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THE LONDON PHILATELIST

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JULY-AUGUST 2020

Number 1477

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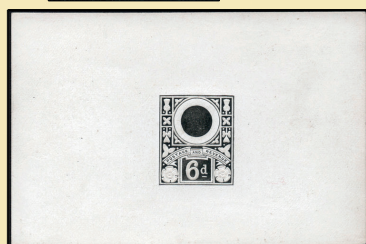
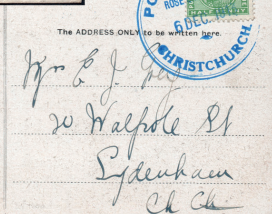
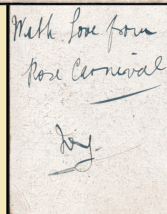
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From the Editor.

A Bumper Crop.

Tony Bard FRPSL

This is apparently the largest *LP* ever, according to Frank Walton's comprehensive pagination record of every issue to date. It is very much a tribute to those members who have responded so positively to the appeals for contributions. We now have a much healthier pipe-fill of excellent submissions, many of which will appear in two or three successive issues, as they are truly comprehensive 'articles of record.' But we need to maintain the momentum and try to ensure that there is a steady flow of articles of sufficient variety to meet our members' multi-faceted collecting and research interests.

So far, there has only been one submission each on the subject of revenues and thematic philately. This would seem to me to be a massive under-representation of members' interest in both these topics, particularly the latter. So please consider balancing out the postal history, postal stationery and traditional philately articles with a contribution on an aspect of these or other collecting areas.

This issue contains a broad wealth of philately, ranging from the works of famous forgers by Enzo De Angelis and Chris Harman RDP Hon. FRPSL, to the complexities of the 'Chainbreakers' issues provided by Boštjan Petauer, then on through an intriguing piece of postal stationery detective work by James Peter Gough RDP FRPSL and the closing part, from our President, Richard Stock FRPSL, of Arthur Sandbach's colourful military career. Frank Walton RDP FRPSL reveals the surprisingly uncommon usage of a GB definitive and as this is a double issue, there are two more contributions to 'The Story behind the Cover.' We also include some broader topics: a forthright challenge to postal historians from Richard Berry FRPSL, Sean Burke's nomination for the British Empire's greatest stamp and David Hall's scholarly analysis of the role that stamp design played on both sides of the Korean War, 70 years after the start of that "forgotten" conflict.

Which leads me to a related story of how philately can be so meaningful, outside of our own sometimes inward-looking collecting world. I recently joined a Facebook group focusing on British Korean War veterans and their families. Korean War philately is one of my major collecting and research areas. I posted a request for any information regarding POW letters, that relatives or ex-POWs might have and would be able to share. I was contacted by the daughter of a former POW. This lady told me that her father had passed away while a prisoner. Her mother had burned the letters that she had received from Korea after learning of her husband's death. My correspondent said that she was saddened at having no mementoes of her father. When she mentioned his name, it seemed to be one that I had encountered during my researches into Korean War POW mail. Within fifteen minutes I had found what I was looking for.

This lady's father had written home and his letter was one of the first four received in the UK from POWs. It caused a huge stir in the War Ministry and at the Post Office. The first reports of the letters' arrival made the national press and nobody in the governmental agencies knew anything about how they had reached this country. Inquiries were made, interviews were carried out and the recipients were asked to lend the letters that had arrived, for further enquiries. As part of the investigation conducted by the Post Office, copies (photostats at that time) were made of the envelopes.

Eventually these copies and the papers related to the investigation found their way into the Post Office archives. From there, copies ended up in my research files and I was able to reunite the lady from the Facebook group with a copy of the envelope that her father had sent from POW Camp 3, North Korea, to her mother. As far as my Facebook correspondent was concerned, this simple copy turned out to be priceless in terms of its emotional worth.

The Sandbach Correspondence. Part Two.

Richard Stock FRPSL.

Continued from THE LONDON PHILATELIST, June 2020, pp179-186.

After his return to England from Suakin on 27 May 1885 Arthur Sandbach volunteered for service in India but had to take sick leave during the winter of 1885-86 due to a bout of malaria. He finally sailed for Bombay in the Indian troopship "Jumna" in September 1886.

Service in Burma and India 1886-89.

On arrival he was sent to Upper Burma to join the 5th Company of the Bengal Sappers and Miners. The country was unsettled and after five months hard campaigning during which he gained much experience he was ordered back to Roorkee¹. A cover (Figure 10) from Abergele addressed to Lieut. Arthur E. Sandbach franked at the 5d Officers' rate on December 30 1886 received a Mandalay transit mark (JA 29 87) and Minboo arrival datestamp (FE 3 87).



Figure 10

Sandbach spent the next two years at Roorkee before taking part in the Sikkim Expedition of 1888-9. In August 1889 he was sent home on a year's sick leave due to the fever from which he suffered becoming worse².

Securing the Egyptian-Sudanese Border 1889-95.

Following the withdrawal of all British Forces from the Sudan a Mahdist attempt to invade Egypt was decisively defeated at the Battle of Toski on 3rd August 1889.

The one piastre Officer's rate cover (Figure 11) to Capt. A.E. Sandbach in Wales contained a letter (Figure 12) from Col. H. H. Kitchener dated 24 August 1889. Kitchener refers to the battle and the capture of 4000 Dervishes. Kitchener commanded the mounted troops during the battle.

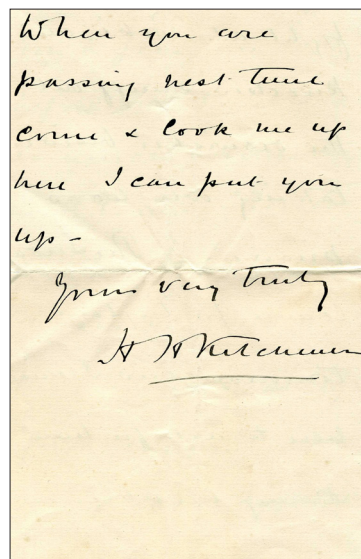
Service in India 1891-93 and Home Service 1893-97.

Later, Arthur Sandbach was ADC to Gen. Sir William Elles for two years which included service during the Hazara or Black Mountain Expedition from March to June 1891. There then followed a period of special service at Gilgit which ended his Indian Tour in the summer of 1893.

Figure 13 is a cover from Abergele on 26 March 1891 to Capt. A. E. Sandbach, Royal Engineers with the Hazara Field Force. The 2½d franking illustrates the reduced rate for letters to India which took effect on 1 January 1891.

A period of Home Service led to nomination to join the Staff College course in 1896 and the intake

also included a Capt. Allenby and the future Earl Haig. A fortnight after completing the course Sandbach embarked for service with the Egyptian Army on the 31 December 1897. He served with distinction until 30 November 1898 being mentioned in despatches and awarded a Brevet Lieut. Colonelcy³.



Figures 11 and 12.



Figure 13.

The Nile Expedition 1898.

Although this part of the correspondence contains no new or rare postmarks it does comprise mail sent to Sandbach from many different locations reflecting the varied nature of his earlier service and the contacts he made. Letters from India, Italy, Bermuda and Jamaica are recorded as well as extensive inward correspondence from his family in England.

Internal correspondence (i.e. in Egypt and/or the Sudan) between Sandbach and officers of different regiments serving in the campaign is an indication of the rivalry which existed between units serving together. It also illustrates the changes to campaigning introduced by the railway since the Dongola Expedition of 1896.

Figure 14 is a contemporary photograph of Sandbach in Egyptian Army uniform.



Figure 14

The cover and letter (Figure 15) sent to Sandbach by Arthur Blair, an officer in the 9th Sudanese, refers to Berber being "a funny place with an enormous extent of mud huts about 7 miles long mostly uninhabited. Smallpox rages in the town, a good many of the men have it. Douglas Haig is on his way here." The cover bears a 5m adhesive of the first issue cancelled by a BERBER datestamp (Stagg type 29).

A later cover, dated 11 March 1898 (Figure 16), from Sandbach at Merowi to his mother in England, has the following interesting reference to the delivery of mail:

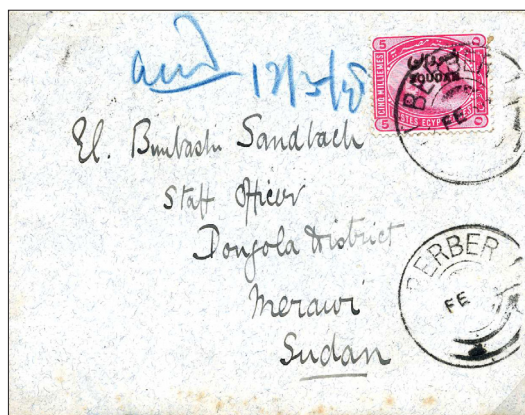


Figure 15.

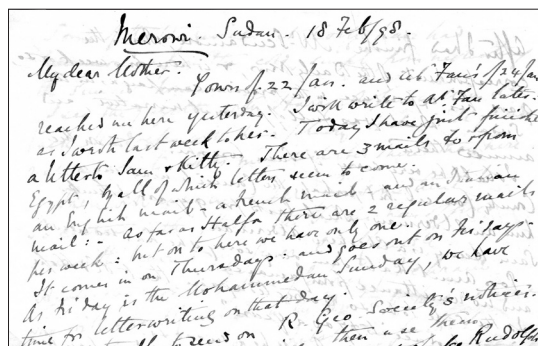
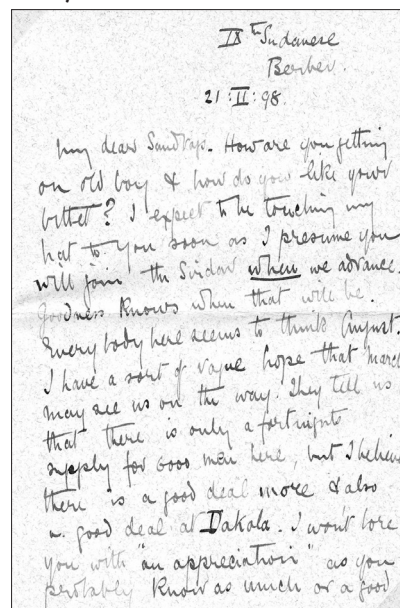


Figure 16.

"There are 3 mails to and from Egypt by all of which letters seem to come, an English mail a French mail and an Italian mail: as far as Halfa there are two regular mails per week: but on to here we have only one. It comes in on Thursdays and goes out on Fridays."

By late March 1898 Sandbach was acting as Governor of Nubia Province and Military Commandant, Halfa Camp as well as Assistant Adjutant General to General Rundle who commanded the Communications from Assuan to Berber.

The cover (Figure 17) bears a 1 piastre of the first permanent issue, cancelled HALFA 20 April 1898 (SSS type H1-6). In the enclosed letter Sandbach, now promoted to Major, refers to the battle of Atbara on 8th April and that "Mahmud is now a prisoner here."

The cover, (Figure 18) posted on 15 July 1898, is cancelled by a CHALLAL-WADI HALFA T.P.O. datestamp for 15 V11 98 (SSG type SH 33b). In the enclosed letter Sandbach writes "We are all afraid here that the Khalifa may bolt before our troops get to Khartoum."

Figure 19 is an inward cover to Sandbach at Wadi Halfa from Jamaica dated 5 July 1898. Other covers are known posted from Bermuda during the same period.

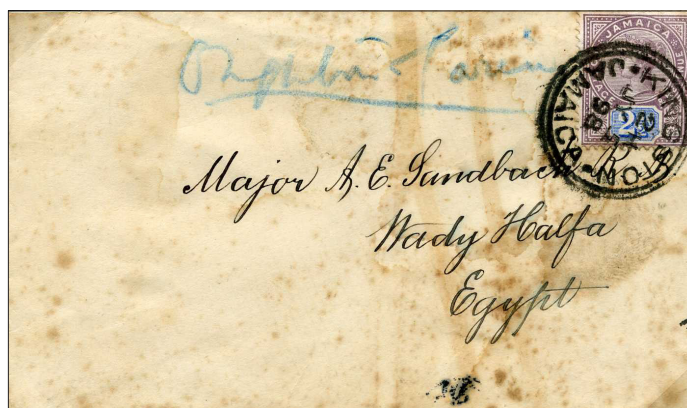


Figure 17.

Figure 18.



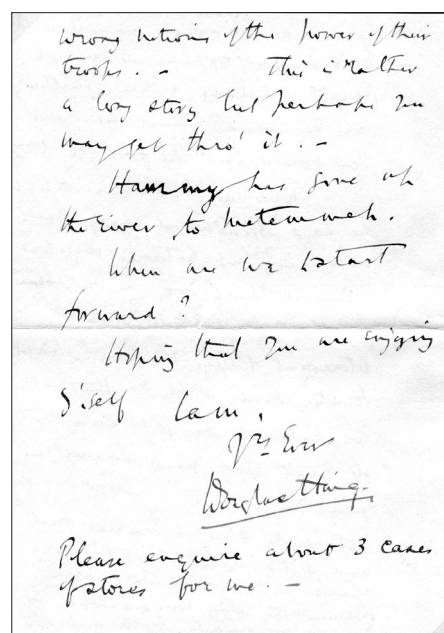
Figure 19.



The cover illustrated at Figure 20 appears undistinguished, however, it contained a twelve-page letter signed by Major Douglas Haig (later Field Marshal Earl Haig) sent to Major Arthur Sandbach, Governor of Nubia, on 19 June 1898. Haig describes an action between units of Broadwood's Cavalry Brigade and the Dervishes, following a reconnaissance in force of the Mahdist positions on 5 April, three days before the battle of Atbara.

In the letter Haig addresses Sandbach as "My Dear Sandbags" and is keen to correct the exaggerated reports of the engagement that appeared in English newspapers. "So many startling tales seem current about the 5th April that it may interest you to know the truth. I was C.S.O. of Cavalry Brigade during the recent operations and had therefore as good a chance as anyone of seeing what took place. People should realise facts, and not speak about glorious charges when none took place..." Haig provides a detailed eye witness account of the engagement.

Figure 21 shows part of the last page of the letter with Haig's signature.

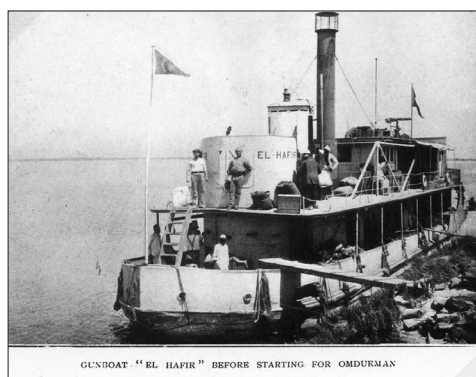


Figures 20 (above) and 21 (right).

By 20 August Sandbach was aboard the gunboat *Hafir*, between Atbara and Shabluka (figure 22). The cover (Figure 23) is an overprinted Egyptian postal stationery envelope, cancelled by the ATBARA S.P.S. datestamp (Stagg type 28) for 5 September 1898.

In the accompanying letter (Figure 24), written between the 20 and 22 August, he describes (inter alia) a meeting with Gen. Rundle at Fort Atbara, the arrival of Prince Christian Victor and progress up the Nile towards Khartoum.

Figure 22.



GUNBOAT "EL HAFIR" BEFORE STARTING FOR OMDURMAN

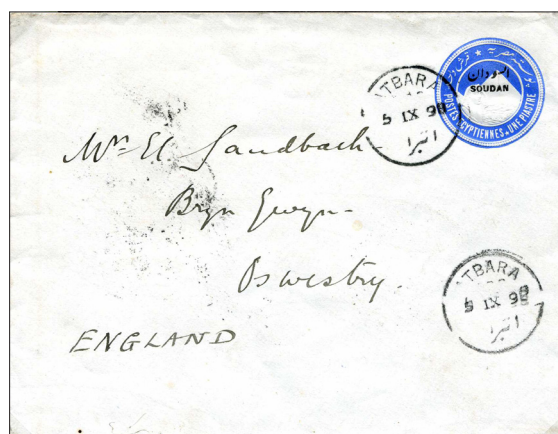


Figure 23.

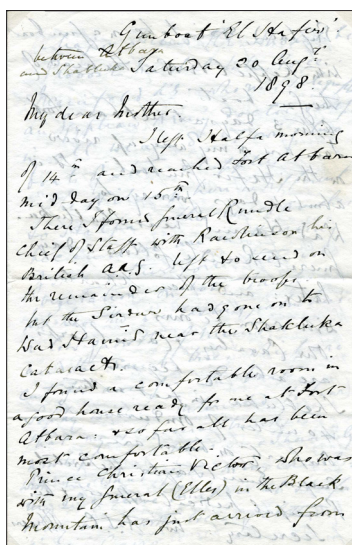


Figure 24.

"Prince Christian Victor who was with my General (Elles) in the Black Mountain has just arrived from England and is to be on a gunboat with Keppel R.N. the head of the gunboats.

After 3 days at Atbara Fort I am now on my way up river on the Hafir gunboat. It is about 4 days journey to Wad Hamed near Shabluka. General Rundle follows 2 days later and then Khartoum will soon be ours.

The Cavalry and Camel Corps are ahead and beyond Shabluka in fact within 40 miles of Omdurman.

Our party on board are Surgeon General Taylor the British Principal Medical Officer and his Secretary: two A.S.C. officers, Major Friend R.E. who is to be Provost Marshal to the Force. Maxfield R.E. who was Telegraph Officer, an Egyptian Army doctor and self, in all we are 8, towing two boats of stores and supplies.

The Nile up here is different to Halfa and the lower reaches because we are in the rainy zone and therefore there is vegetation on both banks. We have the everlasting palm trees, a low growth of mimosa and the sunt trees which are cut for wood for the boats.

By the end of September or October we may be most of us in Cairo again. Just before we left Atbara Fort young Blair who was at the Staff College with me and who came out on 1st January arrived from Shabluka down with fever. They think he has typhoid poor chap.

Sunday 21 August MAGAWIYA

We passed the pyramids of Merowe this morning which you will see marked on the map and are now (11 a.m.) stopping to take wood on board.

At various stations along the banks large quantities of wood have been cut and collected partly by our troops advanced parties and partly by the natives who are paid by weight for what they bring in. When the gunboats go into action at Khartoum they are to have coal but running these preliminary trips with troops they have nothing but wood.

Everyone says this is a very different campaign to Kitchener's advance on Dongola in 1896. There he had desert marches, cholera, just about everything to contend against.

Now with the railway to Atbara we can reach Shabluka within 40 miles of Khartoum by boat.

When we are concentrated the whole force will move forward: but the blow when it is struck will be short, sharp and let us hope decisive.

I will end sooner to get a letter sent to you every week but we are now beyond the railway and posts will be most uncertain.

The officer's rate cover (Figure 25) to Maj. Sandbach R.E., Egyptian Army, Wady Halfa, Egypt, endorsed "to be forwarded" posted three days after the Battle of Omdurman bears an additional 1d adhesive paying the late fee of a 1d indicated by the boxed "L1" mark.



Figure 25.

The Anglo-Boer War 1899-1902.

After his service with the Egyptian Army ended his next appointment was Military Secretary to the Viceroy of India, Lord Curzon. The appointment did not last long and the outbreak of war in South Africa provided Sandbach with the chance to proceed there on 7th November 1899. On 28 December he was appointed A.A.G. Intelligence to the Natal Army, a position he held until the Natal Army was broken up in October 1900, when Sir Redvers Buller, followed by Sandbach, returned to England⁴.

The cover (Figure 26) from Sandbach to his mother was posted on the day of his appointment as Assistant Adjutant General, Natal Army.

During operations to relieve Ladysmith, Sandbach worked closely with Sir Redvers Buller, who had a high opinion of him. In the final stages of the relief, it was largely Sandbach who persuaded Buller to change his plans and attack the left and centre of the Boer position on Pieters Hill, following the failure to take ground to the west of Hlangwane after it was captured. Sandbach had found a suitable crossing over the Tugela river. He had been active in all operations after the battle of Colenso and was on Spion Kop on the day of the fighting there, having brought down a message from General Thorneycroft to Sir Charles Warren⁵.

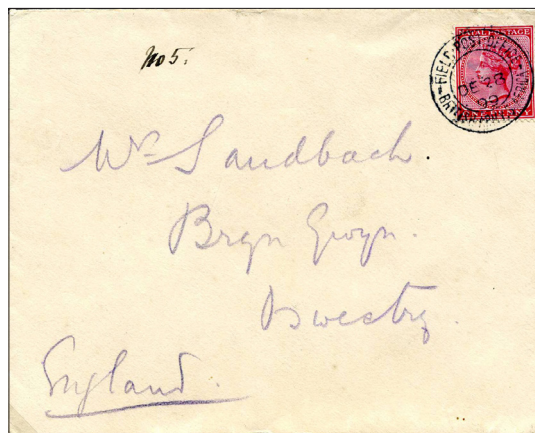


Figure 26.

Sandbach wrote to his mother from Ladysmith on 27 April 1900 (Figure 27).

Sandbach was mentioned in despatches three times by Sir Redvers Buller and was awarded the D.S.O. and the Queen's medal with six clasps for his services in South Africa.

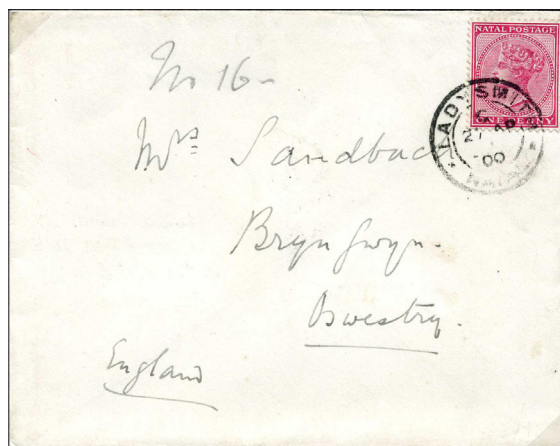


Figure 27.

British soldiers on active service in South Africa frequently used whatever postal stationery was available when writing letters home including captured Boer items. The cover (figure 28) is an example with “In Dienst,” “Den WelEd. Heer” and “Z.A. Republiek” deleted. The stamp is cancelled by a barred oval obliterator. The reverse is datestamped “Durban Natal 16 JY 1900.”

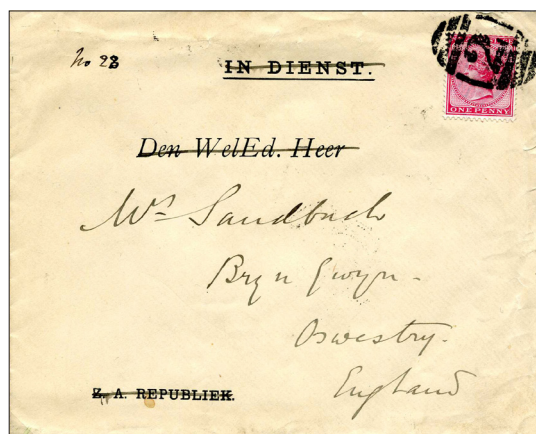


Figure 28.

