lines Type W3

3a. As Above, but inscribed "No. 1 W.B."

4. "TRAVELLING P.O. WEST No. 2," as Type W3 Type W4

These subdivisions of the Western route were the same as those of the present day as far as I can ascertain. (See Map in subsequent instalment).

D. SPECIFIC ROUTES.

Around 1910 new types of postmarks were introduced on certain lines which superseded the foregoing types.



SR1



SR2



SR3

Type SR1—This evidently replaced Type N5. This line is now TPO 2 N.W. (My date 22/4/15).

Type SR2—This was probably Forbes to Cootamundra. My dates 30/10/13 and 8/5/15.

Type SR3—My date 10/11/1900.

Type SR4—as SR3 but inscribed "MOREE TO WERRIS CREEK."

In a subsequent instalment it is proposed to deal with the cancellations in use on the various lines during this century.

(To be concluded).

No one who pretends to any interest in the Stamps of our Australian States should be without

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NORFOLK ISLAND

By HARRY S. PORTER, M.C., F.R.P.S.L.

[Harry Porter is a Sydneysider. He has been a Fellow of the Royal since 1919, which means he has a right (which we know he would of course never exercise) of being regarded as our most Senior Collector. Once a student, they say, always a student. So it is with Harry. From the early 20's, when he was contributing articles on early Chilian Stamps and Postal History (he resided many years in that country) until the present day, when he is completing a splendid job on the A.I.F. Posts in Malaya, he has been tirelessly 'nosing' into any problem that interests him (he has even collected Australian Commonwealth!). Boer War Postal History and early New South Wales Posts are other fields that have intrigued this puckish, inquisitive fellow who numbers so many friends among New South Wales and Victorian philatelists.]

The fact that this Australian Territory was provided with its own stamps in 1947 has awakened interest in its previous postal history. The island is a 5 x 3 (miles) dot on the Tasman Sea, a thousand miles north-east of Sydney, and is one of the few spots in the Pacific whose first inhabitants were Europeans. Immediately after the founding of the settlement of Sydney, Governor Phillip dispatched Lieut. King, R.N., with a party to occupy Norfolk Island. This first attempt at colonization did not last long, as the Island was abandoned in 1805 and the original settlers given grants of land at New Norfolk in Tasmania.

The Island was again occupied in 1826 as a convict settlement under the administration of New South Wales. It is somewhat remarkable that we can gather more about postal matters in this phase than subsequent ones. For a time the Commandant's clerk was Postmaster, as shewn in the "New South Wales Calendar and Postal Directory" of 1832, compiled by John Raymond, Chief Postmaster of the Colony. The letter rate was 4d. per sheet, and mails were forwarded by the Government vessels.

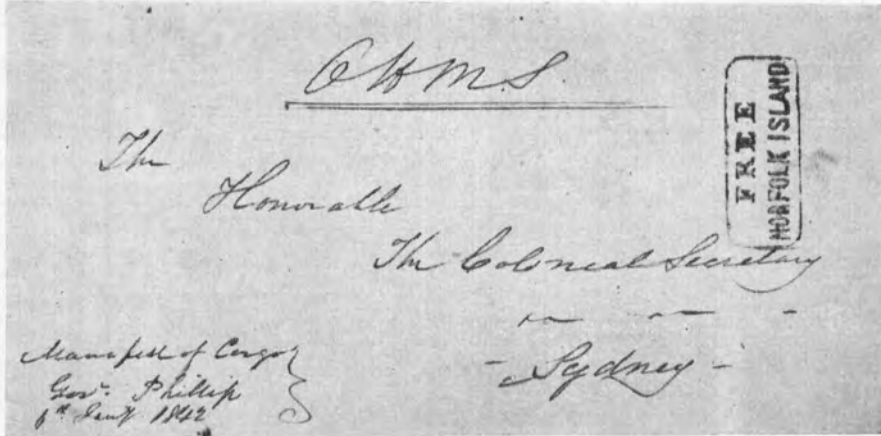
In 1840 it was decided to appoint a Civil Postmaster and the Colonial Secretary approved the purchase of stamps for the post office at Norfolk Island on September 25th. The first postmaster was Hon. W. H. Pery (1841), in 1842 the position is shewn as vacant and in 1843 and 1844 George Simms is listed as holding the post.

To quash quickly any idea that Norfolk Island was the second stamp producing country, I may mention that "stamp" signifies a handstruck mark or hand-stamp!

I illustrate a cover dated January 6th and bearing on the reverse the Sydney date-stamp of JA 13 1842. It will be seen that it is an official letter, which enclosed the manifest of cargo of the Government brig "Governor Phillip," so the stamp bearing the words "FREE NORFOLK ISLAND" in a rectangular frame with rounded corners was applied. In the case of private correspondence a similar stamp with the words "PAID AT NORFOLK ISLAND" was struck. This is known from an illustration which appeared in *The Philatelist* showing a letter written on June 22nd, 1843, which passed through Sydney (date-stamp JY 20 1843) and

NORFOLK ISLAND

reached Mauchline, Scotland, on December 1st. In the letter Corporal John Andrews, of the 96th Regiment, says "The Regiment is all on Detachments all over Vandiemensland except 2 Companys here and 2 Companys at Newzealand . . . I was promoted full Corporal 12 months before I knew of it as we had no word from the Regiment all that time." The front of the cover has the Commanding



Officer's endorsement to render it eligible, under the Soldier's and Sailor's Act of 1795, to be carried at the reduced rate of 1d.

Norfolk Island was transferred from N.S.W. to Tasmania as from April, 1844, but it was not until Dec. 20th of that year that the Colonial Secretary notified the P.M.G. at Sydney that the transfer of the Postmaster was to take place. From a postal angle this would mean that future mails were routed via Hobart.

We owe to the late Mr. Basset Hull's researches any glimpses we have of this period. Tasmania used postage stamps from November 1st, 1853, and simultaneously a number obliterator was assigned to each post office, Norfolk Island being allotted No. 102.

The Government brig "Lady Franklin" (the only means of communication) sailed from Hobart for Norfolk on December 16th, 1853. On December 28th the convicts on board mutinied and escaped, so the brig put back and arrived at Hobart on January 28th, 1854. In the Monthly Return of Receipt and Issue of Stamps appears the entry "Stolen on board the Lady Franklin on voyage to Norfolk Island at the time of the piratical seizure of that vessel, stamps valued £16." A footnote states that that £6 worth were subsequently recovered.



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Day to day search of the newspaper files shows that the "Lady Franklin" next sailed in July and left Norfolk on August 8th, reaching Hobart on September 4th. Presumably a supply of stamps was again sent and obliterator "102" may have reached its destination, but I have yet to hear of any Tasmanian stamps of that period cancelled "102," let alone proof of their Norfolk Island origin.

In May, 1855, the last convicts were removed and the island apparently again left uninhabited. If Tasmanian stamps were used at Norfolk Island, it could only have been during a period of less than one year, a short time—given the rapidity of communication as shewn above!

From October, 1856, Norfolk was separated from Tasmania and the Governor of N.S.W. became, ipso facto, Governor of Norfolk Island. The wording is significant as indicating that the Island was not administered by the Government of N.S.W.

On June 8th, 1856, the descendants of the mutineers of H.M.S. "Bounty" arrived at Norfolk Island, having been transferred from Pitcairn Island, largely through the interest taken in their plight by Queen Victoria. In 1867 the Melanesian Mission was given a grant of land and established its headquarters and training college on the Island.

Some idea of the conditions at Norfolk can be gleaned from the writings of contemporary missionaries. Every adult, of both sexes, had a vote; the ruling spirit, in matters spiritual and temporal, was Rev. G. H. Nobbs. Nobbs was brought up in the Royal Navy and his imagination was so fired by stories of the mutineers of the "Bounty" and their plight that he took his discharge, worked his way to Chile, and he and one companion sailed a sloop of 15 tons from there to Pitcairn, arriving in 1828. In 1852 he visited England, was received by the Queen and ordained by the Bishop of London.