Service in Ireland 1910-1914 and the Great War 1914-1918.

He served as Chief Engineer in Ireland from October 1910 until August 1914. Figure 29 is an official cover to Brig. General A. E. Sandbach CB DSO at Ashtown Lodge, Castleknock, Dublin franked one anna adhesive overprinted ‘On H.M.S.’ cancelled ‘Roorkee Cantonment 13 MA 12.’

Sandbach reached the top of the Colonels’ list in July 1911, however, between 24th of that month and the outbreak of the Great War he was passed over for promotion on thirty-five occasions⁶.

When war broke out Sandbach was appointed Chief Engineer, Second Corps and his work during the early stages of the war earned him promotion to Major-General for Distinguished Service in the Field. The O.H.M.S. cover (figure 30) cancelled “Army Base Post Office B 19 NO 14” and “Army Post Office 42 A NO 22 14” with a Red “Passed by Censor No. 283” mark was sent to Sandbach during that period of service.

The letter card (figure 31) to Major General Sandbach, CB, DSO, Headquarters, 2nd Corps cancelled “7th British Division, Signals 24 FEB (15)” from T. Capper (Major General Sir Thompson Capper) contains a report of the death of Johnny Gough, a fellow officer. Capper was GOC, 7th Division and died of wounds at the battle of Loos in 1915.

In May 1915 Sandbach returned to England. This was followed by service in Ireland in 1916

during the Easter Rebellion. He was sent to France in 1917 and finally retired on 19 August, 1919 to spend the rest of his life at the family home at Bryn Gwyn.



Figure 29.

Figure 30.

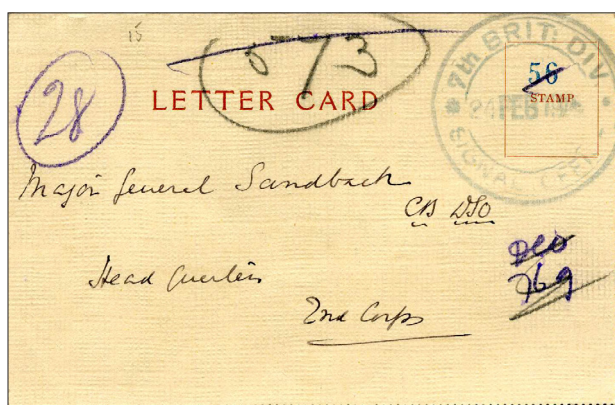


Figure 31.

References.

1. *The Royal Engineers Journal*, December 1929, p661.
2. *Ibid.*, p662.
3. *Ibid.*, p664.
4. *Ibid.*, p664-665.
5. *Ibid.*, p665.
6. *Ibid.*, p669.

De Sperati Forgeries of the 1860 Half Tornese “Cross of Savoy.”

Enzo De Angelis.

Translated by Aniello Veneri.

On 7 September 1860, General Giuseppe Garibaldi entered Naples in triumph. It was the final act of the so-called *Impresa dei mille* which decreed the end of the Kingdom of the Two Sicilies, and its annexation by the nascent Kingdom of Italy. This historical event was also reflected in the philatelic sphere. Garibaldi promulgated a series of dictatorial decrees, including the replacement of the Bourbon emblems with those of the House of Savoy, and the introduction of the Italian lira in place of the Neapolitan ducati, grana and tornesi. These reforms, especially the monetary substitution, could not be achieved quickly. At the same time, a few days after the assumption of the dictatorship by Garibaldi, some southern Italian newspapers¹ requested a reduction in the delivery costs of newspapers and printed matter in general.

The standard postal rate for a letter in the Bourbon period was two grains or *grani*; for newspapers there was a special rate of half a grain or *grano*. The *tornese* was worth half a grain. The Piedmontese Central Post Office (at that time, Turin, in Piedmont, was the Italian capital) promptly agreed to the request for a reduction in charges², both to encourage the dissemination of periodicals in the Neapolitan Provinces, and to begin the standardisation of postal rates throughout the country. But there was a problem: there was no denomination smaller than a half-grain among the Neapolitan stamps. The tariff reduction had already been approved, but there was no time to issue a new stamp. It was then decided to utilise one of the Bourbon issues for this purpose, by altering its value. The second plate of the ½g stamp was selected (Figure 1), and the currency symbol ‘G’ (the abbreviation for grano) was transformed with a printer’s punch into a ‘T,’ for tornese (Figure 2). This was the genesis of the stamp universally known as the *Trinacria*, the first recorded used copies of which are dated 6 November 1860.

Once a sufficient quantity of stamps had been altered to address the urgency of the tariff reduction, the same plate continued to be modified, this time by scraping away the central part of the design, and replacing the Bourbon emblems with the Cross of Savoy, in homage to King Vittorio Emanuele II (Figure 3). This operation was accomplished using a hand burin, and therefore one hundred unique incisions (one in each position in the plate) exist, which allows for the identification of varieties and to establish the position of each stamp within the sheet. The Cross was issued on 6 December 1860.



Figure 1. Kingdom of Naples
½ Grano.



Figure 2. ½ Tornese Trinacria:
“G” modified to “T.”

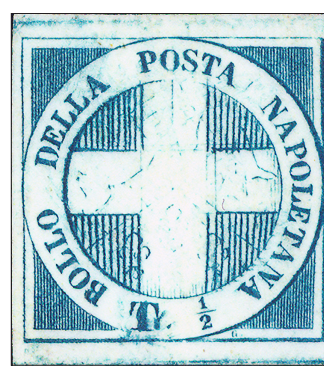


Figure 3. ½ Tornese Cross of Savoy:
re-engraved centre.

These two stamps, the Trinacria and the Cross of Savoy, had a short life of only a few months. Remainder stocks were completely destroyed. They are therefore rare stamps, and are very rare in mint condition. They have always attracted the attention of counterfeiters, including the most technically-capable, and principally the most universally well-known of them all, Jean De Sperati. For years, the perfection of his creations posed problems not only for collectors generally, but also for experts, many of whom certified his forged stamps as authentic.

In 1953, the British Philatelic Association (BPA) proposed to Jean De Sperati, that they would offer to buy his forgeries, printing proofs and anything else related to his falsification activities for a very high price: he accepted. From this material, the BPA produced a four-volume limited edition publication, *The Work of Jean de Sperati*,³ which for years represented the *catalogue raisonné* of these forgeries.⁴

De Sperati only forged three positions of the Cross; positions 100, 1 and 3, respectively referred to as forgery types A, B and C. The descriptions here are compared with those contained in the B.P.A. publication.

Type A. Forgery of position 100.

This type (Figure 4) is immediately recognisable because it always presents the same cancellation (Napoli 11 Apr 1861), in the same position. All the specimens are identical, and only differ in the way the margins have been cut. (Figure 4)



Figure 4. Forgery of position 100.



Figure 4.1. Doubling of the outer circumference line.

1. Doubling of the outer circumference line, which is particularly evident on the right of the letters “AP” in “NAPOLETANA,” due to partial printing. This design feature is present exclusively in the De Sperati forgery. (Figure 4.1.)

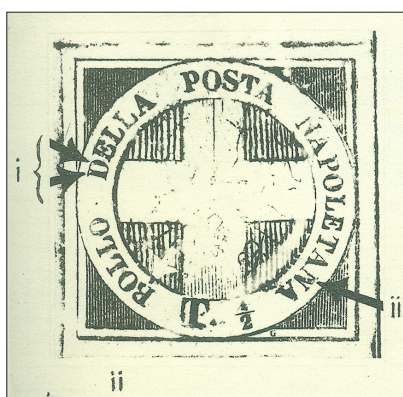


Figure 5. Forgery type A. Reproduced from *The Work of Jean de Sperati*.

The details indicated by the arrows are not characteristic of De Sperati forgeries. Those marked 'i' (double breaks in the top of "D" in "DELLA") and 'iii' (irregular printing of the top of the second "N" in "NAPOLETANA") are occasionally also present in the genuine specimens, while 'ii' (break in the lower part of "B" in "BOLLO") is present on all Crosses and all Trinacrie.



Figure 6. Forgeries of position 100.

Type B. Forgery of Position 1.

The cancellations on this forgery are all different, e.g. the framed "ANNULLATO," Napoli despatch cds, and *svolazzo* (lit. fancy cancel) because this type was manufactured differently from type A.



Figure 7. Forgery of position 1.

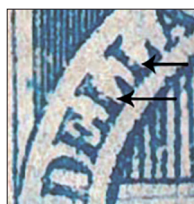


Figure 7.1.



Figure 7.2.

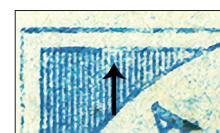


Figure 7.3.

1. Two white dots are present on the central part of both L's in DELLA. (Figure 7.1.)
2. There is a dot above the O in POSTA.
3. The upright section of the T is cracked.
4. There is an oblique stroke under the S. (Flaws 2-4 are shown in Figure 7.2.)
5. The lines above the left upper triangle are incomplete. (Figure 7.3.)

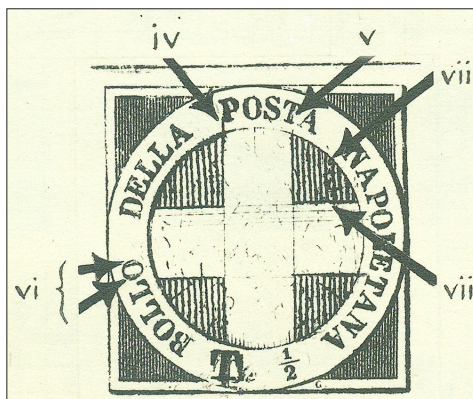


Figure 8. Forgery type B. Reproduced from *The Work of Jean de Sperati*.

Of the reference points shown in the image above (Figure 8), only the one, identified as 'v' (cracking of the upright in "T") is characteristic of the De Sperati forgeries. Point 'vi' (white dots in the last "O" of "BOLLO") is a frequent flaw in the genuine Crosses and Trinacrie. Those identified as 'iv' (line to the left of "P" of "POSTA") and 'vii' (dots between the fourth and fifth lines of the upper right triangle) are instead characteristic of position 1 on all Crosses.



Figure 9. Examples of cancelled Type B forgeries.

Type C. Forgery of position 3

This is the type (Figure 10) with the largest number of recorded copies. Here too, the cancellations are always different.

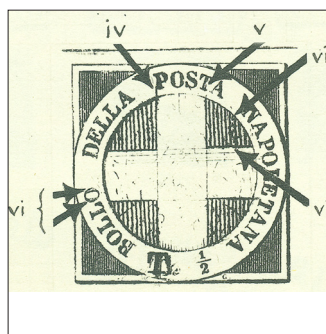


Figure 10. Forgery of position 3.



Figure 10.1.



Figure 10.2.

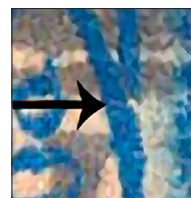


Figure 10.3.

Figures 10.2 and 10.3. Constant flaws in the De Sperati forgery of position 3.

1) The left transfer roller impression differs from the originals and is attached to the frame line. (Figure 10.1. Left: De Sperati forgery. Right: Original.)

2) There are coloured dots between the first N and the "A" of "NAPOLETANA" (the first is constant, and the second can occasionally be missing). (Figure 10.2)

3) There is a break in the right frame line above the "P" in "NAPOLETANA." (Figure 10.3)

Among the details identified in Figure 11 as 'viii', 'iv' and 'x', only the last one (the break in the right frame line above the "P" in "NAPOLETANA") is characteristic of the forged De Sperati.

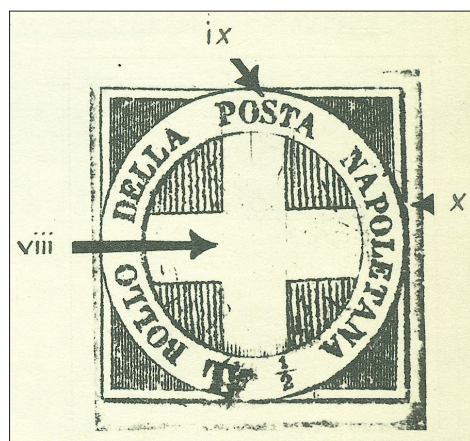


Figure 11. Forgery type C, from *The Work of Jean de Sperati*.

As for 'viii', the note appended to the illustration in the BPA publication states "The centre of the cross has been slightly retouched and consequently many of the small signs present in the originals have been removed."

In fact, all the details inside the cross, which represent the remains of the Bourbon emblems and the guidelines, correspond perfectly between the originals and with De Sperati's forgery, showing only a slight difference due to the latter's use of photolithographic reproduction. Likewise, the BPA note to point 'ix' reads "The "S" of "POSTA" has been retouched, removing the acute accent type deformation that affects the upper part of this letter in the originals with this position in the table." No retouching has been performed here: the morphology of the S also varies in the originals.

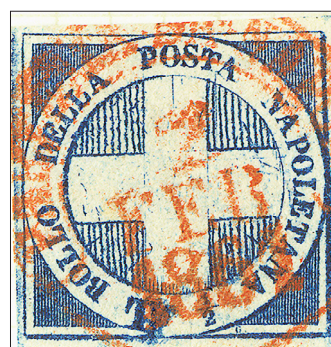


Figure 12. Examples of cancelled type C forgeries.

Falsification techniques.

The continuous research of De Sperati into materials and production methods led him over time to experiment with various techniques, even though he mainly used the so-called collotype, or photocollography, i.e. a variant of photolithography. This is an important element in the detection of these forgeries; because they were not produced by chalcography (i.e. from engraved copper plates), they do not exhibit the typical relief print of the originals.

Specifically focusing on the analysis of the Cross of Savoy forgery, one has to begin with an elementary consideration which has important consequences. The forged De Sperati stamps come from a photographic reproduction of an original. In fact, to illustrate one of the three positions of the forged cross, one can easily use a De Sperati. At the same time, it follows that there are stamps that have all the characteristics of the De Sperati fake, but are original, as they were the examples used to generate both the photographic reproductions and subsequently the printing plates. De Sperati was always looking for rare specimens to photograph. Many great collectors of the time were criticised because they provided De Sperati with specimens to compare, thus facilitating the manufacture of his forgeries. It follows that when faced with a cross originating from one of the copied positions, one must perform a careful examination to determine its method of printing. De Sperati photographed authentic Crosses, and produced negatives which he then transferred onto magnesium bichromate plates clichés, which were acquired by the B.P.A. which were then used for his printings. With a small artisan press he then transferred the image onto a paper support, producing various proofs, both in monochrome and in colour. One needs to clarify that the term "matrix" in many publications, as well as in the archive of the De Sperati family, refers to the small pieces of paper prepared to receive the print. Here this term refers only to the small plates that allow the transfer of the ink.

The study of the evidence that we have left is very important in understanding the process of manufacturing the imitations (Figure 13). Type A always has the same cancellation, and it is always in the same position. Here on a contemporary piece of hand-made paper, he first printed the cross design and then the cancellation. There are also several De Sperati proofs which attest to the fact that that he also reproduced the cancellations from photographs. In this case the ink of the postmark is not original, but the printed stamp appears to be under the cancellation. The imitation was cut out differently along the margins of the imprint of the cross. This was clearly an unsatisfactory falsification, as only almost identical multiples were obtained.

For types B and C, De Sperati changed methods. He sourced the paper support from authentic faded specimens. The card and the cancellation were therefore original material and were always different. Sometimes he used cuttings from contemporary covers for his paper that bore only the cancellation, in this case the *Partenza da Napoli* (Departure from Naples) cancel.



Figures 13. Printing proofs. Left to right: Types A, B and C

How he printed the design of the Cross to make the print appear to be under the cancellation is not entirely clear. According to his statements, both during trials and in his writings, he intervened chemically with the ink. As a matter of fact, by observing the cancellations of types B and C even at a small magnification with the microscope (or with macrophotography), the ink, although original, has a characteristic appearance; sometimes striped, sometimes porous (Figure 14). This method probably gave the impression of a cancellation covering the printed part.

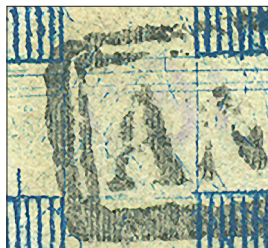


Figure 14. Magnification of part of the cancellation.

The printing proofs display another important piece of information, namely the perimeter of the printing area. The perimeter of printing is the external margin of the print, which naturally derives from the margins of the stamp used as a model. This perimeter can be identified in many examples, and represents a further proof of the photographic method used by De Sperati.

The paper pieces employed by De Sperati for his proofs are wide and consequently the whole of the original photographic reproduction is shown. The paper, obtained from authentic stamps, was of variable shapes and sizes, and therefore it was necessary for De Sperati to centre the design impression so as to avoid the presence of visibly unprinted areas. The print perimeter is always the same in all specimens of a given type. Forgery Type C, for example, (see Figure 15) was made by photographing a specimen with a large lower margin. The lateral margins are narrower, while the upper one has an oblique edge; ranging from the left, where it is closer to the frame line, to the right, where it is much wider.

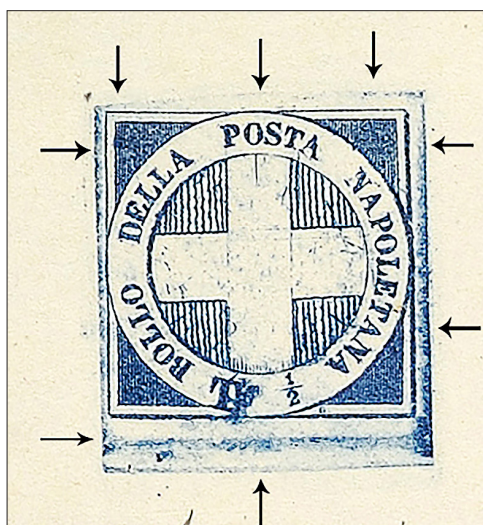


Figure 15. Type C. Proof of the print perimeter.
Note the oblique shape of the upper margin.

In this example (Figure 16), either because the centering was not optimal, or because it was not trimmed, the boundary of the print - identical to that of the proofs - can easily be seen, with the upper side of the white paper left unprinted.

This other specimen is even more informative, because at the upper right and lower left, impressions of the grooves left by the roller used to transfer the image from the edges to the intaglio plates of the

adjacent stamps, should be present, which of course does not meet the print boundary in type C.



Figure 16. Details of photograph made by De Sperati.

The occasional presence of unprinted areas (Figure 17) is another element which provides the certainty that one is viewing a De Sperati forgery. De Sperati had probably already noticed the presence of these white areas, which he tried to compensate for, by adjusting the print positioning and by reducing the margins. In fact, many examples of type C have an oblique upper margin close to the perimeter of the design, as well as a large lower margin to give greater value to the stamp.

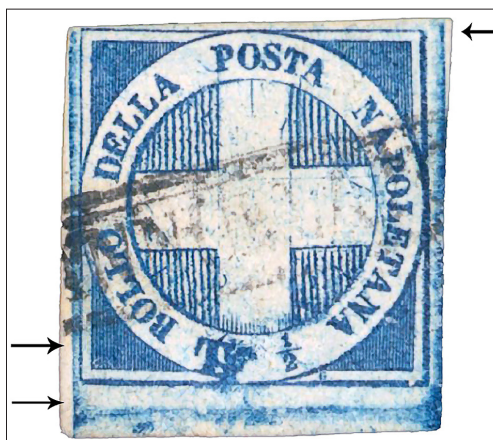


Figure 17. A photograph made by De Sperati.

In the archive of the De Sperati family there is a piece of hand-made paper with an original cancellation from a faded stamp (Figure 18), showing a very faint impression of the stamp design. This piece was erroneously interpreted as a proof of the print. Instead, it is a centering test, used to place the stamp design on the individual paper base. These centering tests were important, because by making a print using the wrong position, the paper support, that had cost time and effort, would be wasted.



Figure 18. Centering test for a De Sperati forgery.

Original card and cancellation on which the tracing of the Cross is visible.

As stated, because of the photographic method used all the details correspond to the originals. In type A, for example, the print area is quite regular, and on the left one can see the photographic reproduction of the original cylinder impression, with the typical overlap between positions 99 and 100. For type C an amusing observation can be made. The greatest forger of all time has falsified a repaired stamp. De Sperati's photograph of position three in the sheet, has had the left margin restored, with the transfer roller impression completely repainted. As already described, this peculiarity represents the distinctive trait of the false Type C.

A last consideration must be given to the fact that in the literature on De Sperati's reproductions, there are references to the existence of more than three different types of fakes, although within the three known positions in the table. We have never encountered significant variations of the types described. At most it is possible to observe some minor deformations to the impressions, caused by wear to the photolithographic matrix. They are therefore not different types, but simply defects in lithographic replication, as found in the issues of the Neapolitan Provinces or the first issue of Sardinia.

The De Sperati forgeries are now part of the history of philately. Their identification and cataloguing is still not complete, even more than seventy years after their creator's death; and they are still present, unrecognised, in important collections.

Notes

1. For example, see *Omnibus*, 13 September 1860
2. *Circular of the General Management of the Sardinian Post Office*, 1 October 1860
3. De Sperati, Jean, *The Work of Jean De Sperati*, Vols. I, II, III and IV. British Philatelic Association, 1955, 1956.
4. In 1942, De Sperati was accused by the French authorities of illegally 'exporting capital' because he had sent his stamps to a Lisbon trader. At the trial, he defended himself by claiming that the stamps were purely copies that he had manufactured. French philatelic experts disagreed, however. He also revealed something of his working methods during the course of the subsequent legal process in 1948.

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De Sperati, Jean, *The Work of Jean De Sperati*, vols. I, II, III and IV, British Philatelic Association, London, 1955, 1956.

De Sperati, Jean, *La philatélie sans experts?* DEES, Aix-les-Bains, 1946



Call for Articles on Revenue and Thematic Philately.

AS POINTED OUT IN THIS ISSUE'S 'FROM THE EDITOR,' there has been a very noticeable shortage of submissions for publication in *THE LONDON PHILATELIST* on the subjects of revenues and thematics.

If you are specialists in either of these areas, please give some serious thought to sharing your interests with our readers.

Just this year, for example, both areas of collecting have been regularly represented amongst the exhibits at regional meetings. Perhaps some of those exhibitors would now consider writing an article based on their displays?

Many thanks, in anticipation.

Tony Bard FRPSL, Editor

Spiro Forgeries - A Response to Gerhard Lang-Valchs.