In the N.S.W. Postal Guide of 1885, postage to Norfolk is given as 2d. per $\frac{1}{2}$ oz., registration fee 4d., and newspaper rate $\frac{1}{2}$ d. The list of Consuls in N.S.W. at the period shows that the U.S.A. had a Consular Agent at Norfolk Island, he being the sole representative of any foreign country there.

A New Zealand collector kindly showed me a large cover sent from Norfolk to a Whaler Captain c/o U.S. Consular Agent at Russell, N.Z. The origin is proved by the manuscript endorsement "UNITED STATES CONSULATE AT NORFOLK ISLAND," in the same handwriting as the address, also the postage (1/10), is written. The cover is backstamped at Auckland and Russell in December 1888. On the face are New Zealand stamps, totalling 1s. 10d., cancelled by the well-known "broken 'A'" mark, used at Auckland in the eighties and nineties of the last century to "kill" uncanceled stamps on postal articles received from other offices. Search of the newspaper files proved that this cover was carried by the brig "Southern Cross" of the Melanesian Mission and presumably the stamps were affixed on board—at least the evidence seems against their having been put on at Norfolk. Time may produce other examples showing the postal arrangements at this period.

(To be concluded)

PHILATELY FROM AUSTRALIA

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£1 First Watermark . . .	£15/-/-	10/- Third Watermark In-	
£2 " " " . . .	£29/-/-	verted Watermark . . .	£9/-/-
5/- Second Watermark . . .	£6/10/-	£1 Third Watermark Brown	
2½d. Third Watermark 1 in-		and Blue, all shades . . .	£11/-/-
fraction omitted . . .	£40/-/-	£2 Third Watermark Black	
2/- Third Watermark imperf.		and Rose, all shades . . .	£16/10/-
3 sides (pair) . . .	£150/-/-	£2 Small Mult. Watermark . . .	£17/10/-
6d. Third Watermark Broken		£2 C. of A. Watermark . . .	£16/-/-
Leg	£10/-/-		

COMMEMORATIVES, ETC.

1d. Engraved Pair Imperf.		Bridge block of 6 with	
between	£17/10/-	imprint	£50/-/-
6d. Kookaburra Engraved. 4		1/- Victoria Centenary . . .	7/6
plate Nos. in blocks of 4	£23/-/-	9d. Macarthur Centenary . . .	8/6
1½d. Canberra. Pair Imperf.		1/- Anzac	11/6
between	£25/-/-	Anzac Imprint block of 4	£8/-/-
5/- Bridge	£6/-/-	2/- Jubilee	12/6
Bridge complete sheet of		Jubilee Imprint block of 4	£7/-/-
20	£185/-/-	1/6 Airmail No Watermark . . .	4/6
Bridge strip of 3 with		Airmail Imprint block of 4	£4/-/-
imprint	£28/-/-		

We are also anxious to secure accumulations, mint sheets, etc., of Commonwealth issues.

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1929 Health Nurse	7/-	1932 Health Hygeia	£1/7/6
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1854 Four Annas with
"Inverted Head"

"DESAI"

Collection of

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Plate 1: £2, Small Mult. Wmk. upper half, left pane.
(See "The Trail of Commonwealth")