Chris Harman RDP Hon. FRPSL

I am afraid that the article “The purported “Spiro sheet” of Romania. Who really made them?” (*THE LONDON PHILATELIST*, Vol. 129, No. 1475, May 2020, pp150-157) demands a response due to a number of inaccuracies.

It is worth remarking that this article seems to be another attempt by the author to promote Placido Ramon de Torres to a position of being one of the most prolific forgers of the 19th century. I am afraid that those with knowledge of the specific subjects that Mr. Lang-Valchs has covered in this and articles are more or less unanimous in rejecting this view. Torres was certainly a crook, a forger and a purveyor of forgeries, but he remains of little importance in the history of forgers and their forgeries. The generally accepted view among experts on forgeries is that Torres is certainly not responsible for the great majority of those that Mr. Lang-Valchs wishes to attribute to him.

Throughout this response I refer to “Spiros”, by which I mean those forgeries attributed since the early days of philately to the lithographic printing and stationery firm of Spiro Brothers, Hamburg, Germany. These forgeries were produced on an industrial scale from the virtual dawn of collecting in the early 1860s until circa 1880. The forgeries are crude but recognisable lithographic representations of most of the stamps issued during that period. Who actually made them may be open to discussion, but what are classified as Spiros were primarily produced, not to fool the collector, but in order to fulfil the demand for stamps to fill the spaces in the pre-printed albums of that time. However, some are certainly deceptive.

By ‘industrial scale’ I mean that, even today, Spiros remain the most common of any 19th century forgery. Any collection of forgeries will contain quantities, quite likely a majority by number, of Spiro forgeries. Significant proportions of forgeries handled and sold by other forgers or purveyors of forgeries will have been Spiro productions. They were the common currency of 19th century forgeries.

Before addressing the shortcomings of the article, let me firstly give some background on Spiro forgeries and how they were printed:

Lithographic printing.

All Spiros were printed by the then commonest form of general printing, lithography. The design would be laid down on sandstone blocks. Examples of such sandstone blocks can be seen in the museum of The Royal Philatelic Society London. They are both large and very heavy.

Sheet size.

Although a major generalisation, it would be a reasonable working assumption that all old (19th century) lithographic forgeries of stamps that are printed in sheets of 25 are Spiros unless another forger’s work can conclusively be proved. Spiro forgeries reproduce a significant proportion of the stamps in the world that existed before and during their period of operation. The key exception would seem to be the stamps of Great Britain, of which there are remarkably few early forgeries as compared with most countries. Why this is I do not know. Another exception would be certain stamps that are in different sheet sizes and formats – an example would be the Cape of Good Hope triangulars, where the Spiro forgeries are printed in sheets of 30. There are, of course, certain forgeries that come in sheets of 25 which are not by Spiro.

Individual transfers on the stone

In studying numerous complete sheets of Spiro forgeries I have not been able to discover that

they used an intermediate transfer when laying down the designs onto the stone. Thus there seem to be no repeat types. Each of the 25 images in the sheet seems to have been laid down individually and any repeat of the transfer is of the whole 25 images (see Figure A and Figure B for Nova Scotia 6d types 1 and 2).

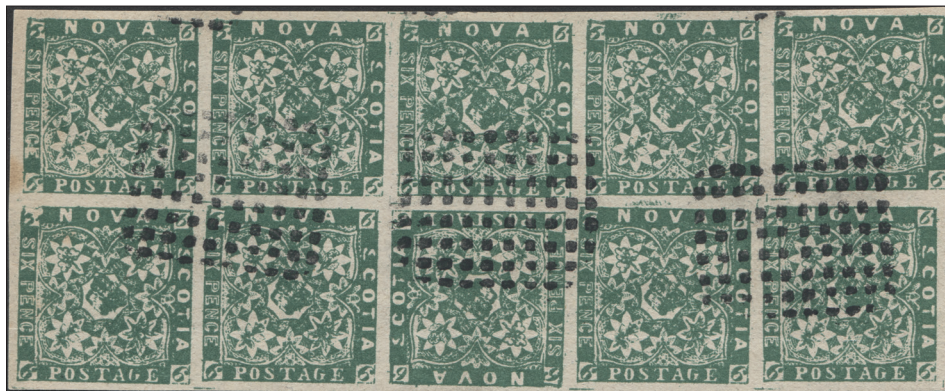


Figure A (above) Nova Scotia 1860 6d deep green Type 1 with damaged “S” in “Scotia.” The block is unique in showing the middle bottom image inverted, demonstrating that each image was separately entered on the stone.



Figure B (left). Nova Scotia 1860 6d deep green Type 2 with perfect “S” in “Scotia”

Multiple pane printing.

All the Spiro forgeries were printed from lithographic stones and these stones were large enough to permit more than a single sheet of 25 to be laid down for printing. My memory, from having seen and handled an uncut version of these large multiple sheets some considerable time ago, was that the format was of six panes of 25, but it could have been four. Thus, no single sheet establishes what a Spiro forgery looks like, since stamps from another pane could be different (See Figure C and Figure D for Bahamas 1d and 6d illustrating the multi-pane format).



Figure C. Bahamas 1859 1d red. Sheet with typical Spiro obliterations and, most unusually, plate number "I" in top right margin. The guide marks at left and the wide margin at right side and bottom show that this was the lower right pane on a stone printing multiple sheets.



Figure D. Bahamas 1861 6d violet. Sheet with typical Spiro obliterations and, most unusually, plate number "II" in top right margin. The guide marks at left and the wide margin at right side and bottom show that this was the lower right pane on a stone printing multiple sheets.

New designs for new printings.

One of the advantages of lithographic printing is the relative ease with which the stone can be cleaned of a design and another be laid down in its place. Spiro forgeries exist as more than just a single printing of many designs. If the stock of a particular forgery ran out, then that forgery was reprinted. Sometimes the two or more printings are very similar but it is not unusual to find a different design being used (see Figures E, F and G for Queensland types 1, 2 and 3 and Figures H and I for Cape of Good Hope types C and D).



*Figure E. Queensland 1866 4d Grey-lilac Type 1. Full-faced Queen and typical Spiro obliterations.
All values of this issue exist as Type 1.*



*Figure F. Queensland 1860 2d Blue Type 2. Thin-faced Queen and well-drawn wording.
All values of this issue exist as Type 2.*



*Figure G. Queensland 1860 1d Red Type 3. Thin-faced Queen and poorly drawn wording.
Only the 1d value exists as Type 3.*

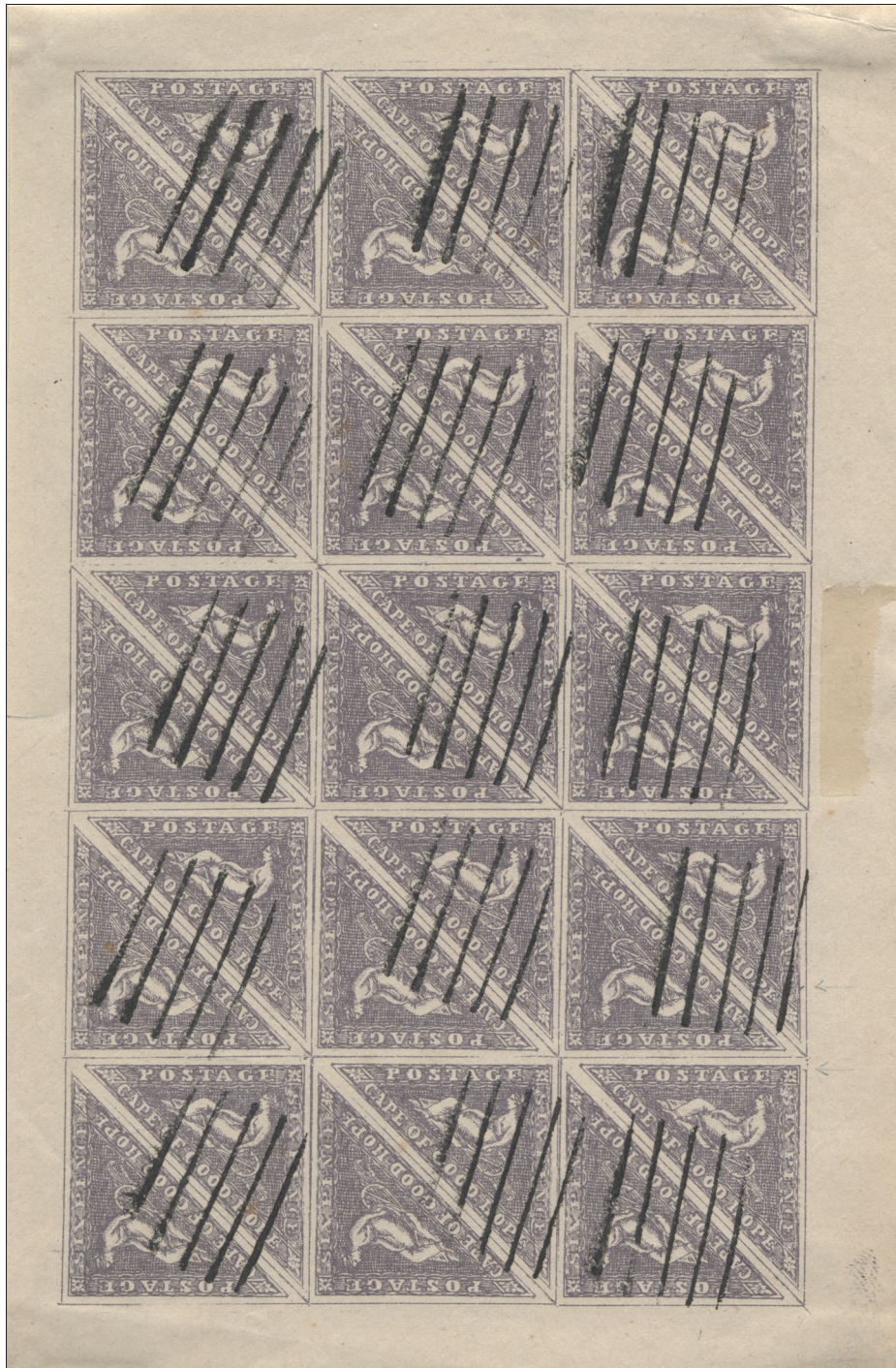


Figure H. Cape of Good Hope 1853 6d Grey-lilac Type C. This sheet (ex H.R. Harmer Forgery Collection) comes from a collection that was exhibited in the Johannesburg International Exhibition of 1926, where the exhibit received a gold medal. The exhibit is a detailed study of the Spiro forgeries of the Cape triangulars and this sheet is identified as Type C with the background consisting of crossed lines.

The same design type exists for all values.

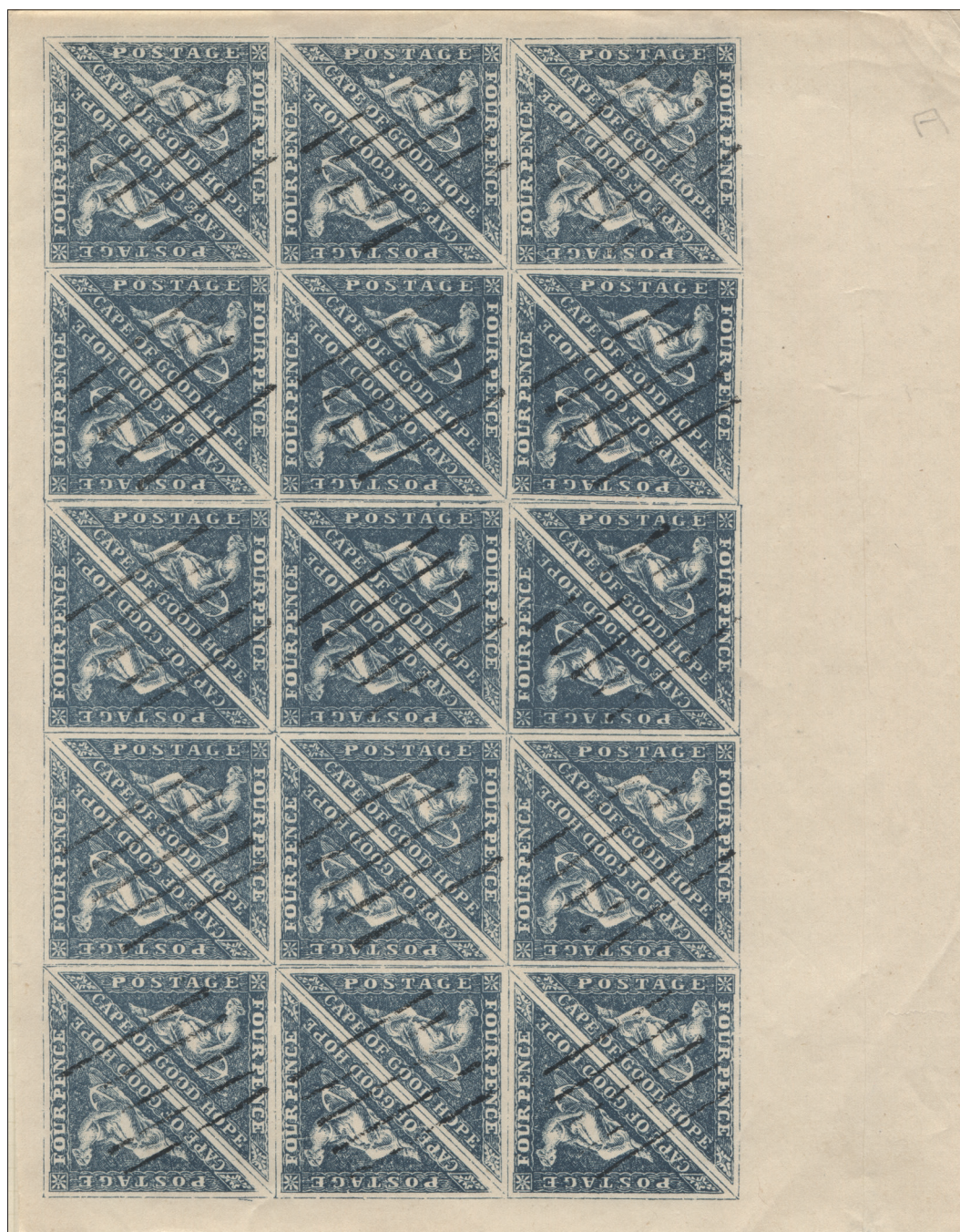


Figure I. Cape of Good Hope 1853 4d blue Type D. This sheet (ex H.R. Harmer Forgery Collection) comes from the same collection as Figure H. This sheet is identified as Type D with the background more or less solid cross-hatching. The same design type exists for all values.

Obliterations.

The great majority of Spiro forgeries were sold “used” and one of the most reliable identifiers for a Spiro forgery is the obliteration. There are numerous different ones. These are often large, since this enabled the cancellation of the stamps in the sheet with the fewest number of strikes, but certain countries have specific obliterations. There are examples where the obliterations were printed – an example would be the 1866 issue of the Dominican Republic where the stamps are black on coloured paper and where the stamps and obliteration were printed in a single operation (see Figure J for the Queensland obliteration and Figure K for Dominican Republic printed obliteration in multi-pane format).

Perforations.

There are imperforate stamps, plus a wide variety of perforation types and gauges among the Spiro forgeries. These vary from perforations with very large holes through to styles of roulette and pin perforation. All are line perforated, although some may have been done with a rule and pin-wheel.

Summary.

So where does this get us to in terms of analysing the ideas presented by Mr. Lang-Valchs in his article? Let me underline that references to Figure numbers in the following notes (a) to (f) refer to the illustration numbers in the original article in the May 2020 issue of *The London Philatelist* and not to the illustrations in this article.

a) The sheets illustrated in Figs. 1 and 2 fit exactly what I would expect from a Spiro sheet and (unless they are modern prints - Mr. Lang-Valchs tells us that the illustrations are from ebay, so anything is possible), then they are attributable with confidence to Spiro.

b) Figs. 3, 4, 5 and 6 relate to the ‘Spud Papers’ catalogue and an attribution to Spiro is reasonably safe due to the early date of the description and the style of design. It is interesting that the 20 parale also appears to be one of the forgeries in my own copy of the Fournier Album (*Album de Fac-Similés*, edited by L’Union Philatélique de Genève, 1928), proving that forgeries can be in circulation for a very long time after they were printed.

c) The same comment applies to Figs. 7 and 8 as (a) above.

d) To attribute in Figs. 10 and 11 to different forgers based on the obliteration alone is not credible when what is being illustrated is obviously the same forgery. As I stated above, the ‘minute differences’ noted by the author cannot be used to identify different forgers. Several printings were made of many Spiro forgeries, some with changed designs, and they were also printed in multiple panes within each such printing, creating the potential for differences from one pane to another.

e) Francois Fournier was indeed a prolific forger. However, within the Fournier Album (of which I am looking at No. 80, a relatively early and complete version) there are many forgeries made by other than Fournier. More than a few of these works by other forgers can be identified as Spiro forgeries by style and obliteration. Such was the number of Spiro forgeries in circulation that, even 50 years later, they were being sold by Fournier and others. Fournier ran a business and his stock contained forgeries from many hands. Figs. 14 to 25, all types that appear within the Fournier Album, could clearly all be Spiro forgeries and, if they are provable to be from sheets of 25, then this would become a still safer attribution.

f) The conclusion (“Summary” of Mr. Lang-Valchs’ article) that just because a Spiro forgery was made many years beforehand, an example in the Fournier Album cannot therefore be a Spiro forgery is to ignore the sheer quantities of these forgeries that were made and the numbers that still exist, even today, as both singles and multiples.

Attribution of a particular forgery to a particular forger will almost always have a level of uncertainty attached to it. We can only have a high level of confidence with those made by George Kirke Jeffryes (because we have the original plates in the possession of the Royal Philatelic Society London) and the engraved forgeries made by or for Erasmo Oneglia (because they are listed in the



Figure J. Queensland 4d Grey-lilac Type 1. Full-faced Queen showing the use of an unusual Spiro obliteration of "408" in a barred oval.



Figure K. Dominican Republic 1866 Issue. Strips showing the multi-pane format of the stones. The printing of a black design on coloured paper permitted the obliterations to be printed at the same time as the stamps.

Oneglia price lists and are so distinctive). After this, the Spiro forgeries have a reasonable confidence level based on the fact that there are early descriptions and examples of them in the Spud Papers and because of their consistent sheet formats and their obliterations. Other attributions (and there have been many over the years by various collectors) are often no more than guesswork.

Postal History is Less than Half the Story.

Richard Berry FRPSL

At the South East Regional meeting held on 3 August 2019 I introduced a one frame display designed to invoke some discussion. The feedback was (mostly) positive because I was saying something that was thought to be largely ignored. It was recommended by some attendees that I promulgate my thoughts further and this is what I now do in order to hopefully instigate some lively dialogue within the covers of *THE LONDON PHILATELIST*.

The title itself was indicative that something slightly out of the ordinary was about to take place. The basic tenet was that (certainly in the United Kingdom) the hobby is in decline. Postal history and philately in general therefore needs to find new followers to ensure that, in its many guises, it thrives going forward.

It was provocative to start my five minutes talk, based on the pages I was showing, with the words: “outside this room nobody cares less about your squiggles, inky marks, routes, rates, shades and printings!” I continued further, that to get new people involved, show them the contents and explain the back-story. Put the item into context by (for example) explaining the circumstances why it was written. Grab the non-philatelist’s attention with the social history and emotional impact of the messages conveyed by the material we find so desirable - and then introduce the philately! For example, in order to get the message from one person to another there had to be a mechanism. That mechanism was a folded sheet of paper or it was placed inside an envelope with various markings and often (but not always) a colourful label or labels.

I used some examples from my own collections, by way of example, some of which will now be shown.

Example 1: The 1799 Dutch Expedition.

The front of a folded letter sheet, shown at Figure 1, is boring to all except the purist. What is shown is an address in Edinburgh, a squiggled “8” in another hand and a faint round re-inked mark.

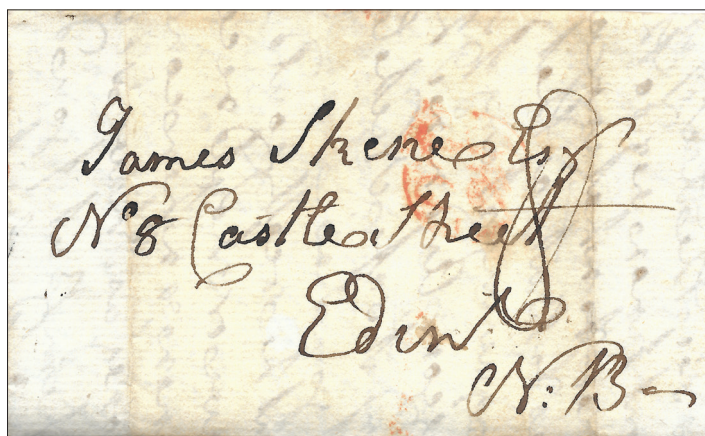


Figure 1. The front of a folded letter sheet sent from London to Edinburgh on 17 October 1799.

If I showed this item of postal history to an individual (or group) that I was trying to get interested in philately, I would have my work cut out.

Open up the letter and a whole new world is exposed, that would surely move even the coldest heart (Figure. 2).

Dear Sir London 17 October 1799

I had the Favour of yours of 5th and
 from Aberdeen B, which was glad to hear that
 you & all the Family was well. Which I commu-
 nicated as in a Letter to Nicholas from
 whom I yesterday received two Letters the one
 giving me a full Account of the Action of 2^d
 & the other dated 8th giving me an Act of the
 last Action of 6th In Both which I give you
 my Word he has had his share as well as his
 Brothers of the Artillery, I thank God they are
 Both pretty well & have escaped. It was reported
 that poor Nicholas was mortally Wounded
 in the Action of 2^d in charging with the Horse
 in retaking our horse Artillery which they
 did in a very compleat & Gallant Manner
 and I believe left very few of the Enemy
 alive that was in possession of our Guns &
 Nicholas lost one Horse but got a fresh
 one & was at the Head of the Charge
 and

Figure 2. The first page of the opened-out folded letter sheet.

A father writes to his son's friend, about the likely fate of his son:

"... it was reported that poor Nicholas was mortally wounded in the action of 2nd charging with the horses in retaking our horse artillery which they did in a very compleat (sic) and gallant manner and I believe left very few of the enemy alive that was in possession of our guns and Nicholas lost one horse but got a fresh one and was at the head of the charge and entered Alkmaar with them..."

You can imagine the desperation and despair, followed by elation, that Nicholas was all right.

The letter is part of a correspondence relating to Captain (later Colonel) Nicholas Ramsay, who was Captain of the Light Company of the 2nd Queen's Regiment of Foot. He was in the British Army, under the Duke of York, that was sent to Holland in August 1799, to join with a Russian Army in a joint campaign against the French.