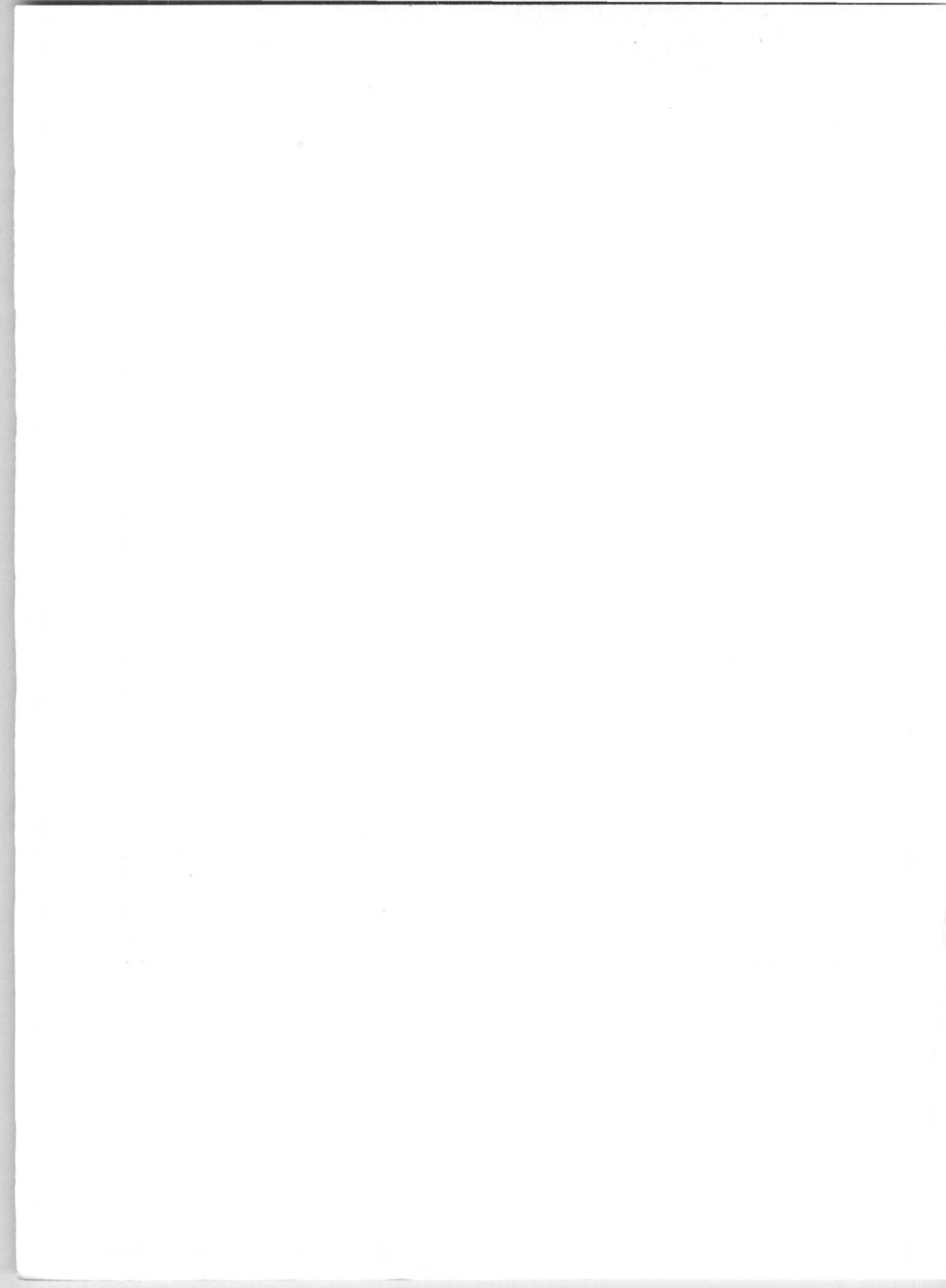