The non-philatelist's interest would hopefully be piqued and then I could go on and explain how the letter went from the sender to the recipient. If I still have their attention, I could explain the route, rates and other markings. After this, if they are still interested, I could take them to the next level and look at the production of the paper and ink!

I will only focus on another three items from my one frame display, to give further insight into why I consider the “human” element should lead, before the philately proper kicks in.

Example 2: 1942 British Civilians Interned in France

Quite a tatty prisoners of war cover (Figure. 3).

Figure 3. A prisoner of war letter sheet sent from the Vittel civilian internment camp, to the St Denis civilian

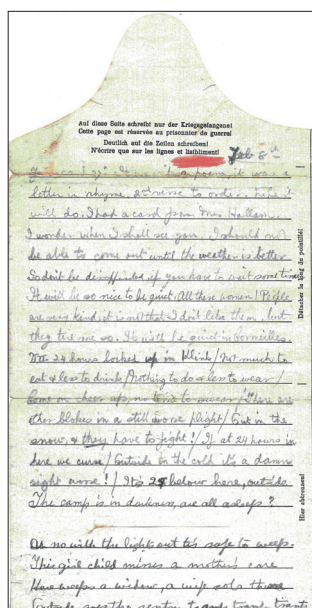


internment camp on 8 February 1942. Both camps were situated in northern France.

But open it up and what a wonder beholds! After some general comments, like “I wonder when I shall see you... It will be quiet in Cormeilles (their home town)” a most atmospheric poem appeared. Although untitled, I have named it “Out in the Snow”

“24 hours locked up in Klink.
 Not much to eat and less to drink.
 Nothing to do and less to wear,
 Come on cheer up no time to swear.
 There are other blokes in a still worse plight,
 Out in the snow and they have to fight.
 If at 24 hours in here we curse,
 Outside in the cold it is a damn sight worse
 It's 25 below here, outside the camp
 Is in darkness and all asleep?
 Oh no, with lights out it is safe to weep.
 The girl child misses a mother's care
 Here weeps a widow, a life sobs there.
 Outside goes the sentry, tramp tramp tramp.
 All night he watches the silent camp.
 Then a woman whispers, soft and low,
 “Ah the poor German soldiers out in the snow”

Again, how can one not be moved. When displaying this type of material I like to get audience participation. This is one poem that I get a member of the audience to read out to make the display more of an all-round experience.



In 1940, the Germans in occupied France rounded up, initially in the Paris area, people of British extraction (with few exceptions due to age). The recipient of this “Kriegsfangenpost” (prisoner of war letter) was Sidney Coleman, who was working for the Paris Police. He had lived in France before the First World War and never returned to England. He was rounded up in 1940. His wife, Florence, who was the sender of this letter, was rounded up in 1941. She was writing from the Vittel civilian internment camp, to her husband in the St Denis civilian internment camp. Both camps were in North France. Being interned in separate camps meant that much of the correspondence has censor markings from both camps. I usually have gotten my audience’s attention after giving background to the incarceration. I can then explain how censorship worked and the types and printings of the letters and how the mails were moved.

Figure 4. The opened up lettersheet (extract).

Examples 3 and 4: 1980 Zimbabwe “Intimidation mail.”

Two examples of rubber stamps applied to envelopes were shown, that have nothing to do with postal services. The first was used by ZANU-PF, during the elections held in Zimbabwe in 1980. “Pamberi Ne Jongwe” translates from the Shona language as “Forward with the cockerel”. The cockerel was the emblem selected to represent ZANU-PF. The recipient was a farm that had had linkages to the Rhodesian Security Forces.

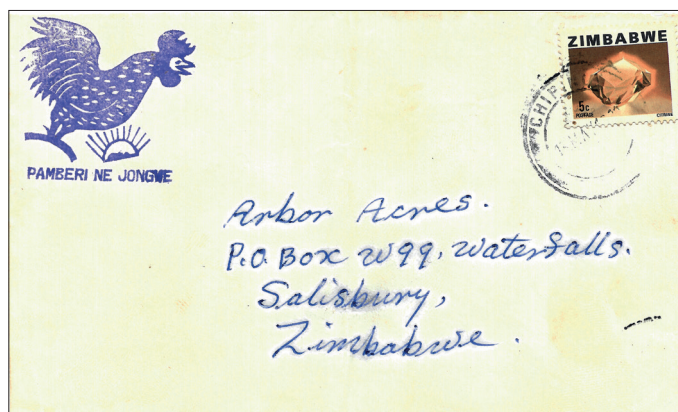


Figure 5. Envelope sent from Chipinga to Salisbury in Zimbabwe on 13th May 1980.

The second example was a rubber stamp (thought to originate from Mozambique) used on a letter from June 1980. The translation of “Sub Yotonga” (again from the Shona language) is “Rule by Machine Gun”. It was sent to the same recipient farm.

In these examples, you do not need the contents of the envelopes (long gone), because the interest is on the face. These envelopes are designed to intimidate the recipient. The explanation of the context and symbolism is what will raise the interest. Only then, will the story of the adhesive label and the fact that (for example) “RHODESIA” has been excised from the postmark, be introduced.

Other examples were shown as part of my one-frame display. However, the four examples above indicate how I endeavour to draw my often non-philatelist viewer into the items I am showing, before introducing the more “arcane” aspects of philately.

I’ve found it works when showing my philatelic material – mostly postal history to non-philatelists, either individually or at non-philatelic societies. Once they are engaged, they usually

start to understand why the philately is important! It also works when introducing philatelists to areas they are not overly familiar with.



Figure 6. Envelope sent from Chiredzi to Salisbury in Zimbabwe on 9th June 1980.

To summarise, my focus is on the human story and then I bring in the philately, with varying degrees of granularity. Is postal history less than half the story? The answer, to me, is that when I am trying to introduce people to philately (usually through using postal history), I will spend more time on the non-philatelic aspects. So the answer is YES!

I am expecting and desiring some (constructive) feedback on my premise!!

Note: I am not focusing in my article on exhibiting and the ability, for example, to display special studies under the FIP Postal History Class. The focus is to get new people interested in our “hobby”.

Further reading.

W4 Philatelic Research Group, “The Future of Philately as seen in 2018,” Woking: W4 Philatelic Research Group, 2019.

Acknowledgements.

Thank you to David Beech FRPSL for reviewing this article.

References.

None, as these are purely my own “random” thoughts.

100 Years of Slovenia's First Issues: "The Chainbreakers."

Boštjan Petauer

Introduction.

LAST YEAR MARKED THE 100TH ANNIVERSARY of the first Slovenian stamps, the *Verigarji* or Chainbreakers, issued immediately after the Great War. This is the common name for the whole issue, although only a minority of the stamps display the iconic image of a man breaking the chains of slavery – "The Chainbreaker." Other stamps of the series have different designs. The first two stamps (10 and 20 vinar) were issued on 3 January 1919, with the other values following later.

The Chainbreakers are among the world's most complex issues. They were printed using two techniques (lithography and typography), by three printers (two in Ljubljana, one in Vienna), on various kind of papers, in many different colours (which changed gradually from one to another, so that it is often difficult to determine where one ends and the next begins), with different types of perforation, etc. All will be explained in this article.

The Chainbreakers comprise definitive, postage due and newspaper stamps. The first stamps were denominated in Austrian currency – *vinar* (the Slovenian name, or *Heller* in German, and *filler* in Hungarian) and crown. Later they were issued in Yugoslav currency – *paras* and *dinars*. The total printing of all values was around 370 million, so the majority are of little value. However, there are some great rarities.

Historical background

At the end of WWI, the Austro-Hungarian empire simply disintegrated. The Germans wanted to be united with Germany, Hungarians wanted independence, Croats wanted to be freed from Hungarian rule, Czechs and Slovaks wanted their own country, Slovenians more independence and so on. In Slovenia the decision to connect with other South Slavs prevailed. Italian troops tried to occupy as much territory as possible on their Eastern frontier, as promised to them by the Entente powers. Most of Europe was experiencing a general lack of basic life necessities, as well as an epidemic of Spanish flu that claimed more lives than military actions.

On 29 October 1918, Slovenia broke its ties with the Austro-Hungarian monarchy and the new state – SHS (*Država Slovencev, Hrvatov in Srbov* – State of Slovenes, Croats and Serbs) – comprised of Slovenians, Croats and Serbs living within former Austro-Hungarian borders, was founded with its seat in Zagreb (Croatia). Due to fear of further Italian occupation, a proposal to unite with Serbia was accepted. So, on 1 December 1918, the union of the SHS state and the Kingdom of Serbia was proclaimed and the Kingdom of SHS came into existence.

Preparations to issue the first stamps printed by lithography.

The Postal & Telegraph Authority (PTA) had already started operations on 14 October 1918. Initially there were no problems with postal traffic within the unoccupied territories of the country, including traffic with Austria. However, postal traffic with Italy stopped immediately. Due to military action, traffic with (German) Austria and Hungary was interrupted in March 1919 for some time.

The authorities soon ran into difficulties with the existing postage stamps, especially as stocks of the (Austrian) lower values (3–40 vinar) were about to run out. They realised that it did not make sense to overprint them with 'SHS' or something similar, as the quantities available were small and most such overprints would end up in the hands of collectors and speculators, leaving negligible

quantities for postal use.

At the end of December, the PTA commissioned a well-known Slovenian painter, Ivan Vavpotič (1877-1943) to prepare new stamps. After a few sketches, a picture of a figure breaking the chains of slavery was chosen. This motif is also known elsewhere, e.g. on Croatian stamps of 29 October 1919, Czechoslovak stamps of 1920, and stamps issued in many former colonies. It is said that Vavpotič drew the first Chainbreaker design directly onto the printing stone in Blaznik's printing house in Ljubljana. Unfortunately, there are no known records that prove when the first stamps were printed, when the PA received them, or when they were put into circulation. Based on the study of used stamps and covers, the first date of use seems to be 3 January 1919, although some believe that the official issue date was 4 January.

It is interesting to note that the stamps bear the inscription *Država SHS* (State of SHS), which by January 1919 no longer existed, rather than *Kraljevina SHS* (Kingdom of SHS), which would have been accurate. This may be because the stamps were issued by the National Government of the SHS State in Ljubljana, which at that time had not yet been dissolved. Other values, all printed by the lithographic process, were gradually issued later: 5 vinar at the end of January, 3 and 25 vinar in mid-February, 40 vinar at the end of February and so on.

The last stamps in Austrian currency, 15 and 20 Krona, were printed by lithography in Ljubljana on 15 May 1920, the last day of validity. The next day, a common currency of para and dinar was introduced throughout the Kingdom of SHS. However, all stamps in Austrian currency remained valid but were rarely used in mail since, despite the high face value, most were sold to collectors and dealers. They were also forged, including trial prints in colours and on paper types that did not exist in genuine stamps. The perpetrators were caught and served jail terms.



Figure 1. Examples of the lithographic printings.

Belgrade reactions.

Due to the massive devastation of their country, the Serbian authorities were not able to issue stamps for the new Kingdom. Stamps with the inscription "Kingdom of Serbia" remained in use until March 1920. The first printing, showing the portraits of the then Serbian King Peter and Crown Prince Alexander, in Paris at the end of 1919, was followed by a small Belgrade printing in March 1920. Consequently, they had to allow the use of stamps issued by the PTA in Ljubljana for Slovenia and in Zagreb for Croatia. The latter, called "seamen or sailors", bore the inscription 'Croatia' which was unwelcome in Serb eyes and no reprints were made.

The Chainbreaker issue had more luck. The inscription SHS could be read either as "Slovenes, Croats, Serbs" or "Serbs, Croats, Slovenes," allowing some constructive ambiguity as to which came first. Thus, the decision was made in Belgrade to allow the use of the Chainbreakers in all areas of the former Austro-Hungarian Empire now within the Kingdom of SHS. The starting dates, all in

1919 were: Dalmatia (1 May), Slovenia, Croatia (1 June), Bosnia and Vojvodina (1 July). 1 July 1919 was also the date when new common postal tariffs came into force for all areas of the former Austro-Hungary now in the Kingdom of SHS.

The use of this issue outside Slovenia gave rise to mixed frankings with the stamps of other territories, mostly overprinted former Bosnian and Croatian issues, and with remaining un-overprinted Austrian, Bosnian and Hungarian stamps. These include mixed frankings of two, three or even four different issues.



Figure 2. An example of a commercial, correctly-rated 15 vinar card, from Metković to Zagreb, franked with Slovenian, Austrian and Croatian stamps.

The stamp design contained an error which proved welcome. No monetary unit was stated on the lower-value stamps which enabled it to be used in more than one currency. So, for instance, the value '10' meant vinar in Slavonia and Dalmatia, heller in Bosnia and filler in Croatia and Vojvodina. On the higher values 'K', standing for Krona, was included, but this caused no problem as all parts of the territory used this expression. A problem arose, however, after 15 May 1920, when stamps were introduced in para and dinar currency, as exchange rate fluctuations now meant that 1 dinar was equal to 4 Krona. The use of Chainbreakers was not prohibited in Serbia, inner Montenegro and Macedonia until February 1921, but since they were not available in these territories, their use there is very rare. The same applies to the use of Serbian stamps in the northern parts of the country.

Stamps printed by typography.

The first printings from 3 to 40 vinar were produced by lithography, at the Blaznik printing house in Ljubljana. The printing was of good quality but time-consuming, so Blaznik could not print enough stamps to meet requirements. Consequently, it was decided to additionally print stamps by another method, typography, which was less precise but much quicker. Another printing house, Jugoslovanska tiskarna, also based in Ljubljana, was commissioned to carry out the work. Typographic printing blocks were prepared in Spring 1919 bearing the inscription "Kraljevina SHS" (Kingdom of SHS). Several printings of values from 50 vinar to 5 Krona were made. In mid-October 1919 printers in Ljubljana went on strike and could not be convinced that stamp printing was a matter of national importance that should not be interrupted by industrial action. Supplies of stamps and stationery almost ran out, so the printing plates were collected and transferred to the A. Reisser printing house in Vienna, which was delighted to accept an order sufficiently substantial that new plates for the 3 vinar and 10 Krona values were prepared – these are known as the 'Vienna issues.'

Characteristics, errors and varieties.

These, and other Chainbreaker issues, contain many different characteristics, errors and varieties, mostly in the stamps printed by typography; those printed by lithography are much less prolific in this respect. Ivan Vavpotič, the designer, liked the lithographic printing but was very dissatisfied with the typographic version due to its poor quality.



Figure 3. Unaccepted drawings for the 1 Krona and 2 Krona stamps by Ivan Vavpotič. (Courtesy of The Slovenian Postal Museum). Vavpotič preferred his unaccepted versions.



Figure 4.
Chainbreaker
stamps printed by
typography.

The main reason for the variations, although not the only one, was the general shortage of materials. This meant that all available stocks had to be used in the production process whether they were suitable or not. Thus, the size of printing sheets had to be adjusted to the size of the paper available at the time and stamps were printed on different types of paper, whatever was to hand. Stamp inks were not prepared for the whole print run, but were mixed during printing from the colours found in the warehouse. Sometimes beginners' mistakes were made, such as perforating the stamps first and then applying gum, or using fast-drying gum which the customer had to re-gum before affixing the stamp to a letter. As a result, stamps are not necessarily the same even if they are from the same print run! In fact, we can almost go so far as to say that, as the production plates were not all the same, there are likely to be differences between two stamps from the same printing plate, especially when we add variations in paper, gum and colour.

We philatelists, of course, appreciate all these differences. The more varieties, the merrier we are. Some values have up to 50 varieties. Typical errors are plentiful. 27 papers have been identified, although this number has now been reduced to ten key types, but when all the sub-types are included, the number exceeds 100. Specialised catalogue listings for colour, paper and perforation varieties for all Chainbreaker definitives, postage dues and newspaper stamps number 500-800 entries. My Modern Price List of Chainbreakers (reviewed in the December 2012 issue of the LP (Vol. 121, p419), for example, lists some 700 types and sub-types.

Colour definition is a special problem. Our eye distinguishes more colours than even the most advanced colour guides or catalogues can show, while technical equipment based on refraction principles is not yet sufficiently developed. The best approach is still for each collector to sort stamps the way he sees them. Luckily, there are no problems with identifying scarce and, therefore, expensive colours since specialists can spot them immediately. More care should be exercised with paper types; the fact that one example is on a paper slightly thicker than another, does not necessarily mean it is the scarce and expensive cardboard paper.

Lots of stamps were preserved from the so-called printer's waste that should have been destroyed, but was not since printers and postal employees both sold them to collectors, often with quite sizeable mark-ups. As a result, stamps printed on the gummed site or perforated up to 5 times, smeared stamps and similar material found their way into private collections.

Stamps with tabs of other values are the greatest speciality of this issue. It occurred because of a wish to accelerate the production of stamps by printing values in different colours on the same sheet simultaneously. It was quickly noticed that this was not feasible due to colour mixing, so a different approach was taken. First, two values only were printed on the same sheet, leaving a large enough gutter between them to prevent any mixing of colours. Then a third value was printed between the two, either the same as one already printed or different. In this case there should not have been any mixing of colours. However, the third value was often printed too close to either the left or the right pane and sometimes even overlapped part of one of the values already printed. As a result, when sheets were cut, some stamps had tabs of other values, for example, a 10 vinar stamp with part of the 5 vinar value attached. This was only possible with typography and it applies to postage dues and newspaper stamps, as well as definitive issues. None of these stamps are common and some are exceedingly rare.



Figure 5. An example of a tabbed print, showing one value overlapping another.

Stamps in Yugoslav currency.

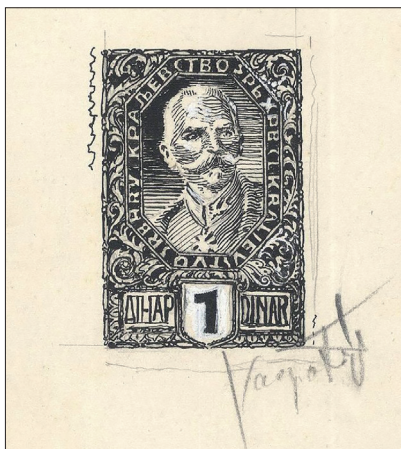


Figure 6. Signed artist's proof of the 1 dinar value.

After 15 May 1920, new stamps in Yugoslav currency were printed in several print runs. The face values were from 5 para to 10 dinar and the issue is not particularly rich in varieties. This is called the Small Chainbreaker (the Austrian currency issue is known as the Large Chainbreaker).

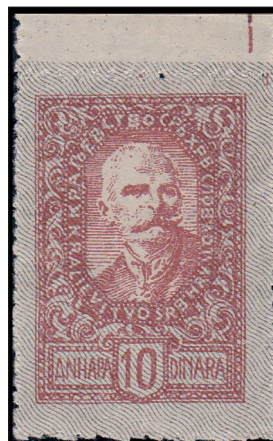


Figure 7. Examples of the para and dinar denominations.

Postage Dues.

Postage due issues exist in both currencies. The Austrian values were printed in Ljubljana and Vienna in denominations of 5, 10, 20 and 50 vinar, as well as 1, 5 and 10 Krona. Quite a number of shades exist in all values, some of which are rather scarce.



Figure 8. Examples of Ljubljana (top row) and Vienna (bottom row) postage due stamp printings.

Stamps in Yugoslav currency exist only as overprints on the remainders (quite sizeable in number) of 15 and 30 vinar stamps. Several issues exist, some of them rare, with several colour differences and overprint varieties.



Figure 9. Examples of the scarcer typographic version Yugoslav currency postage dues.

Newspaper stamps

Newspaper stamps also exist in both currencies. The Austrian currency issues were printed in Ljubljana and Vienna. Some rare shades exist.



Figure 10. Examples of newspaper stamp printings from Ljubljana (left) and Vienna (right).



Like the postage dues, newspaper stamps in Yugoslav currency exist only as overprints on the remainders of Austrian currency stamps. A number of overprint varieties exist.



Figure 11. Examples of Yugoslav currency newspaper stamp printings from Ljubljana (left) and Vienna (right).



Plebiscite stamps.

In anticipation of the Carinthian Plebiscite, held on 10 October 1920, to decide whether Southern Carinthia should belong to Austria or Yugoslavia, there were five overprints on newspaper stamps. The text of the overprint consisted of four letters, KGCA (Koroška glasovalna cona A – Carinthian voting zone A). After the plebiscite, the area in question was assigned to Austria.



Figure 12. Examples of plebiscite overprinted stamps.



Validity of the Chainbreakers.

Definitive stamps were officially in use until 15 April 1920, but later uses are known. Sometimes the recipient had to pay postage due, sometimes not. Due to a nationwide lack of postage due stamps their official use was until 28 November 1920, but in practice they were in use even during the spring of 1922.

Notes.

The 100th anniversary of the Chainbreakers was celebrated by the Slovenian Philatelic Association (Filatelistična Zveza Slovenije) with three initiatives:

- A large-size 15-month (October 2018 – December 2019) bilingual (Slovenian/English) illustrated calendar was produced which illustrates rare items and marks significant dates in both national and postal history.
- A 3-day symposium was held in October 2018 on the Chainbreakers theme, with the participation of 15 experts on this issue, including some Fellows and members of the Royal, each presenting a specialised area. A bilingual (Slovenian-English or Slovenian-German) book on the proceedings was also issued.
- An international exhibition (Alps-Adriatic Philately Working Group) was held at the Mekinje monastery near Kamnik in March 2019.

Several important exhibits on this issue have been formed in the past, one of which obtained a Large Gold medal at the 2017 Finlandia exhibition in Tampere.

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A further article, detailing another aspect of the varieties of the Chainbreakers issue, will appear in the September issue of *THE LONDON PHILATELIST*.

The Greatest Stamp of the British Empire?

Rhodesia 1d. “Double Head.”

Sean Burke

AROUND TWENTY YEARS AGO, the noted Double Head collector and connoisseur, Bob Gibbs, reflected that the 1d Double Head was the greatest stamp of the British Empire. Such statements are always subjective, but given the philatelic standing of the author, it was a significant call. Bob will be the first to state that all the research of today is built upon the shoulders of some fine Rhodesian philatelists of yesteryear - such people as C.C. Woolcott, Oswald Marsh, H.C. Dann, Alan Deal, Arthur Strutt, David Forgan, Bernard Livermore, Vivien Ellenberger and Ian Hamilton.

In their collecting, research and writings, they leave a rich legacy upon which the current era of interested philatelists (Keith Watkins, Andrew Wilson, Arnold Brickman, Bob Looker, Stephen Reah-Johnson and, of course, Gibbs) maintain an intensity of interest and inquiry, which, occasionally, borders on the obsessive.