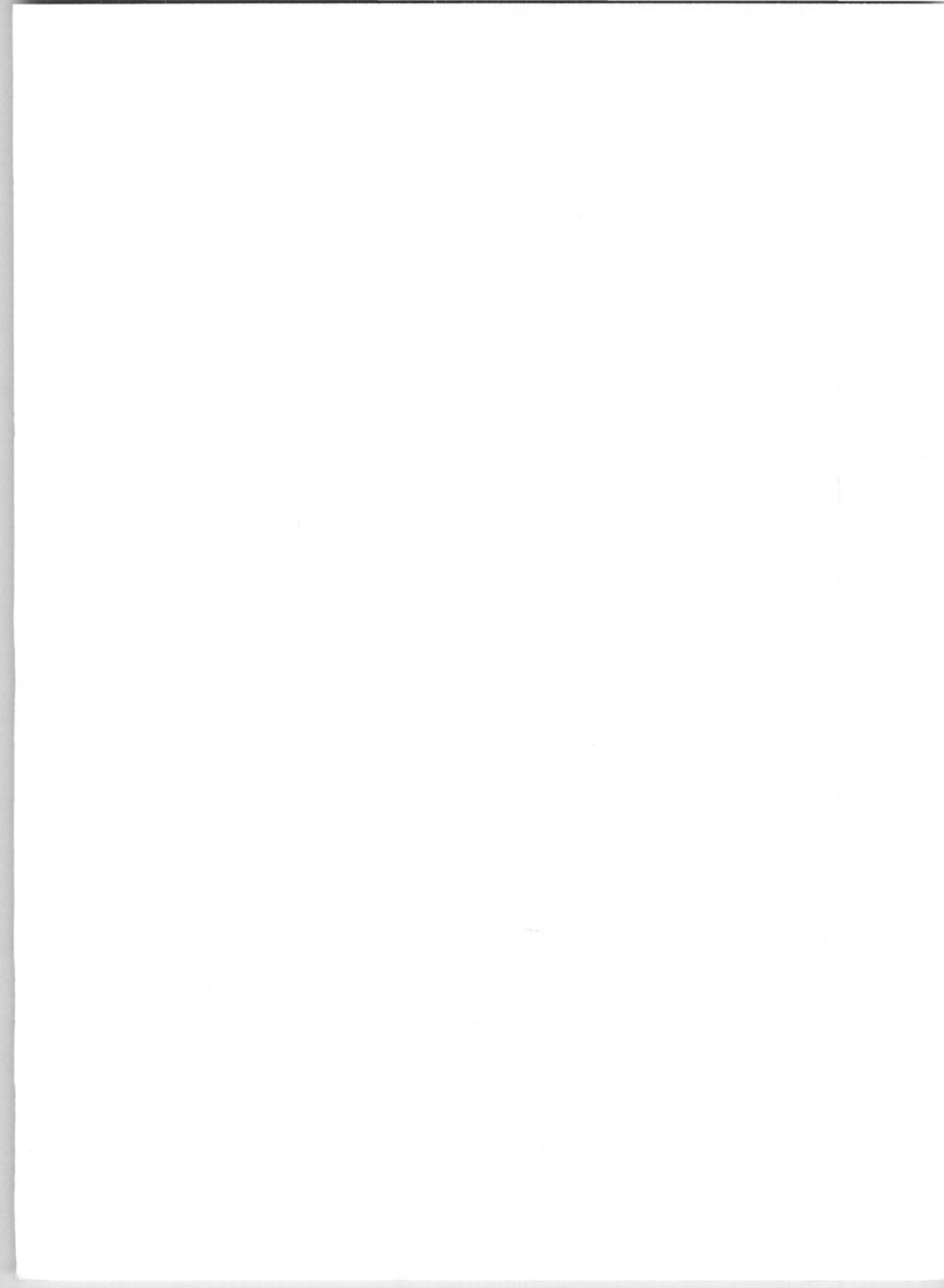




Plate 2: £2, Small Mult. Wmk. lower half, left pane.
(See "The Trail of Commonwealth")





The "Big Retouch"



Normal



"Double-strike"



Normal

First Retouched State

Second Retouched State



Normal

"Volcano"

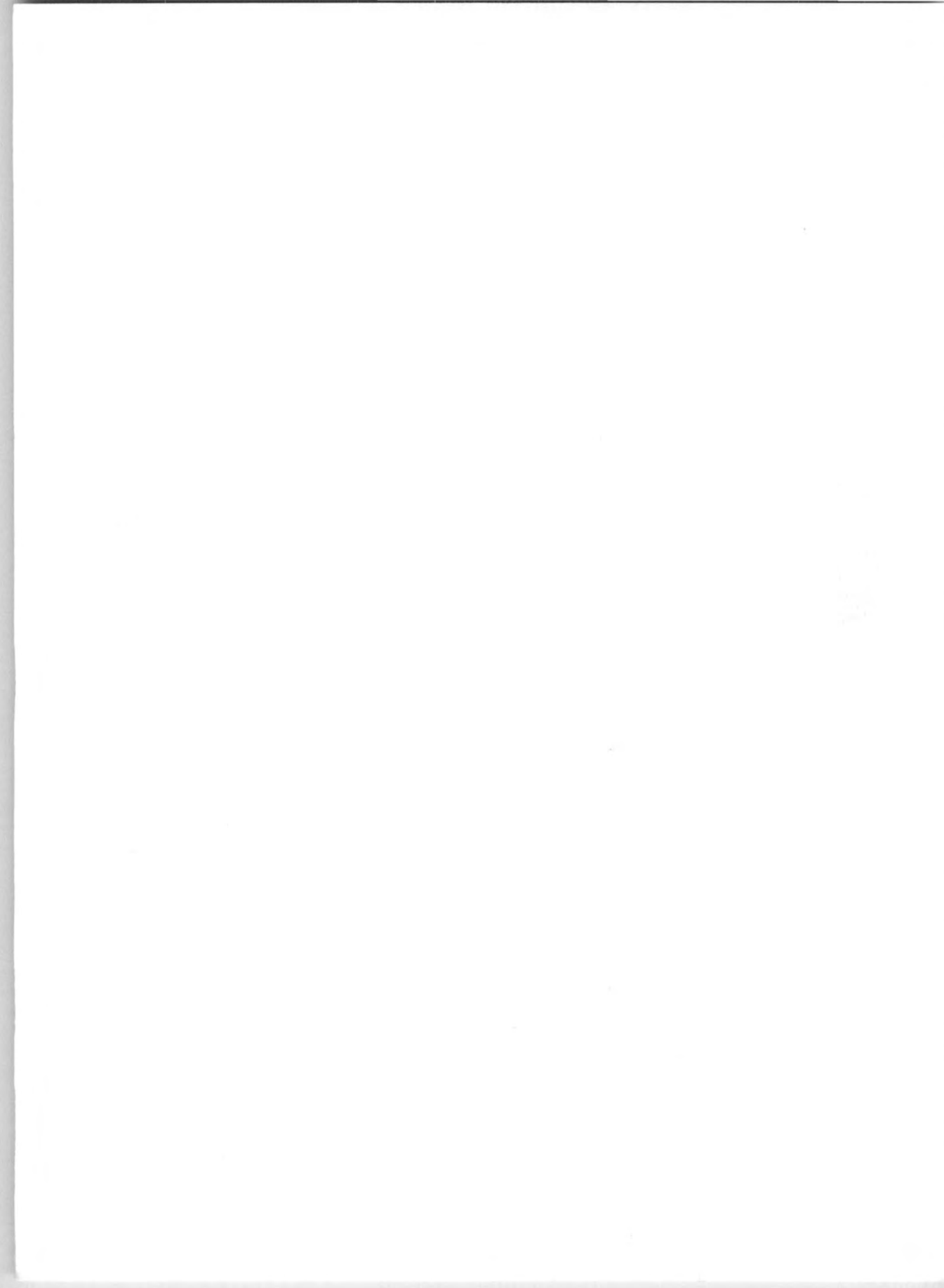
Normal



Retouch



Plate 3: Varieties described in "The Other Side of the Picture"





"EIGHT" PENCE.



Normal

Retouch "B"

Retouch "A"



Varieties described in "The Other Side of the Picture"



Varieties described by Mr. Cato in "The Trail of Commonwealth"