The purpose of this paper is to give the reader a taste of the passion for this stamp and the depth and breadth of philatelic research that is involved.

With over 14 million of these stamps printed from two plates between 1910 and 1913, their colours and the multitude of flaws, provide a rich field for research. Literally dozens and dozens of printings from the two plates occurred. The multitude of printings resulted in a deterioration of the plates which, along with the use of many different inks, resulted in many flaws and a wonderful spectrum of colours.

The current state of classifying the 1d is diverse and large, with the present Gibbons classifications being pretty inadequate. This is not a criticism of Stanley Gibbons, but merely a reflection on the intensity of ongoing debate between scholars of the subject, and the need for consensus, which for philatelists, can be elusive! Here is a brief summary of the current situation:

S.G.	Perf.	Colour
123	14x14	Bright Carmine (aniline) (shades).
123a	14x14	Imperf. between (vertical pair).
123b	14x14	Imperf. between (horizontal pair).
124	14x14	Carmine-Lake (shades).
125	14x14	Deep Rose-Red.
170	15x15	Carmine (shades).
170a	15x15	Carmine-Lake (shades).
170b	15x15	Carmine.
179b	15x14	Scarlet (shades).
183	13½ x 13½	Bright Carmine (shades).
Gibbs	14x14	Rosine (shades).
Gibbs	15x15	Rosine (shades).

The 1d imperforate-between (SG 123a and SG 123b) are an interesting story in themselves. SG 123a is imperf. between (vertical) and SG 123b is imperf. between (horizontal). There were two wonderful examples of SG 123a in the Vestey Sale (Spink, March 2015). Lot 38 featured a marginal block of eight (positions 82- 85 and 92-95) and Lot 89, a vertical pair from Plate B, (positions 59 and 69). As these come from different printing, there must have been at least two sheets.

Shown here as Figure 5, is the rare imperforate between horizontal pair (SG 123b) – they are positions 99 and 100; there is an imperforate-between corner marginal block of twelve in the British

Library from the Mosely Collection - positions 41 and 42, 51 and 52, 61 and 62, 71 and 72, 81 and 82, 91 and 92.

Both Gibbs and Reah-Johnson believe that there must be at least two sheets of each variety. Someone has even reported a horizontal pair in Scotland! When these examples appear at auction, they are appropriately priced.

The story of the 1d compound perforation (unlisted) was first ‘released’ by Livermore in an article in *The Philatelic Journal* in 1963. It was found by a Mr. M.H. Waterfall who was sorting through a box donated to the Oxford Committee for Famine Relief. Livermore acquired the stamp. It is perf. 14x14x15x14. Livermore, in his article, gives a delightful suggested reason for this stamp.

‘Stamp Inspector Gubbins: “Blimey, Gertie! If you aint been and gone and done it again! Just like you done those Shilling ones. Bottom row all imperf. Take it over to the 15 machine as the 14 is in use. And get yer eyes tested, else you gets yer cards.”’

This ‘Waterfall’ stamp is now in the Gibbs collection, along with another which comes from the same row in the sheet – see Figure 6.

(A 1s Double Head also has a similar known compound perforation. Originally in the Livermore collection, it turned up in the 1987 Gibbs auction).

Parallel to this ongoing research surrounding the various printings and classifications of this stamp, are a number of collectors of postal history who seek postmarks on this issue or collect them on cover. Published in 2018, *Memoir 34: Postmarks on the 1910-1913 Double Head Issue*, provides a veritable banquet of examples. (See Figures 7, 8 and 9). In recent years, there has also been a surprising surge in demand for these stamps on fiscal documents. These fiscally used stamps, often hidden from the light for nearly a century, reveal the 1d Double Head in all of their rich and glorious original colours (See Figure 10).

I remember well a visit to Australia over fifteen years ago by that great student of the 1d, Keith Watkins. It was just before he died. He spent a very pleasant afternoon in Melbourne with some locals giving us a lesson on how to identify each position from the two plates used. There was a quiet intensity about the presentation. Little did we know, what he knew, that he had only a few months to live. Upon reflection, he was, in his own way, giving us a glimpse of his promised land. I still have his diagrams. I still remember feeling totally out of my depth at the time. I still do.

I also remember vividly when visiting Bob and Gilly Gibbs in Napa, being shown part of his collection of penny Double Heads – well over 20,000! Surely the largest gathering of its kind? A whole stock book was devoted to Position 87 (Figure 11); there were also some 300 stamps showing around 25 different states of Position 63 (Queen’s neck re-entry) drawn from both plates (Figure 12).

There are a small number known full sheets of the Penny in existence – four are in the Gibbs collection; Reah-Johnson has a full sheet of Plate A, SG 123. Holding the full sheet (100 stamps) upon which H.C. Dann had made annotations in the margins, gave me a very powerful sense of the history (Figure 13). In 1940, H.C. Dann published his *The romance of the posts of Rhodesia, Central Africa and Nyasaland*; a revised edition came out in 1950, and a reprint in 1981.

In a 2003 presentation, Watkins quoted from *The Philatelic Magazine* of 1 November, 1917:

(Writing about the 1d Double Head) ... we can vouch for the existence of the above 23 varieties .. there remain 77 more to complete the plate. Any reader finding the full number will be awarded a first class ticket to the nearest Lunatic Asylum.

Watkins went on to reflect that he had identified over 4,500 flaws, which he now held on a database. He also apologised to Andrew Wilson (who had inherited most of Ian Hamilton’s collection and research) and Noel Lyons, for keeping their collections for over five years whilst he plated them!

Reah-Johnson once reflected that “the Penny Double Head is like a desert into which great philatelists wander and are then never heard from again.” Looker, in his splendid and reflective article in 2016, sets out the parameters for future study, and he responds to Reah-Johnson with the suggestion that we follow the precepts of American philosopher W.V.O. Quine, “and learn to cultivate a taste for desert landscapes.”



Figure 1. SG 123 Bright Carmine.



Figure 2. SG 124 Carmine Lake



Figure 3. SG 125 Deep Rose-red



Figure 4. A rare example of the Rosine shade



Figure 5. SG 123b Imperforate between vertically.



Figure 6. The Compound Perforation “Waterfall” stamp, along with another from the same row in the sheet – positions 82 and 86 respectively.



Figure 7: From ‘Memoir 34’ - VERACITY MINE / 25 MAR 1912 Double Circle; BULAWAYO DE 1 / 10 Single Circle and REGD BULAWAYO OC 29 / 13 Skeleton cancellations.



Figure 8. From 'Memoir 34' - Plate A, Positions 1-3, with strikes of the rare PENKRIDGE #7 MAY 1912.
The only known examples on cover.



Fig 9: A cover addressed to Woodrow Wilson, President-Elect of the US, cancelled SALISBURY 28 DEC 12.



Fig 10: Fiscal usage of the 1d



Fig 11: Position 87 with flaw adjacent to the King's cheek



Fig 12: Position 63 – Queen's neck re-entry with an enlargement



Fig 13: Part of the full sheet in the Gibbs Collection annotated by H.C. Dann

Acknowledgments.

Thanks to Bob Gibbs, James Strutt and Arnold Brickman for permission to illustrate items from their respective collections.

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Letters to the Editor

From Frederick Lawrence Ph.D., FR SPL

'Additional Covers from the 1885 Warren Expedition' - Another Interpretation.

I REFER TO THE THIRD of the "Additional Covers from the 1885 Warren Expedition" (shown opposite) featured in the June 2020 issue of *THE LONDON PHILATELIST*, (Vol.129, No. 1476, p129).

In my humble opinion, the description is inaccurate, specifically, where the description states, "... then possibly franked in Barkly and charged in England with ½d postage due as an oversight."

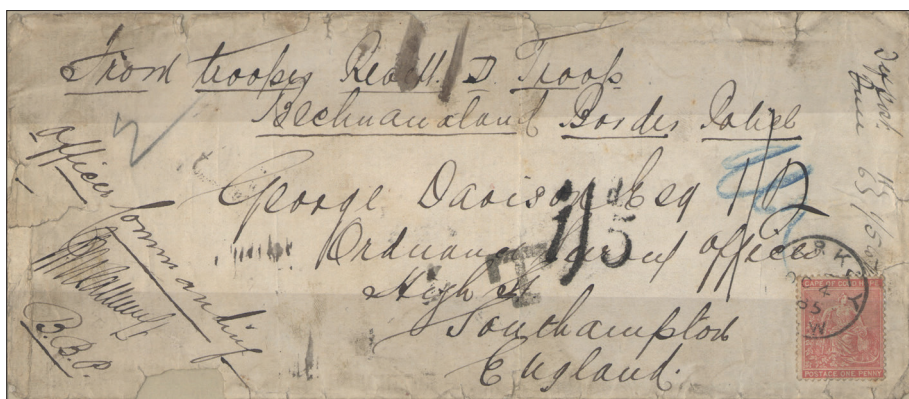
My observations regarding the front of the cover, are as follows:

The sender, a Trooper in the Bechuanaland Border Police (BBP), believed that the envelope was single weight, and therefore qualified for the 1d soldier's letter concession rate ("only valid for standard weight correspondence" [standard weight = single weight = ½ ounce]). He applied a 1d stamp and secured his commanding officer's endorsement (lower left corner).

The 1d stamp was cancelled at Barkly ("BARKLY GW"). Either in Barkly, or in Cape Town, or in London, it was recognised that the envelope was actually double weight ("2" in pencil, in the upper left corner, under "From"). The envelope was marked postage due ("T" in the centre). The postage was rated as 1s 2d ("1/2" written at the right side, above the 1d stamp).

This rating was then recognised as incorrect, and was marked (scratched) out with a blue pencil. The postage was re-rated as 1s 5d ("1s/5d," marked with letters above the numerals, in the centre, adjacent to "T"). The re-rating was annotated on the right edge of the envelope (reading from the top down):

Deficient postage equalled 11d; calculated as 2 x 6d per ½ ounce, minus 1d credited for the stamp.
Penalty for underpayment: 6d. Total: 17d or 1/5 (1s 5d)

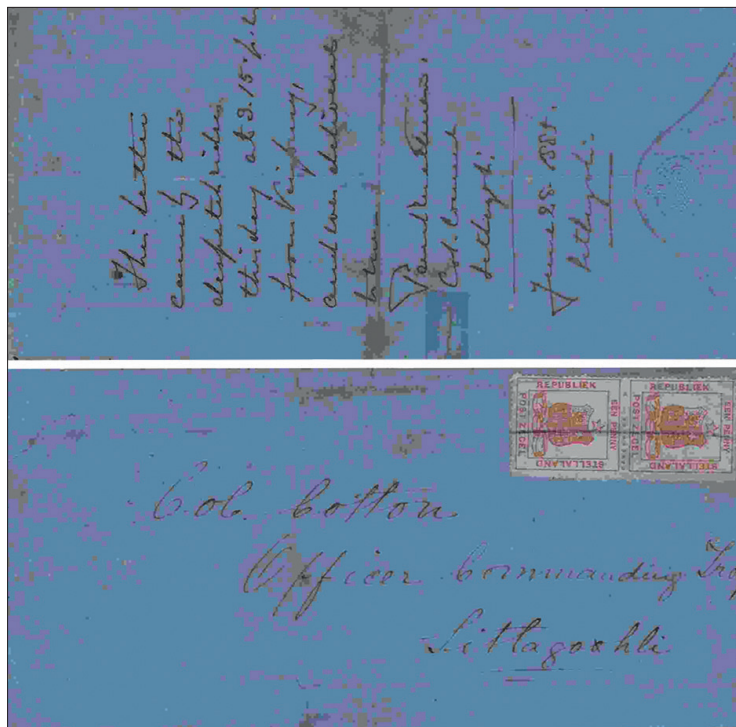


From Robert Carswell

The Warren Expedition - Another Cover

BRIAN TROTTER RDP HON. RFP SL PUBLISHED, in the April 2020 issue of *THE LONDON PHILATELIST*, an interesting article on the Warren Expedition. This was a 4,000-man force under Major-General Sir Charles Warren deployed by the Imperial authorities in Stellaland in late 1884 with a view to excluding rival claims. Mr. Trotter's article shows four covers to and from members of the Expedition, one of them franked by a Stellaland 1d stamp.

Mr. Trotter kindly suggested that I bring to readers' attention another cover, in my possession, sent from one member of Warren's force to another, this one franked by a pair of Stellaland 1d stamps. It is addressed to Col. Cotton, "Officer Commanding Troops, Sitlagohli", and manuscript cancelled. On the reverse is the following inscription: "This letter carried by despatch riders this day at 3:15 p.m. from Vryburg, and even delivered to me. Paul Methuen, Col. Command, Sitlagohli June 28, 1884."



Mr. Trotter's article includes an engraving from the Illustrated London News of March 14 1885 showing the "Arrival of a Detachment of Methuen's Horse at Barkly Camp". (Barkly is present day Kimberley.)

In present day South Africa there is a town of Setlagole midway between Vryburg and Mafeking. According to the booklet by Major C.G. Dennison entitled History of Stellaland, pub. 1928, Warren's force occupied Vryburg and then proceeded to Mafeking, encountering no opposition.

The cover shown here is one of thirteen extant Stellaland covers, and the only one sent to a destination within Stellaland.

Letters to the Editor - continued.

From Gerald J. Elliott MNZM RDP FRPSL FRPSNZ

New Zealand: Chalon Late Fee cover, 1866.

I was very interested in the cover illustrated in Klaus Møller's recent article entitled 'Census of Dated Items Bearing New Zealand Chalons,' (*THE LONDON PHILATELIST*, Vol. 129, No. 1476, June 2020, pp202-205), from both a postal history and a social history aspect.

The postal rate charged on this cover appears to need some clarification. The route chosen "via Marseilles" was the premium route, via France with a postage rate of 10d for a ½ ounce letter. As a Late Letter it was accepted as part of the supplementary mail, for which an additional fee of 1s was chargeable, making a total of 1s 10d. However, the total paid was 2s 2d, indicating a possible 4d overpayment. I personally find this most unlikely, especially when looking at the placement of the postage stamps.



The cover was routed as follows: 8 February 1866, New Plymouth; 9 February 1866, Nelson; 12 April 1866, Bridgend. SS *Airedale* to Nelson, 8 February 1866: SS *Gothenburg* to Melbourne, 10 February 1866. Then by P&O Service: *Bombay* - Melbourne, 24 February 1866 to Galle, 14 March 1866. *Nemesis* - Galle 18 March 1866 to Suez, 1 April 1866. *Nyanza* - Alexandria, 4 April 1866 to Malta, 7 April 1866 to Marseilles, 10 April 1866. The *Nyanza* carried the mail from Malta to Marseilles, due to the regular P&O ship (*China*?) having broken down, she then carried on to Southampton, 18 April 1866.

The three postage stamps on the right-hand side appear to be paying the original 10d rate, and the top left-hand side postage stamps totalling 1s 4d (6d + 10d), were added when it missed the closing time for the main mail of the day. It occurs to me that, when it was being treated as a Late Letter it was reweighed and found to be more than ½ ounce and subject to the 1 oz rate of 1s 8d, plus 6d for the Late Fee. In support of this hypothesis, 6d was the Late Fee charge for letters within the Colony and at this stage the letter was being carried on board a ship (SS *Airedale*) leaving New Plymouth to Nelson. It arrived the next day (9 February 1866) and was cancelled with the Nelson cds, which is unusual as mail to the UK does not normally have inland transit markings. This could indicate that the letter was treated as a letter within the Colony and as such the Late Letter Fee of 6d was charged (1s 8d + 6d).

The letter was sent by Lieutenant S.P.T. Nicholl, 43rd Regiment, who was serving in New Zealand during the Maori Wars of 1863 -1866. As an Ensign he was wounded at the Battle of Gate Pa (Tauranga) in April 1864.

It is hoped that a complete history of both the Regiment and Lt. Nicholl will appear in a future issue of *THE LONDON PHILATELIST* - Ed.

The Use of the GB 11d QE Wilding Adhesive.

Frank Walton RDP FRPSL

DURING THE REIGN OF KING GEORGE VI, there was an 11d face value definitive stamp that saw very little use. Consequently, it was somewhat surprising that the Wildings, the first definitive series of the Queen Elizabeth II era, also included an 11d value. Any serious collector of these issues will know that the 11d is scarcely seen used as a single adhesive on cover. The reason for this is straightforward: there was no simple rate which required an 11d stamp!

The most likely requirement for a single 11d was on a heavy inland printed papers item. Between 1 October 1957 and 30 September 1961, the printed paper rate was 2d for the first 2oz, 2d for the next 2oz and 1d per additional or part 2oz thereafter. Hence an item weighing between 16 and 18oz would cost 11d. Figure 1 is a front of a package from a bookseller demonstrating this usage. As an aside, keen collectors may recognise the name of the sender: 'J. J. Waterfall, Bookseller and Stationer' of Skipton. This was the family business of Arnold Waterfall, the author of the classic book on Tibetan philately.

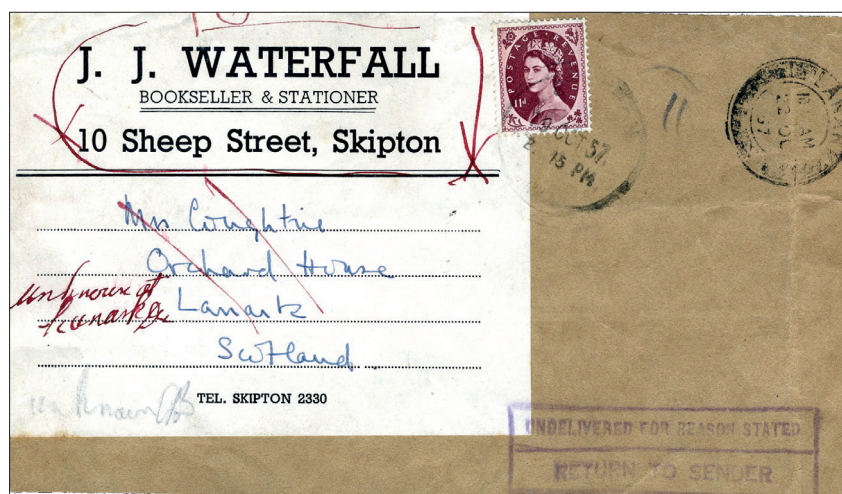


Figure 1. 19 October 1957 - Skipton to Lanark (front from package). Inland printed papers rate from 1 October 1957 to 30 September 1961: 11d between 16 and 18 ounces.

Another standard usage of any single adhesive is as a make-up value to increase the total postage paid on a postal stationery item – but 11d was not often the difference needed. Figure 2 shows an Inland Registered Letter envelope, with an indicium of 1s 3d, used to the USA. At this date the postage for a letter by surface mail to the USA was 1s 2d up to 3oz. The contemporary international registration fee was 1s, meaning that a further 11d was needed.

The final usage of only 11d stamps is illustrated by Figures 3 and 4. Throughout the history of selling stamps, experienced clerks in post offices would visit only one page in their stock books to save time: it was quicker to supply a pair of 11d stamps than it was to select single 1s and 10d stamps.

Figure 5 shows another standard, although infrequently encountered, use of an 11d stamp. This cover required a total of 11½d postage, which the sender paid with 11d and ½d adhesives.



Figure 2. 16 February 1959 – Overseas surface registered letter up to 3 oz from London to Los Angeles, USA. 1s 2d postage + 1s registration fee = 2s 2d = 1s 3d indicium + 11d adhesive

Figure 3. 16 January 1959 – ‘All-up’ registered letter up to 2 oz from London to Zurich, Switzerland. 10d postage + 1s registration fee = 1s 10d = 2 x 11d.



Figure 4. 16 February 1962 - Nottingham to Chicago, USA. Zone B registered air mail: 1s 3d air + 1s 6d registration fee = 2s 9d = 3 x 11d.

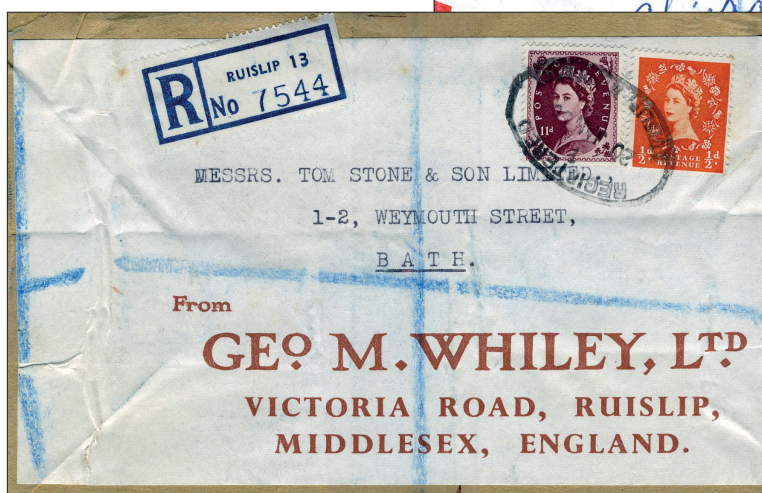


Figure 5. 20 January 1956 – Ruislip to Bath. Registered inland letter between 4 and 6 ounces. 5½d postage + 6d Registration = 11½d

Ireland Used Abroad – In Great Britain.

James Peter Gough RDP FRPSL¹

This article was triggered by a recent discovery of a 1923 British-type embossed King George V olive-green, size K, registered envelope with printer's code FQ (June 1922) that was specifically produced for the Irish Free State. This embossed registered envelope raises questions since it is not supposed to exist according to known facts of the last 50 years ... and certainly not in the period of its use. Being mailed, and underpaid, in London to The Netherlands just makes it even more exciting.

Background.²

A SURPRISING NUMBER OF PHILATELISTS appear to not know about the production of special British registered envelopes with the image of King George V for the Irish Free State. These were produced without overprint or any other manner of identifying mark – other than their colour.

The registered envelopes produced for use in newly independent Ireland used the same layout, wording and embossed dies³ as those produced for the United Kingdom that had been in circulation at the time of the signing of the Anglo-Irish Treaty on 6 December 1921. The 5d registered envelopes for use in Great Britain versus those for use in the new Irish Free State only differed in the colour of the embossed stamp bearing the value and the effigy of HM King George V.

Until the issuance of 5d registered envelopes in green for the Irish Free State, the GB 5d orange type (Figure 1) was in active use throughout the British Isles before the southern 26 counties (out of the total of 32 counties in Ireland) would be granted independence under the structure of a Dominion.⁴ The Irish PO chose to keep the basic rate at 5d (2d postage and 3d insurance fee) even though, at the end of May 1922 the BPO chose to lower the inland letter rate to 1½d requiring new British registered envelopes of 4½d. The Irish registered envelopes would appear soon afterwards in June 1922.⁵



Figure 1. A close up of the 1921-1922 British 5d embossed die in orange from a size K registered envelope.

Courtesy of Wayne Menz FRPSL (USA).

The Irish registered envelopes were produced in two distinctively different shades of green: emerald green (June-December 1922) and olive-green (1923) (Figures 2 and 3). Interestingly, no one has found the reason as to why the colour was changed from emerald green to olive-green in late 1922 or early 1923 although Dr. Dulin states some facts that might indicate that the olive-green had been chosen as the Irish Post Office's official shade of green.⁶

The author believes this was the only time in the history of worldwide postal administrations where the mere colour of the stamp determined its nationality.



Figure 2. The 5d embossed registered envelope die in Emerald Green for the Irish Free State in 1922.

Scan taken from one of two known legitimately used "cut-outs" (in the author's collection).

Posted 7 June 1923.



Figure 3. The 5d embossed registered envelope die in Olive Green for the Irish Free State in 1923. Scan taken from the size-K registered envelope, which is the main focus of this article.

Posted 27 March 1923.

The British and Irish versions covered the same range of envelope sizes (although envelope sizes can vary slightly from each production run), with the size K being the largest, at 29.3 x 15.1cm (11.5 x 5.9 inches). The size K is the most difficult of the registered envelopes to find, mint or used, since it was the size with the lowest demand and by far, the smallest numbers printed. Notwithstanding low printing quantities, the relative survival rate also seems to be materially lower than any of the other sizes.

Frustratingly, this author has not found printing statistics for the Irish registered envelopes. However, if we can use population statistics as a proxy, the UK had 66.5 million people in 1920 while the area comprising the 26 counties in southern Ireland, at that time in 1920, had 3.1 million; about 4.7% of the UK total.

What strengthens an understanding about the rarity of size K registered envelopes is Minute 8299/1921 in the British GPO archives which reported that in 1920, in the whole of the United Kingdom, 20,000 size K envelopes were printed, as compared to 1,250,000 size F envelopes (Dulin, p130).

Since the Irish Free State was largely agrarian with significantly much smaller business and banking sectors compared to Britain, this author assumes that the production numbers of size K envelopes would have been far less than the IFS's 4.7% proportion of the UK's total population. At the same proportion as the total population, this would indicate a production of 940 envelopes for the IFS area (out of the total printing of 20,000 for the whole of the UK). However, this author hypothesises that the production runs for size K could have been as little as 100 per print run, with possibly less than 400-500 size K registered envelopes produced in each year of 1922 and 1923.

At the time of transition to independence, the Irish overprinted stamps were heavily speculated upon, by collectors and non-collectors alike, leading to a rather large overhang of such stamps even until today. However, the same enthusiasm seemed to have been lacking for postal stationery without an obvious Irish identifier. Many in the public did not seem to be aware that the registered envelopes in green were specific issues for the Irish Free State, not seeing any differences and also suffering from a lack of publicity by the new Irish Post Office.

No Overprints on Irish KGV Registered Envelopes.

No wording or symbols were added to the registered envelopes produced for Ireland that would indicate the Irish Post Office as the legal authority for their first issues of stationery. The overprinting of registered envelopes for use in British foreign offices, such as the Levant (using the British 5d orange for the series issued in 1921), and in overseas territories (such as the Bechuanaland Protectorate, see Figure 4), had been done for decades – going back into the reign of Queen Victoria.

Since the overprinting of British registered envelopes for use in other parts of the world was

known to British postal authorities, it is most curious that they did not insist upon the same treatment for the registered envelopes being produced for the Irish Free State. One can only surmise if the Irish Free State's recent status (as one of the nations comprising the United Kingdom) had anything to do with this special and very unusual treatment.

Supporting this perspective of a very "special relationship" is the fact that the British and Irish post offices treated each other's mails and money orders as "Inland" – as opposed to foreign or Commonwealth – into the late 1980s (Dulin, p47). More profoundly, British and Irish citizens still enjoy the right to live, work and vote (with some limitations on voting) in each other's national boundaries.

Notwithstanding the continuing business and social ties between the UK and the IFS, King George V was to continue as head of state for that part of Ireland that became the Irish Free State, through its constitutional structure as a Dominion.

However, all existing theories are pure conjecture with regard to the decision not to overprint the registered envelopes. Without finding a British PO memo or some high-level official's notes from internal discussions about the matter, or even notes on the discussions between the British PO and their erstwhile civil service colleagues who had just taken over responsibility for running the Irish Post Office, we cannot know anything with surety.

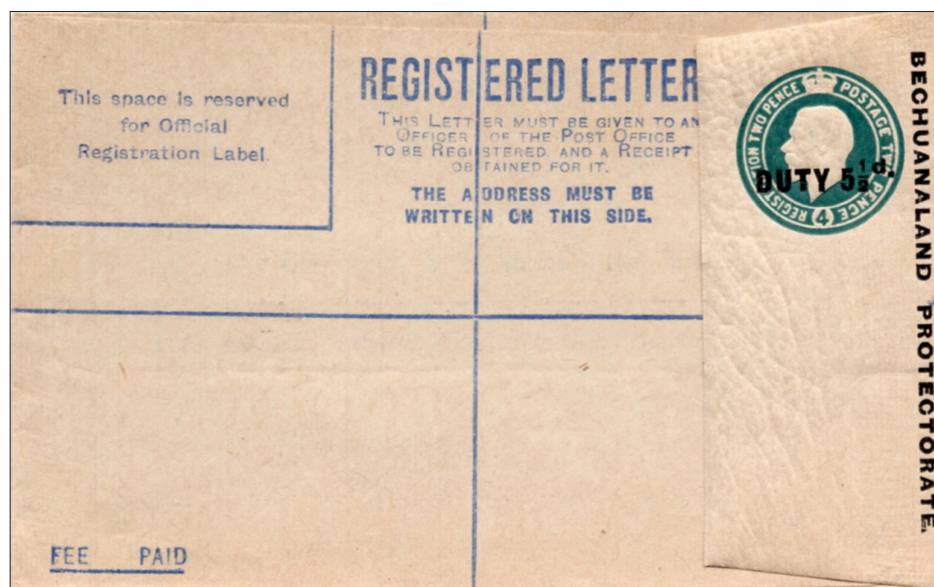


Figure 4. A 1920 British embossed registered envelope with a 4d underlying value, in grey-green, overprinted for use in the Bechuanaland Protectorate in the same year of issue; surcharged over the image of the King with a new value of 5½d. In 1922, another registered envelope with an underlying value of 5d in vermillion (same die as used for the British and Irish contemporaneous 5d registered envelopes) was similarly surcharged with a duty value of 5½d. Courtesy of Wayne Menz FRPSL.

With the British and Irish Post Offices having agreed to 'no overprint' on Irish registered envelopes, the question for the British Post Office, it is assumed, had been one of the materiality of possible revenue loss in those moments when Irish registered envelopes might be used in Britain. Looking at the population statistics above, it is obvious that the probability, or even any regularity, of Irish registered envelopes being used in the UK was deemed low.

Validity in the United Kingdom?

In his book, *Ireland's Transition - the Postal History of the Transitional Period, 1922-25*, 1992, Dr. C. I. Dulin points out [p130] that any writer of post office bulletins for the British Post Office would have been challenged in explaining how to identify the Irish registered envelopes as issued, given that they were without any overprint or identifying mark.

When compared to the other British registered envelopes issued with the effigy of King

George V in various colours, this could easily have become an operational challenge for British postal clerks, in fear of either honouring a “foreign” registered envelope, or refusing a legitimate British one. In one of the world’s largest postal administrations, timing and momentum in operations was always a critical factor, to be carefully planned and managed in policy decisions.

All the other KGV (and earlier) registered envelopes were still valid and such a notice could cause confusion in post office operations. This was especially the case with the 1920 4d grey-green (mostly just a dark green, to the non-philatelic eye) [see Figure 4]. The 1920 4d green registered envelope was still in stock, was still valid and was still being used for franking in the UK (and the Irish Free State) with additional stamp(s) added as appropriate. There probably were more of the British 4d KGV green envelopes in post offices and supply stores than the total projected printing runs for all the Irish 5d KGV green envelopes.

As a result, it is this author’s hypothesis that while the Irish KGV registered envelopes were not officially valid in the United Kingdom, they were never explicitly forbidden to be used in the United Kingdom either. A number of philatelic researchers, including Dulin and this author, were not able to find a British PO circular referencing these issues for Ireland as being invalid for use in the UK.

So, we may conclude that this came down to a deliberate policy of planned, silent acquiescence – a willingness to ignore the occasional use of Irish registered envelopes in the UK. This same type of official agnosticism appears to have been in effect with regard to the validity of the ‘Provisional Government of Ireland’ overprints in the UK, before 1 April 1922. No announcement had been made concerning their validity in the UK, despite their having been issued by the British Post Office (*sic!*). Only toward the end of British PO control of the post offices in newly-independent Ireland was there an after the fact acknowledgement of their previous unpublicised validity (between 17 February and 31 March).⁷

It is precisely this lack of a transparent or explicit policy, about Irish KGV registered envelopes being valid in the United Kingdom, that leads to this story of Ireland “Used Abroad” – in Great Britain.

Irish KGV Registered Envelope “Used Abroad.”

No one imagines that the British Post Office intended that the Irish registered envelopes bearing the effigy of King George V were to be valid in the United Kingdom. Although, in retrospect, one might easily assume that the concept of issuing yet another version of the official British registered envelope in another colour had to have been discussed more than once among the BPO leadership. Postal clerks and the British public would easily assume this new version to be a legal issue of the British Post Office (given that it was without other modifications or identifying marks).

Notwithstanding that assumption, the use of Irish registered envelopes in the UK was never specifically forbidden, either. While it is not ordinary for any postal administration to remind its public that foreign stamps and/or postal stationery are not legal in its territory,⁸ this was an exceptional situation. The visual difference between the BPO’s officially-issued registered envelopes, compared to those of the Irish Free State, was only in their colour, so that the British public would not be able to easily identify it as “foreign.”

Despite being presented at the post office counter, the registered envelope shown in Figure 5 was accepted at its face value of 5d, for a total franking of 7½d, including the assessed weight of 2 ounces (when one ounce was the incremental step). Amazingly, the registered envelope was not properly weighed at the office of posting, as it was underpaid by 3d for another 2 ounces and marked for postage due at 6d (double deficiency) at the British Foreign Branch (the international exchange office). That 6d postage due translated into 20 Dutch cents. Postage due could only be charged on on registered items going through UPU mails from 1 January 1922.

Dulin reported that there are at least five recorded examples of Irish KGV registered envelopes used in Great Britain.⁹ Interestingly, the one that is the subject of this article is not part of his census, but a new find (Figure 5).

Production details: not supposed to exist

The subject of this article is an Irish KGV registered envelope in olive-green (1923 issue) used abroad at the East Strand Post Office in London and addressed to The Netherlands. But that is only the start of the analysis, because there are other aspects that make this registered envelope exciting as a “new find.” The facts and the wrinkles on the production side include:

1) According to Dulin’s research in the archives and extensive searches of available envelopes held by collectors, the olive-green registered envelopes were first issued in June 1923, with the earliest reported use on 21 June 1923.

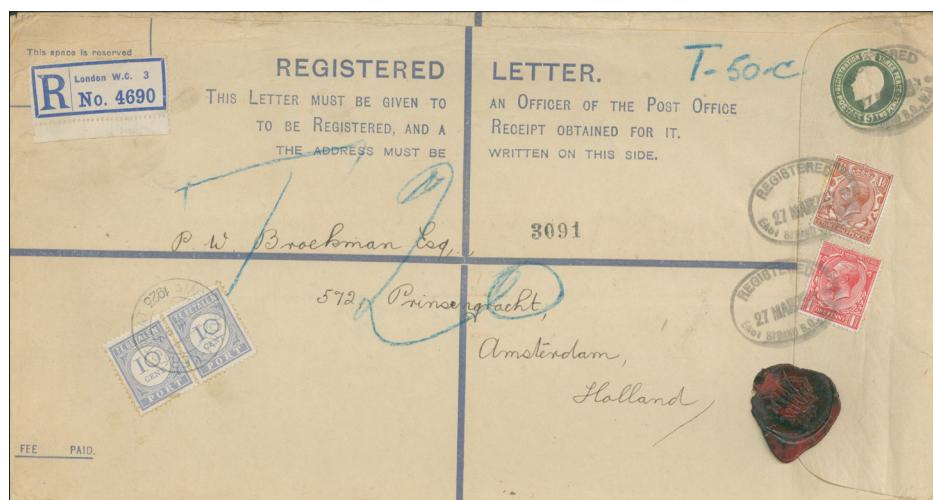


Figure 5. An Irish KGV size K registered envelope in olive green, issued in 1923 and “posted abroad” in London on 27 March 1923, to The Netherlands.

a. This Irish olive-green size K registered envelope bears a London postmark of 27 March 1923, confirmed by an arriving postmark in The Netherlands on 29 March 1923 – three months earlier than the previous earliest reported use of the olive-green variety in any size. This raises a whole host of other questions.

b. This size K in olive-green contradicts what has been believed about the earliest issue of olive-green registered envelopes.

2) The first reported olive-green registered envelopes produced were the F and G sizes. These first issue olive-green envelopes did not have a size indicator in the box where the registration label was to be placed. Dulin (p128) reports that a size K was entered into the printer’s registry and approved but was never issued.

a. This new find raises questions about this KGV olive-green envelope’s existence, when it was reported to have not been issued.

3) The manufacturer’s production dates, stamped on the envelopes prepared before application of the first issues of the embossed stamps in olive-green are: for size F - ER (May 1923) and for size G - AR (January 1923).

In the record books, the “not-issued” size K also shows a production date (for the envelope, before applying the embossed stamp) of AR (January 1923).

a. The production date of the underlying size K envelope for the subject of this article (Figure 6), is FQ (June 1922) – significantly earlier than the reported production using envelopes produced in January 1923. Besides, these are thought to have never been impressed and issued.

b. This **olive-green** size K envelope shares the same production date (for the underlying envelope) as for size K in **emerald green**, that was issued in the June-July 1922 time frame. But no one was yet thinking of changing the colour to olive-green, when the emerald green versions were being impressed.

c. Could this example be an extraneous envelope that was used in a small production-run of size K, that was thought to have not been issued, even though it was entered into the production registry

and approved for issue?

d. Was that production run so small in number (perhaps 50-100?), that this is the only surviving example – a “Black Swan” event?

e. Or could this have been a trial print of the new olive-green colour that was subsequently used?

Postal history perspective.

This Irish embossed KGV 5d olive green registered envelope was posted on 27 March 1923. By this date, the basic rate British registered envelope in use was a 4½d impressed value, although the 5d orange was still being used. Members of the public, and the post offices, still had the 5d envelope on hand and additional franking for weight or insurance was common.

When posted, the subject Irish registered envelope was accepted by the British PO for use to a foreign destination without any problem. Specifically, it was addressed to The Netherlands. However, as it passed through the British Foreign Branch Office (international exchange office), it was found to have been underpaid, despite being properly presented at the window in London.

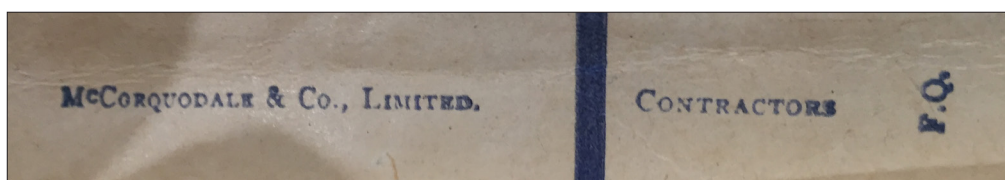


Figure 6. The printer's name and production code for when the registration envelope was made – before the impressing of the embossed stamp. “FQ” indicates that this envelope was produced in June 1922. While two sizes of registered envelopes in emerald green (G and K) were produced on envelope stock dated in June 1922, no other Irish registration envelopes in olive-green have been reported with this code. In fact, the size K in emerald green is also reported with a production code of MP (December 1921) as well as FQ (June 1922). There was little demand for size K envelopes, so one can guess that the production-runs for the envelopes (before impressing the stamp) tended to exceed the immediate demand for the completed product.

Until relatively recently at that time, the UPU prohibited registered mail from being marked or charged for postage due (since the Congress of Vienna 1891¹⁰). However, after the Congress of Madrid in 1920,¹¹ starting 1 January 1922, the prohibition against charging postage due on registered articles of mail came to an end. Consequently, charging postage due on registered mail once again became possible, but it remained a very rare occurrence.¹² Part of the rarity owes to the fact that a number of UPU member countries still forwarded underpaid registered mail without markings for deficiency, but instead charged the counter clerk (who processed it from the sender) for the deficient amount.

The KGV olive-green registered envelope was only franked for a weight of two ounces (each rate increment being one ounce). The first weight increment of one ounce required postage of 3d, while each additional weight increment only required postage of 1½d, thus totalling “postage” at 4½d. Adding the insurance fee of 3d, the total franking on the registered envelope was 7½d.

Upon being re-weighed at the British Foreign Branch Office, the registered envelope was marked for postage due, having been found deficient in postage for an additional two ounces (or two additional increments, 2 x 1½d, requiring another 3d) as its total weight was over three ounces but not more than four ounces. The total postage should have been 7½d, plus 3d insurance, making a total of 10½d.

The manuscript marking in blue grease pencil of “T-50-c” indicates that the envelope was short-paid. Since the UPU Congress of Rome 1906 (1 October 1907), deficient postage of 3d was to be doubled in the country of posting (to 6d) before being converted into “50c” (UPU 50 ‘gold’ centimes). After the UPU Congress of Madrid in 1920, the 50 centimes equivalency in the Netherlands was 20 cents (large blue pencil notation of “T20”) for which postage due stamps were tied to the cover on 29 March 1923.

Despite this heightened scrutiny before dispatch to a foreign destination, the embossed KGV registered

envelope missed being identified as Irish instead of British (which would have invalidated the 5d in franking ... thereby increasing the postage due by a another 10d). But this actual treatment could also prove acceptance of Irish embossed KGV registered envelopes by the BPO (through its elite clerks at the FBO), highlighting a general acquiescence to the use of Irish registered envelopes in Great Britain.

The personnel in the FBO were generally the most knowledgeable in the whole of the British postal service, being able to spot nuances even in foreign stamp uses and in UPU regulations that would be missed by most others in the BPO (or many foreign exchange offices). This author finds it incredible that the FBO clerk would accept an Irish envelope posted in London (unless operating instructions instructed him to do so) since the FBO was a major transit point for Irish mail going abroad, generally integrating Irish mails going east to Europe, Africa, Middle East and Asia into British mailbags. Clerks handling registered mail in the FBO were registration specialists.

Summary.

So often in modern philately, we tend to think that everything is known if the item is old enough; that we have come to an end to discovery. However, we then stumble on items, such as the subject of this article, which cause us to examine the accepted facts, even though we are fast approaching the 100th anniversary of the issuance and use of Irish embossed KGV registered envelopes.

Based on current generally accepted information pertaining to the Irish KGV green registered envelopes, this olive-green size K envelope should not exist, because:

1. Only the KGV emerald green type in size K is reported to have a printer's code, on the underlying envelope, of FQ (June 1922). At the time when the emerald green size K was being produced, the olive-green colour was not even an idea under consideration.
2. The first KGV olive-green size K was recorded in the printer's registry book and approved, but was thought to have not been impressed and released. Now, we find a single example – a possible “Black Swan” event.
3. The earliest release of the olive-green KGV registered envelopes is reported to have been in June 1923. The earliest reported date of use of any of the sizes of the olive-green KGV registered envelope is 21 June 1923. This size K, however, shows an irrefutable date of 27 March 1923 – three months earlier.



Figure 7. A close-up of the Dutch dues tied to the Irish registered envelope. This Dutch cds validates the date in the handstamp applied in London as being in March 1923 – far earlier than thought possible for the olive-green KGV registered envelopes.

Possible explanations caused by the discovery of this Irish olive-green size K registered envelope include:

1. Based on the manufacturer's date mark on the underlying envelope, it is conceivable that a single - or more probably a few dozen - of these underlying envelopes that were prepared in June 1922, were left over and used in production months later.
2. A hypothesis gaining traction in philatelic analysis is that one example survives for every 1,000 printed and released (stamps or postal stationery).¹³ Could this be the “one” from a small production

job, done in the period January 1923-February 1923. that was not recorded in the registry book?

3. Just how big could production runs have been for the largest KGV embossed registered envelope, for use in a small, newly-independent agrarian country? Certainly, less than its proportional amount of issued size K envelopes, that were mostly used in the industrial and wealthier parts of the country (Great Britain) to transport stocks, bonds, contracts and all other manner of large legal documents.

If annual use in the southern 26 counties of Ireland in 1920 was in the neighbourhood of 500 (+/-200) envelopes in size K, then perhaps actual production runs could have been as low as 50-100 at a time?

4. When would this envelope had to have been printed and sold before it would it be carried to London, where it was ultimately posted? (Assuming it left England at all, since it was printed there).

5. Is it possible that this KGV olive-green registered envelope started life as a production trial (or more accurately, a proof) and was subsequently walked out of the printer's facilities and used by a private individual or small business? Or was the print run so small, that this is the only surviving example of a shipment to the GPO Dublin?

New discoveries of Irish postal stationery appear every now and then. In Otto Jung's book,¹⁴ the author displays a new discovery (in 2000) of an early issue Irish stock exchange telegraph form from the period 1928-32.

Postscript.

The Irish KGV green registered envelopes were demonetised by the Irish Post Office on 20 August 1924, at the same time as all British postal stationery became invalid for franking in the Irish Free State. In mid-July 1924, the IFS issued an array of postal stationery with its well-known harp designs and gave about a month-long grace period for all British items to be used or traded in. It is most interesting that the Irish PO would invalidate its own KGV embossed registered envelopes on the same day as all of the British stationery.

What this author is curious about is: since these KGV green coloured registered envelopes were demonetised in the IFS, did they remain "valid" in the UK? Only time will tell as collectors take a quick look at their holdings.

References.

1. With special thanks for help with information and understanding of technical issues: Robert Benninghoff (USA), Christopher G. Harman RDP Hon. FRPSL (UK) and Wayne Menuz FRPSL (USA).
2. The information in this article relied heavily on Dr. C. I. Dulin's pioneering treatise entitled IRELAND'S TRANSITION: The Postal History of the Transitional Period, 1922-1925, MacDonnell Whyte Ltd, Dublin, Ireland, 1992. IBSN 09517095-1-8. Dr. Dulin's book is considered the major reference for this time period of Irish postal history. This work provides many interesting insights and documented references from archives, some of which counter a number of popular perceptions that have held strong since that period of time.
3. There is a perspective that some of the dies produced for Irish production-runs were not used for production of any British registered envelopes even though, to the naked eye, the embossing dies appear to be the same. [Dulin, p126].
4. Dominion status virtually confers full sovereignty but with the acknowledgement of the Monarch of the United Kingdom as Monarch of the Dominion, resulting in a personal relationship between each Dominion and the British Monarch which is separate from and not dependent upon any liaison through the British Government. The Anglo-Irish Treaty of 1921 makes references to the Irish Free State enjoying the same sovereignty, rights and obligations as the Dominion of Canada (1867) and other existing Dominions such as Australia (1901), New Zealand (1907), South Africa (1910) and Newfoundland (1907). A number of institutional links were to be maintained among the Dominions with the UK, even though Prime Minister Balfour in 1926 declared Dominions and the UK to all be equal in sovereignty under the King.
5. The new Irish Post Office was expected to inherit an annual operating loss of about £1 million and was unhappy that the British Post Office was lowering the letter rate in the UK at the point of transfer of control.

6. Dulin reported that the olive-green colour was chosen for painting over the red British mail boxes and postal vans in Ireland.
7. There is strong argument that the overprints for the Provisional Government of Ireland (that were released on 17 February 1922) were also valid for use in the United Kingdom. While permitted use in Britain was not explicitly publicised at the time of their release, two other pieces of information support that view.
 1. When the Irish Provisional Government asked for £50,000 of the overprints (at manufacturing cost) to sell to collectors, the British PO refused to provide them at less than face value since they were valid for postage and at that time were a liability of the British PO. [WD Wilkinson, Joint Secretary for Committee on Southern Ireland, GPO & Treasury, 1 February 1921; Dulin p18].
 2. As the handover date of 1 April 1922 was fast approaching, the British PO Circular No. 2616 made clear that the stamps with the overprint of the Provisional Government of Ireland were no longer to be accepted at post offices in Great Britain and Northern Ireland and that there would be a two-day grace period before charging postage due on such items starting on 3 April 1922. [Dulin, pp46, 54].
8. Such announcements have been rare in worldwide postal history. After the commencement of the American-Canadian postal treaty of 30 June 1874 (commencement date of 1 February 1875; effectively a postal union), extending domestic rates of postage to each other as destinations, a small number (but large enough to be noticed) of both Americans and Canadians thought that their respective postage stamps were valid in each other's country. So nine months later, in the Canada Official Postal Guide of October 1875, the Canada Post Office reminded postal clerks that "United States postal cards cannot be mailed in Canada." This warning was a fixture in Canadian postal guides until well after the beginning of the reign of Queen Elizabeth II. The unintended consequence of this warning was that American domestic reply cards (valid in this bilateral postal union) as well as American-issued UPU-compliant reply cards were mostly never accepted by the Canadian post offices, without placing a Canadian stamp for the letter rate over the American imprinted stamp for the response card. Some Americans would send the UPU (higher rate) reply card to Canada in the hope it would be accepted because of its identifying notations about the paid response in English and French; a few of them were accepted, but more the exception than the rule. Source: Steinhart, Allan L., *The Postal History of the Post Card in Canada, 1871-1911*, p10, Second Printing, 1 April, 1980. ISBN 0-9690207-0-8.
9. Including one used at Hammersmith depicted in his book that is ex-Gough.
10. Vienna 1891, *Protocols*, Article § XV.5
11. Madrid 1920, *Protocols*, Article § XI.5: "Insufficiently paid or unpaid registered articles are treated like unregistered articles so far as the deficiency is concerned. The charges in both cases are collected and retained by the country which delivers the article."
12. Notwithstanding the time gap from when charging registered mail for insufficient payment of postage became legal again in the UPU, this cover is the earliest one yet seen by this author after Madrid 1920. However, the author expects much earlier examples to surface as early as January 1922 with the publication of this article. There is nothing to motivate collectors to look into their boxes like a challenge...
13. Simpson, Ray, "Archer-Perforated Stamps: Mystery of Missing Covers," *GB Journal*, Vol. 52, No. 2, March-April 2014. An analysis of the Gough-Herenden theory of rates of survival of covers applied against an experimental perforation of British stamps. A fuller explanation of the theory can be found in Gough RDP, James Peter, *The Postal History of the Universal Postal Union: The Postal Card (Worldwide) 1869-1974*, pp122-123, Royal Philatelic Society London, 2020.
14. Jung, Otto, *Die Ganzsachen Irlands / Postal Stationery of Ireland*, p188, Forschungs- und Arbeitsgemeinschaft Irland e.V., 2014.

North and South Korean Issues During the Korean War: Ideological Conflict.

David Hall

Introduction.

MUCH HAS BEEN WRITTEN ON THE LOGISTICS, causes, and effects of the Korean War (25 June 1950 – 27 July 1953). Charles Armstrong was correct to assert that the Cold War was a campaign of propaganda and psychological warfare,¹ with the Korean War being no exception. It was not just a physical conflict, it was also an ideological war between two leaders; Syngman Rhee's authoritarian right-wing South Korea, and Kim Il-sung's equally authoritarian communist North Korea. The aim of the war, on both sides, was to unify Korea under one leader and ideology. To support this ideological conflict, both Koreas produced vast quantities of emotive propaganda to convey political and ideological messages, e.g. posters, leaflets, and film.²

The lack of scholarship utilising Korean postage stamps,³ insofar as they relate to research on Korean identity, art, and propaganda shows just how underused they are as a resource. Many research opportunities remain to be explored. Nevertheless, postage stamps are an important source because their secondary function, after the payment of postage, is the expression of national identity. Stamps present political messages for internal and external consumption.⁴ Furthermore, stamps are an important source because political iconography present on stamps is a form of everyday nationalism,⁵ showing contemporary state views and collective identity on certain topics. This is especially true during times of conflict and hardship. Postal history demonstrates these wartime issues were intended as propaganda for consumption rather than as collectors' items, although they certainly became such in subsequent years.

This article will comparatively examine North and South Korean wartime stamps to centre focus on this rich and forgotten source material to explore the research questions of the nature of North and South Korean wartime identity: what were their similarities and differences, and how did this identity change over the course of the Korean War?

Regarding South Korean identity, the themes of nationalism, state legitimacy, and Syngman Rhee's anti-communist ideology (일민주의 *Ilmin Juui*) were present in wartime stamp issues. In contrast, in North Korean identity, themes of nationalism, anti-Americanism/imperialism, and state legitimacy were present. Furthermore, both Koreas began projecting expectations for post-war reconstruction in the final months of the Korean War, which are also reflected in their stamp issues.

This article will highlight and examine those issues that are most expressive of national identity, together with those that illustrate best the ideological conflict between the two Korean states during the war. Where particular philatelic information, such as stamp designers and printers, is known this will also be mentioned, but due to the secretive nature of North Korea, such early information (if it even exists) is often inaccessible.

North Korea's First Wartime Postage Stamps.

North Korea produced the first stamp issued during the Korean War, in July 1950, to commemorate their 'Liberation' of Seoul (Figure 1). The stamp shows the North Korean flag flying over the Japanese General Government building in the Seoul. For the socialist world, this presented a great victory over 'American' imperialism. America's supposed puppet government in Korea, led by Syngman Rhee, had been expelled. This image proclaimed North Korean identity as victoriously anti-American and imperialist, having achieved a sizeable victory over perceived American imperialism in the region. It is pertinent to note that this emblem of victory was only placed on

sale in occupied South Korea. The 1 won value chosen for this stamp (paying the standard letter rate) ensured that it would be widely distributed (courtesy of the co-opted South Korean postal service) as a propaganda message to the defeated population, and as a congratulatory message to recipients in the North.

To further present their victory and reinforce sentiments of anti-Americanism/imperialism, South Korean postage stamps were defaced by the occupation forces (Figure 2). The official name of North Korea, Democratic Peoples Republic of Korea (조선민주주의인민공화국, *Joseon Minjujuui Inmin Gonghwaguk*) was overprinted soon after Seoul fell, on current South Korean definitives.⁶ This further reinforced the idea that Syngman Rhee's government and ideology was inferior and illegitimate compared to North Korean socialism.

The South Korean stamps that were overprinted, were initially designed by Kim Yung Choo and issued between 7 June and 1 December 1949. The 20 won was printed by the Koryu Moonhwa Printing Company (KMPC) while the 10 and 30 won issues were jointly produced by the KMPC and the Korea Books Printing Company (KBPC). Although it is not known who proposed the overprinting of these South Korean stamps, it is likely that Kim Jong-ju played some role as North Korea's minister of post and telecommunications from 1948 to 1953. In fact, the order was given to repeat the process of overprinting when Seoul fell for the second time on 4 January 1951, although no examples of this second overprint have as yet been identified.



Figure 1. North Korea: 'Capture of Seoul,' 10 July 1950.



Figure 2. North Korean overprint of South Korean stamps during the Occupation, from July to September 1950.

South Korea's First Wartime Postage Stamps.

North Korea's victory was short-lived. With the Incheon Landing (15 September 1950), Seoul was soon recaptured by United Nations forces, led by America. North Korean armies were forced to retreat and were pursued by United Nations soldiers up to the Amnok (Yalu) River, where North Korea borders China.

Syngman Rhee was intent on extracting his revenge from the communist regime in the North, by eliminating them completely from the peninsula. This is evidenced by the celebration of 'national unification' on South Korea's first wartime issue (Figure 3), produced by the Tongyang Chungpan

Printing Company (TCPC) and issued on 20 November 1950. 300 presentation sheets of each design, intended for collectors, were also produced. Issued at the height of South Korean advancement in the war, these stamps present themes of nationalism, state legitimacy, and Syngman Rhee's anti-communist policy.



Figure 3. South Korea: 'Unification of Korea', 20 November 1950. Produced as a set of three stamps and three accompanying presentation sheets. Courtesy of Robert Finder.

First, *Ilmin Juui*, translated as 'One-Peopleism',⁷ was Syngman Rhee's anti-communist philosophy. The Korean War allowed this identity to become firmly entrenched in the South Korean psyche.⁸ Groups of people impacted by the communist occupation, e.g. landowners (dispossessed by the occupiers' land reform), Japanese nationals resident in Korea, and former colonial administrators and the masses who suffered displacement and devastation,⁹ could harness President Rhee's ideology as a mechanism of resistance against North Korea.

Rhee defined *Ilmin Juui* as a policy that advocated a unified Korean nation, serving as the basis of anti-communism and the bringer of eternal democracy to unified Korea.¹⁰ Rhee later stated that

‘ideologically and militarily we have to fight communism’, adding ‘a communist is no longer your brother’.¹¹ The *Ilmin Juui* policy, coupled with Rhee’s activities in the Asian Peoples’ Anti-Communist League, firmly demonstrated his ardent anti-communism. Rhee’s attitudes manifested themselves in postage stamp imagery and South Korean identity by utilising themes of unification and the defeat of communism.

For example, the green 100 won shows the South Korean flag flying over Mount Paektu, a depiction symbolising the final victory of South Korea over the defeated North.¹² The blue 100 won shows similar imagery, with the symbolic image of the victor’s laurel wreath around Rhee’s image as a triumphal validation of his leadership and ideology.¹³ The map of the Korean peninsula unified under the South Korean government, on the 200 won value symbolised that nation’s presumed victory at the time of issue.

Another theme of national identity, present in this issue of South Korean wartime postage stamps, was *han* (한) nationalism. This form of nationalism, which derives from the historic Three Kingdoms of Korea (57 BCE-668 CE), was a state-legitimising tactic used by South Korea. Korean words such as *hana* (one), *hanchok* (lit. ‘the people of Han’), and *hangul* (the Korean alphabet),¹⁴ demonstrate how integral the concept is to Korean identity. It is unrelated and not to be confused with the Han Chinese ethnic group. On its creation in 1948, by officially naming the new state *Daehan Minguk* (after the 1897-1910 Great Korean Empire *Daehan Jeguk*), the concept of *han* was used to legitimise South Korea’s identity and heritage, with Syngman Rhee as its rightful leader.

Fighting for Historical Legitimacy.

In the weeks after the second liberation of Seoul (14 March 1951), but before peace talks began (10 July 1951), South Korea issued another set of stamps (Figure 4) on 1 April 1951. The issue was designed by Choe Chung Han and printed by TCPC. The stamps were produced both perf. 11 or roulette 12 and the issue was accompanied by 900 presentation sheets for collectors. These stamps displayed themes of nationalism and state legitimacy in South Korean identity, through the implied possession of important historical artworks and philosophy.

Figure 4 depicts *baekho*, the white tiger mural inside the Gangseo Daemyo Tomb in North Korea. The tiger, in shared Korean identity, represents a guardian animal and is the national animal of Korea. By placing this historic and philosophically meaningful image on their postage stamps, specifically because of the tomb’s location in North Korea, South Korea presented itself as the owner of Korea’s shared history and memory. This was another state-legitimation technique because South Korea needed to own the ‘abstract origins’,¹⁵ of Korea, to present itself as the legitimate Korea.



Figure 4. South Korea: ‘National Symbols,’ 1 April 1951. Courtesy of Robert Finder.

North Korea also used historic nationalism as a means of state legitimacy. Around the same time as South Korea issued their ‘national symbols’ set, North Korea issued a design depicting the Order of Admiral Yi Sun Sin (Figure 5). This was designed by Ham Hyon and issued on 5 April 1951. The order was a North Korean military award created in memory of Admiral Yi, an undefeated and skilled naval commander in shared Korean history.

South Korea also capitalised on Admiral Yi’s memory for the same purposes. A subsequent issue in the ‘national symbols’ series, shows the Admiral’s shrine in Tongyeon on the 2,000 won value (Figure 6). This was designed by Pak Mun Cho and printed by the Korean Government Printing

Agency (KGPA) between 1952 and 1953.

These two stamps perfectly demonstrate the nationalist conflict for state legitimacy, between North and South, using shared Korean history. Both Koreas utilised the memory of Admiral Yi to support their own state-legitimising interests, but in different ways.

South Korea, using Yi's shrine in Tongyeong, showed the honourable memorialisation of Yi's memory in Korean identity. However, North Korea modernised the memory of Admiral Yi and incorporated him into a distinguished military decoration, fitting for the time of issue. Both Korean states demonstrated their national identity had been influenced by the earlier Korean school of nationalist historiographical thought (*Minjok Sahak*).¹⁶ Principally that of Sin Chaeho, who used masculinity and powerful military figures in Korean history (such as Admiral Yi) to present Korea as an authentic warrior nation,¹⁷ was used. Both Koreas' stamps depicting aspects of Admiral Yi reflect elements of Sin Chaeho's nationalist thinking.



Figure 5. North Korea: 'Order of Admiral Yi Sun Sin', 5 April 1951. Note: due to orthographic differences between North and South Korea the Chinese character 李 (li) is written as 이 in South Korea and 리 in North Korea.



Figure 6. South Korea: 'National Symbols'. 1952 to 1953. Courtesy of Robert Finder.

South Korea's Postwar Vision.

As the war progressed and the stalemate along the North-South divide (38th Parallel) continued, it was evident neither Korea would achieve unification. Consequently, in April 1953, three months before the signing of the armistice, South Korea produced an issue which looked towards the future of divided Korea (Figure 7). This was designed by Kang Ho Suk, printed by KGPA and issued on 5 April 1953. The first noticeable difference is the new currency used on the stamps. South Korea began using a new monetary unit (환 *hwan*) in February 1953. By making this change (which was primarily caused by rampant wartime inflation) from 전 *cheon* and 원 *won*, South Korea presented itself as monetarily different from North Korea, who continued to use the old currency.

The enduring Korean national spirit was implicit to the choice of reforestation as a theme for the stamp issue, symbolising the national rebuilding. The cultivation of land suggests a strong,

new nation will emerge from the damage wrought by war.¹⁸



Figure 7. South Korea: 'New Currency – National Symbols', 5 April 1953. Courtesy of Robert Finder.

North Korea's Postwar Vision.

In the same way that the use of Admiral Yi in stamp design reflected the nationalist conflict between the Koreas, the view of post-war reconstruction was another theme where inter-Korean identity and philatelic iconography clashed. North Korea issued stamps ten days after its southern neighbour, on 15 April 1953, on the theme of reconstruction (Figure 9), but presented in a socialist manner. The 10 won shows a strong Korean worker in front of the North Korean flag, symbolising the socialist spirit and strength of the country. The 40 won stamp depicts workers of all nations arm-in-arm, representing the unbreakable fraternal bond between socialist countries, which would sustain North Korea during the post-war reconstruction period and propel it into economic prosperity.



Figure 8. North Korea: 'Labour Day', 15 April 1953.

Conclusion.

Postage stamps in general continue to be a forgotten and under-appreciated source material in many areas of academic research. This article has analysed the changing and competing nature of North and South Korean national identity, expressed through postage stamps, during the Korean War.

The directly conflicting ways in which the warring states portrayed national identity, was one aspect of inter-Korean identity which saw direct conflict reproduced on postage stamps. The Korean War evolved from a year of endless, destructive ebb and flow - when both states evoked the spirit of Admiral Yi - to a protracted stalemate - when national reconstruction became a shared theme. In the post-Armistice period, reconstruction would continue to play an important role in both Koreas' philatelic manifestations of national identity. North of the 38th parallel, this theme would always be overshadowed by repeated use of militaristic imagery to the effect that, despite their 'victory,' they were still at war. In the South, national identity in terms of artistic heritage and

philosophical imagery is still often reflected on new issues by themes of unified ancestral national identity, but that was before the invention of K-pop, which may turn out to be the ultimate catalyst to unification!

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All illustrations are from the author's collection unless otherwise stated.

Acknowledgements.

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The author would also like to thank Robert Finder, Vice-Chairman of the Korea Stamp Society, for kindly providing most of the South Korean stamps featured in this article, and Ivo Spanjersberg, Webmaster and Publisher of the Korea Stamp Society, for pointing me in his direction.



The Story behind the Cover - Number 6.

The Courtt-Treat Cape-to-Cairo Expedition, 1924-26.

Mike Parker.



THIS WAS THE FIRST SUCCESSFUL OVERLAND EXPEDITION to traverse the length of Africa from south to north - from Cape Town to Cairo. The expedition leader was Major Chaplin Court-Treatt, accompanied by his wife Stella and four others.

Two modified Crossley light trucks were the vehicles selected for the journey. The group set out from the Cape on 13 September 1924, arriving in Cairo sixteen months later on 24 January 1926, having covered 12,732 miles.

After travelling through South Africa, they proceeded through Southern Rhodesia, Tanganyika, Kenya, and Sudan en route to Egypt. Many hazards were encountered, including tropical storms, river crossings, swamps, jungles and uncharted territory. Coupled with a lack of roads or tracks, the journey took longer than anticipated. They reached the dry Limpopo River and crossed over into Southern Rhodesia on 2 November, but it was another 14 months before the expedition finally arrived in Cairo.

This cover, from London, was posted on 30 October 1925 to T.A. Glover, the expedition photographer, at Khartoum and arrived on 15 November via the Shella-Haffi T.P.O, number 2 (11 November date stamp on the reverse). The expedition would not arrive there for another 27 days, and the letter was redirected southwards to El Obejo, arriving on 19 November (see the single circle receiver stamp on reverse) to wait for its recipients' arrival on 25 December.



THE GAZETTE

NEWS, MEETINGS, EVENTS AND REPORTS

Provisional Dates for Forthcoming Meetings and Events at 15 Abchurch Lane.

Please note that revised dates for postponed Meetings are marked with an asterisk.

*Wednesday, 16 September: AGM and Display from the Society's UPU Collection – Germany 1920-1970.

*Thursday, 1 October at 1pm: RPSL East, Regional Display.

Forthcoming Online Meetings. All Meetings Commence at 14.00 BST (13.00 GMT).

Full details of how to access Online Meetings are given at the bottom of this page.

13 August: Malcolm Groom FRPSL – Western Tasmania: Prospectors and the Post Office.

27 August: Stephen Parkin FRPSL – The Introduction of Uniform Postage Rates in Edinburgh.

10 September: Cheryl Ganz RDP FRPSL – Zeppelin LZ-129 *Hindenburg's* Onboard Post Office.

Forthcoming Regional Meetings of the RPSL – UK and abroad.

19 Aug: RPSL reception and dinner, Hartford, Conn, USA – Alex Haimann, haimannat@gmail.com

*17 Oct: Thames Valley at Oxford – Patrick Reid, pge.reid@gmail.com

*18 Oct: South West at Tiverton – Ian Pinwill, i.pinwill@btinternet.com

28 Nov: West Midlands at Solihull - Gerald Marriner, 0116 240 2064, gerald.marriner@gmail.com

*28 Nov: East at Chelmsford - Alan Moorcroft, 01255 851003, anmoorcroft@btinternet.com

2021

*7 Aug: South East at Hellingly - Nigel Gooch, 01424 251169, nigelrngooch@gmail.com

Forthcoming Philatelic Events.

1–3 October:	UK	Virtual STAMPEX
*5–10 November:	Indonesia	INDONESIA 2020, Parliament Building, Jakarta.
*4–6 December:	Sweden	NORDIA 2020 Nordic Philatelic Exhibition, Malmö.
6–9 May 2021:	Germany	IBRA 2021, Messe Essen.
12–15 August 2021:	USA	Great American Stamp Show, Chicago.
25–30 August 2021:	Japan	PHILANIPPON 2021. Pacifico Yokohama Hall B/C, Yokohama.
*9–13 November 2021:	South Africa	IPEX 2021 FIP Exhibition, Int'l Convention Centre, Cape Town.
19–22 November 2021:	Greece	NOTOS 2021, Peristeri Exhibition Centre, Athens.
*19–26 February 2022:	UK	LONDON 2022, The Business Design Centre, London N1.

International and National exhibitions, UK Federation events, large London or UK multi-day fairs, will be listed. For US shows, go to <http://stamps.org/Show-Calendar>.



Accessing RPSL Online Meetings.

THURSDAY ONLINE MEETINGS are an increasing feature of RPSL activities and members worldwide may access them from anywhere. If you intend to join a meeting you must first have downloaded ZOOM v5.0 from the internet onto your computer, laptop, tablet or other device.

On the Friday before each meeting a President's newsletter will be sent to all members, which will include details of the presentation and a link to register for the meeting via Eventbrite.

Please note that only those registering on Eventbrite before 23:30 BST (22:30 GMT) on the Tuesday before each meeting, will be able to join. When you have registered you will be sent an ID and password.

The Royal Philatelic Society London

(A company limited by Guarantee – Company number 92352 and Registered Charity number 286480)

Notice of Annual General Meeting.

Notice is hereby given that the Annual General Meeting of the Society will be held at the Society's premises, 15 Abchurch Lane, London EC4N 7BW, on Wednesday, 16 September 2020 at 3pm GMT, for the transaction of the following business.

1. Apologies for Absence.
2. The Honorary Secretary will present a report.
3. The Honorary Treasurer's report.
4. The report of the Auditor on the accounts of the Society will be read.
5. To receive, and if thought fit, to adopt the accounts of the Society for the year ending 31 December 2019.
6. Reports from chairmen of the committees will be presented.
7. Elections:

The following nominations have been received.

- **Vice-President: Peter Cockburn.**

Proposed by Richard Stock, seconded by Jon Aitchison.

- **Vice-President: Mike J Y Roberts.**

Proposed by Richard Stock, seconded by Simon Richards.

- **Hon. Secretary: Jon Aitchison.**

Proposed by Richard Stock, seconded by Peter Cockburn.

- **Hon. Treasurer: Simon Richards.**

Proposed by Peter Cockburn, seconded by Mike J. Y. Roberts.

Nominations for Council.

David Alford. Proposed by Michael Elliott. Seconded by Steve Harrison.

Mark Bailey. Proposed by Patrick Maselis. Seconded by Frank Walton.

Richard Berry. Proposed by Michael Elliott. Seconded by Mark Bailey.

John Davies. Proposed by David Alford. Seconded by Mark Bailey.

Steven Harrison. Proposed by Richard Stock. Seconded by Christopher Hitchen.

Christopher Hitchen. Proposed by Peter Cockburn. Seconded by Chris King.

Colin Hoffman. Proposed by Richard Stock. Seconded by John Davies.

Christopher King. Proposed by Richard Stock. Seconded by David Alford.

Kim Stuckey. Proposed by Richard Stock. Seconded by Mike J Y Roberts.

Jack Zhang. Proposed by Richard Stock. Seconded by Peter Cockburn.

There being no other nominations, under article 40 the above mentioned are deemed to be re-elected.

8. To appoint an Auditor in accordance with the Companies Act 2006.
9. Any other business of which notice has been given.

15 Abchurch Lane, London EC4N 7BW.

Jon Aitchison.

Honorary Secretary.

18 July 2020.

Notes:

1. Reports by Chairmen of committees will be available on the Society website from 9 September 2020 and will be published in the October edition of *THE LONDON PHILATELIST*.
2. After the Annual General Meeting time will be available for a question and answer session.

The Royal Philatelic Society London

Procedure for the Annual General Meeting

2020 has been a challenging year in which the Covid-19 pandemic has affected the way we all live, has curtailed the Society's activities and has necessitated a radically different approach to the Annual General Meeting.

We anticipate that for safety reasons not many members will want to attend the meeting in person so we are going to make it accessible worldwide by Zoom as well as holding a physical meeting at 15 Abchurch Lane.

This is how it will work.

The physical meeting:

This will commence at 3pm GMT (UK time) on Wednesday 16 September 2020 at The Royal Philatelic Society London, 15 Abchurch Lane, London EC4N 7BW. Everyone that wants to attend in person must register in advance, as there is a strict maximum number of people that can be accommodated due to social distancing. If too many members apply we will regrettably have to decline some applications. Anyone turning up that has not registered in advance will unfortunately not be admitted.

To register to attend, please send an email to the Hon Secretary at HonSec@rpsl.org.uk or britishlocals@aol.com or write to him at 15 Abchurch Lane. All applications will be acknowledged and confirmation of an available place will be sent before the end of August. Members and Fellows in attendance will have voting rights at the meeting.

Joining the AGM by Zoom:

The Annual General Meeting will be televised by Zoom, allowing all Members and Fellows to observe. There will be an opportunity to ask questions both during the AGM and afterwards but it is not possible to vote. This is because we have to follow the terms laid down in our Articles of Association and they do not allow it.

The President's Newsletter prior to the AGM will include a link to the Zoom registration page. To participate you must be registered with Zoom. Having done that you will be sent instructions with a meeting ID and password prior to the AGM. There will also be instructions on how to use the Zoom Chat facility in case you want to ask any questions during or after the AGM.

We hope to return to normal in 2021 and crave your indulgence under difficult circumstances this year. Attendance at the meeting will of course still be subject to all Government legislation that applies at the time.

Jon Aitchison.
Honorary Secretary.
18 July 2020.

Membership News.

Announcement of New Members as Approved by Council.

THE FOLLOWING NEW MEMBERS, whose membership applications have been duly announced in *THE LONDON PHILATELIST* in accordance with the articles of association of the Society, have been approved by Council. We wish them a long and enjoyable membership.

Name	County/Country	Name	County/Country
Jaagruthi Adka	India	Michel Meuwis	Belgium
Ajay Agarwal	India	Geoffry Miller	Essex
Vic Annels	Essex	Andrey Mironov	Russian Federation
Michael Blackman	Kent	Mike Moody	Wiltshire
Robert Carswell	Quebec, Canada	Goyal Rajnish	India
Dave Carter	Ontario, Canada	Shanti Rath	India
Michael Chapling	West Midlands	Matthew Rayner	Norfolk
Malcolm Coe	Hampshire	Akhil Reddy	India
Michael Dobbs	Kent	David Ripley	Maryland, USA
Kent Denis Doren	Ontario, Canada	James Rock	Massachusetts, USA
Ulrich Eberlein	Germany	Juerg Roth	Switzerland
Hannah Farthing	London	M Santhosh	India
Joan Harmer	New York, USA	Joshua Tate	Texas, USA
Jeffrey Hayward	New York, USA	Siu Kum Sin	Hong Kong
Nicholas Hervey	London	Hans-Joachim Soll	Germany
Mohammed Islam	SA, Australia	Steven Street	Derbyshire
Rubal Jain	India	Patrick Temple	Argentina
Kishore Jhunjhunwalla	India	Wai Yip William Tjia	Hong Kong
Om Prakash Kedia	India	Orlin Todorov	Bulgaria
Sheila Killen	Berkshire	Cheuk Man Tong	Hong Kong
Karlfried Krauss	Germany	Matthew Truell	Hampshire
Sharad Kumar	NSW, Australia	Shirley Watson	Hertfordshire
Edward Laveroni	California, USA	Chi Fai Ivan Wong	Hong Kong
Peter Marshall	West Sussex	Zhongwei Zhao	PR China

Announcement of Membership Applications.

THE FOLLOWING APPLICATIONS have been received for membership of The Royal Philatelic Society London. All have been duly proposed and seconded as shown. If a member wishes to express an opinion on any of these applications, they should be communicated to the Honorary Secretary at no. 15 Abchurch Lane in writing or by e-mail to secretary@rpsl.org.uk by the end of the month of the cover date of this LP. The application will thereafter be presented to Council for approval.

Name	County/Country	Proposer	Seconder
Bernard Biales	Massachusetts USA	Yamil Kouri	Tim O'Conner
Shivani Dave	India	Markand Dave	Advait Dave
Antonia Ferrario	Italy	Luca Lavagnino	Angelo Teruzzi
Zubin Rustom Kabraji	India	Dipak Dave	Markand Dave
Devlan Kruck	Bedfordshire	Ricardo Verra	J G Wylde
Tejas Melkote	India	Markand Dave	Advait Dave
Rajeshwar Naik	India	Markand Dave	Advait Dave
Alain Vailly	France	Michel Letaillieur	Robert Marion
Jianguo Zhu	PR China	Jack Huadong Zhang	Danny Wong

We announce with regret the death of the following members:

Iain Dyce FRPSL of Glasgow, Scotland died 3 June 2020 (joined 15 December 1977).

Anthony Goodbody FRPSL of Clitheroe, Lancashire died 27 June 2020 (joined 22 September 1983).

Syed Hussain of Khyber Pakhtun Khwa, Pakistan died 29th May 2020 (joined 1 May 2018).

Colin Narbeth FRPSL of St. Albans, Hertfordshire died 2 May 2020 (joined 17 November 1994).



Society News.

Tomorrow's Royal updates.

WE ARE VERY PLEASED TO ANNOUNCE the naming of the second floor Reception room, adjacent to the main meeting room at 15 Abchurch Lane, as the Stockholmia Room, in grateful recognition of the donation from World Philatelic Exhibition 2019 AB (the legal entity for STOCKHOLMIA).

Our optimistic Appeal assessment, in the May edition of this journal, has been dashed by the cancellation of the 'physical' Stampex show; however, the Grand Auction will go ahead on 1 October and further details will be found below. The auction catalogue will be available in early September and further announcements will be made in due course.

The *Tomorrow's Royal* Committee would like to thank all those who have continued to maintain their periodic payments to the fund throughout the lockdown and encourage others to follow suit. Just a few pounds a month, over the next few months and years, will make a significant difference to the success of the appeal.

Peter Cockburn FRPSL

October 2021: USPCS visit to 15 Abchurch Lane.

In October 2021 the United States Philatelic Classics Society will bring to London a unique display of US classics from many great collections.

Forthcoming Philatelic Events:

1-3 October 2020 : Virtual STAMPEX and *Tomorrow's Royal* Grand Charity Auction.

THE PTS HAS INVITED THE SOCIETY to be an Official Partner and to take a stand at the Virtual STAMPEX, which will replace the normal show at the Design Centre in Islington.

The Royal is proud to be part of this innovative and exciting venture, which will truly make Stampex International in every sense. The show will be open for 24 hours a day for three days, with direct links to landing pages on our website, after which the virtual stands will be open for a further 27 days.

The Royal will contribute three one-hour sessions of philatelic presentations and an opportunity to advertise our publications and facilities. The Expert Committee will make a presentation, which it is hoped will be interactive.

There will also be a chat-line connecting to real people. Volunteers from across the world are needed to occupy the chat room seats, so that this service can hopefully function on a 24-hour basis. If you are able to assist by being available electronically for two hours during the 72 hours of the show, please contact Chris King at Kingc@rpsl.org.uk who is coordinating the volunteer team. Please head your email subject VIRTUALSTAMPEX.

Volunteers will be sent full details, covering frequently asked questions and answers, information about buying RPSL books and other publications, expertisation, membership information etc.

A feature of the Royal's participation in Virtual Stampex will be *Tomorrow's Royal* Grand Charity Auction. The auction will now take place on 1 October 2020 at 3.00pm. Please note the new time, which has been changed from the information published on page 170 in the May 2020 issue of the *LP*.

At this point, it is not possible to confirm whether or not it will be possible to have room bidders.

It is expected that the Auctioneer will be present at 15 Abchurch Lane and will have a zoom screen to accommodate bidders, each of whom will need to register beforehand (numbers may be limited).

The auction catalogue will be available on the Society website in early September and every lot will be illustrated. Bids are encouraged and will be accepted by email and 'snail mail,' as is standard for any postal auction. Lots will be sent out by mail or courier after payment, although large lots may be retained for collection by arrangement.



12-15 August 2021: Great American Stamp Show, Chicago. Invitation to participate.

THE RESPONSE TO MY NOTE in the March issue of this journal (No. 1473, p78) has been staggeringly underwhelming. Let us blame Covid-19! The Society has been invited to show 50 frames of material at this show, which is in effect the intermediate show in the US between New York 2016 and BOSTON 2026.

There are no frame fees. Material will be treated as with an FIP exhibition in terms of collection, charged carriage, display and return, but will not be competitive. For those members who have great material but do not like to have it judged competitively, this is your show! Please respond to me at vp-petercockburn@rpsl.org.uk

Peter Cockburn FRPSL

Charity Auction in aid of Médecins Sans Frontières and the fight against Covid-19.

We have been asked by Médecins Sans Frontières (MSF) (Doctors Without Borders) to advise members of a forthcoming charity auction to raise funds to assist MSF in their active worldwide fight against Covid-19.

The sale, which is being organised by David Feldman Stamp Auctions (DFSA), is scheduled to take place during their Rarities of the World auction, scheduled for 26-30 October.

The auctioneers are currently searching for consignments, including single items or small assemblies, with a minimum estimated value of €1,000/US\$1,000. The entire seller's commission normally chargeable will be donated to MSF. The consignment deadline is 1 September 2020.

To take part in this sale, please contact David Feldman SA at MSF@Davidfeldman.com to initiate the auction consignment process. Once agreed, consignments will be collected by an appropriate courier service (FedEx, DHL, etc.) at the cost of DFSA. Clients making charitable donations will receive a confirmation of the in-kind gift from their local MSF section.

Accounts of Meetings: Season 2019–2020.

15 February 2020:

North-West Regional Meeting at Manchester.

Report by Nick Rolfe.

22 FELLOWS, MEMBERS AND GUESTS gathered at the Mercure Bowdon Hotel in Manchester for our annual North-West regional meeting.

We enjoyed a wide range of short displays, with each speaker giving a brief introduction to their topic, leaving us plenty of time to view their exhibits:

Peter Aveyard FRPSL	A Victorian Experiment, part 1.
John Birkett Allen	Malta WW2 airmails.
Martin Davies FRPSL	GB oz rate markings, 1815-1832.
Jonathan Guy	Belgian Congo stamps, 1886-1960.
Colin Hoffman FRPSL	Mashonaland, 1890 mails.
David Hudson	GB pen-cancelled 19th century mail.
Norman Hudson	The Traveller's Tree.
Arthur Jennion	Mail to Denmark; WW2 Faeroes.
Derek Lambert FRPSL	WW1 East Africa.
Philip Longbottom FRPSL	Netherlands express mail.
Brian Lythgoe	19th Century German Kamerun.
Peter Nears	Manchester USA zip codes,
Stephen Parkin FRPSL	Leith Postal History, 1793-1840.
Nick Rolfe FRPSL	Seahorses by airmail: Graf Zeppelin flights to South America.
Julian Tweed	London boxed 'L' late fee marks,
David Sigee FRPSL	Postal Reforms, 1837-1840,
Richard Stock FRPSL	China: 1945-1949 hyper-inflation issue.
Paul Wreglesworth FRPSL	New Zealand – the 1960 Definitives.

Other members & guests present included Peter Young, Peter Shaw and Roger Kilshaw.

Details of our next meeting will be confirmed via the London Philatelist once the post-coronavirus situation is clearer. All are welcome.

Nick Rolfe, Colin Hoffman, Martin Davies and Mike Roberts. (Lancashire, Cheshire, Cumbria & Merseyside Regional Representatives).



Stephen Parkin presenting his display: "The Postal History of Leith."

Accounts of Meetings: Season 2019–2020.

21 May 2020: Online Meeting.

Mike Roberts FRPSL.

The Pacific Steam Navigation Company.

Report by Kim Stuckey FRPSL

THE THIRD OF THE RPSL ONLINE PRESENTATIONS was given by Vice President Mike JY Roberts on the Pacific Steam Navigation Company (PSNC), to a total of 144 attendees from 20 different countries.

The Company was founded in 1840 by American William Wheelwright to provide a coastal steamer service on the west coast of South America including a full postal contract to transport local and overseas mail between Peru, Bolivia and Chile.

Wheelwright never achieved a full monopoly of the mail service, so the well-known stamps that he produced were never used for postal purposes. The value of the online chat facility was proved during the presentation, in that we discovered that a printing plate for the PSNC stamps was held by the RPSL.

However, a range of PSNC shipping marks and numbered obliterations were employed, with colour codes for where the letter was handed in and in what direction it was travelling. Mike showed scarce examples of these markings.

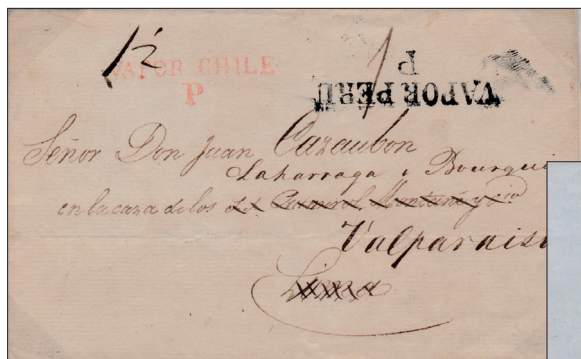
The Company was highly successful, rapidly expanding by 1860 to run from Panama right down to Tierra del Fuego. A further expansion occurred in 1867 with a direct mail route to

Europe. This meant over 60 ships in the Atlantic fleet and coastal steamers and a period of financial consolidation followed as the Company had overreached itself.

I was interested in the Falkland Islands connection, where PSNC held the mail contract for several years at the turn of the twentieth century. Around this time a superb series of colour postcards were produced by Andrew Reid of Newcastle showing the ships and their interiors, plus rare Spanish language cards for the coastal steamers. The 1912 “Oravia” wreck on a rock in the Falkland Islands could have led to a disastrous loss of life but for the installation of wireless communication with Port Stanley only a couple of months earlier.

The Company moved into providing cruises in the 1920s. We heard of the death of Ramsey McDonald aboard the “Reina del Pacifico” in 1937, he would have been the first person to have been a British Prime Minister to land in the Falklands later in the voyage.

This was a really enjoyable presentation with much scarce and interesting material and was an ideal subject for the online presentation series. We hopefully will see the full display at Abchurch Lane in the future.



Right. Wrapper from San Francisco to Valparaiso, 1 September 1849, importantly marked [on board the “New Granada”] No 10. One of only two known examples.

Left. 1 September 1849 cover to Lima, redirected back to Valparaiso showing strikes of Vapor Peru and Vapor Chile on the same cover. Both marks struck at local offices in Callao and Valparaiso.



Accounts of Meetings: Season 2019–2020.

4 June 2020: Online Meeting.

Markand Dave FRPSL.

India: The 1854 2 Annas on “One Ana’ Watermarked Paper.

Report by Mark Bailey FRPSL

THIS WAS THE FOURTH RPSL ONLINE MEETING during the coronavirus lock down. Over 130 people joined the meeting, of whom about a third represented 19 overseas countries.

Markand’s presentation told how, for a short period, in the absence of the regular East India Company coat of arms watermark paper, the printers decided to use fiscal paper watermarked ONE ANA by the Stamp Office in India for the typographed Two Annas yellowish grey-green stamp of 1854.

The late C. D. Desai FRPSL discovered this in 1935, and reported an approximate design of just the central part of the watermark, based on examples in his collection. A majority of philatelists accepted that it was the final design. As Markand’s well-illustrated presentation showed, there had been limited study and some confusing information in the philatelic literature.

Markand was given a complete sheet of the elusive watermarked paper by his father Dipak Dave FRPSL. From this, Markand was able to reveal the entire watermark, and has since

devoted many years of research to studying it in great detail.

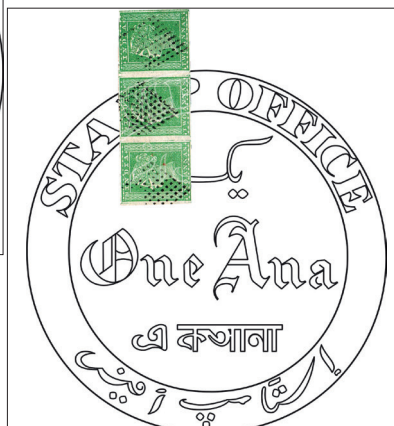
Markand’s erudite presentation and clear graphics made a most absorbing display, of interest to all, not just the Indian specialists. It showed how his passion for the study of this stamp and the use of the One Ana watermarked paper, has led to him to discovering numerous examples of its use, not only in India but also in Aden and within the French Indian Settlements.

Through his painstaking research in India, France, the UK, and elsewhere, Markand has been able to make reconstructions of complete or partial sheets, and also examine the largest recorded unused and used multiples of the stamp printed on this paper.

The presentation included illustrations of several stamps from the Royal Philatelic Collection, and Markand gratefully acknowledged the valuable assistance that he had received from Michael Sefi LVO RDP FRPSL, the former Keeper of the Royal Philatelic Collection.



Recorded examples showing their positions in relation to the full watermark sheet.



Accounts of Meetings: Season 2019–2020.

18 June 2020: Online Meeting.

Peter Cockburn FRPSL

Blades, East & Blades in Abchurch Lane.

Report by Mike Roberts FRPSL.

FOR OUR FIFTH DIGITAL PRESENTATION, we were again visited by a truly worldwide audience. Members and Fellows joined the presentation from around the world from many different time zones, whether it was breakfast time or in some cases very late at night.

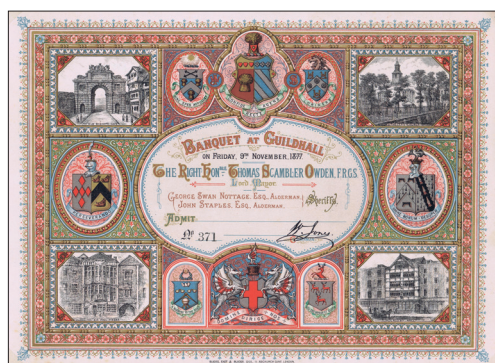
This was a historic event in more ways than one. It was a thoroughly interesting presentation of the background of the company, Blades, East and Blades, security printers in the City of London but importantly was also of relevance to our new building given the presence of this company in Abchurch Lane, only doors away in times gone by.

Peter brought this alive with the use of several maps and photographs to show locations and origins in the City of London. This was a different

sort of study from that usually undertaken and its importance was not lost on the audience.

Blades produced, through high quality lithography, banknotes, cheques together with the new stamps of the North Borneo Company. The stamps are of course a particular favourite of Peter's and their early study was well covered here. Postal cards were also covered in detail.

A good deal of relevant information had been gained from the St Brides Foundation, close to FleetStreet with particular emphasis on William Blades' passion for William Caxton, the Printer. We saw some early tickets produced for the Lord Mayor's Banquet. All these items made this a special presentation which was well appreciated by all.



*Guildhall invitation,
1877.*



British North Borneo. Postage and revenue intaglio proof plate (left) and proof (right).

Accounts of Meetings: Season 2019–2020.

2 July 2020: Online Meeting.

Patrick Maselis RDP FRPSL

Mail from Central Africa before 1880.

Report by Chris King RDP FRPSL

THIS PRESENTATION ADDRESSED THE QUESTION of mail services in a territory where none existed before 1880, when the first post office opened. Only approximately 60 letters are known from a territory where there were no written languages and visitors from Europe and the USA were very rare.

Dividing the mail into five categories, Official, Trade, Exploration, Missionary, and Military, Patrick took us through the known material of each type, to the 161 attendees from 21 countries.

Official mail included the earliest known item in private hands, dating from 1653, relating to slavery, from the King of Portugal. The next, almost 200 years later, was sent to a resident of the Congo. In 1876, General Gordon, before he became Governor General of Sudan, visited the province of Equatoria, and two letters were shown, one with a hand drawn map proving its origin.

A 1733 letter pertaining to the slave trade, sent to Holland via London, was shown, and its rating described. It was noted that much slave trade correspondence had been destroyed in the 19th century, out of shame and prudence.

In the Explorers' section, we were shown a letter to Dr. David Livingstone, on his journey from the Cape to Angola, and across the continent to Mozambique. This rare example of 'underground

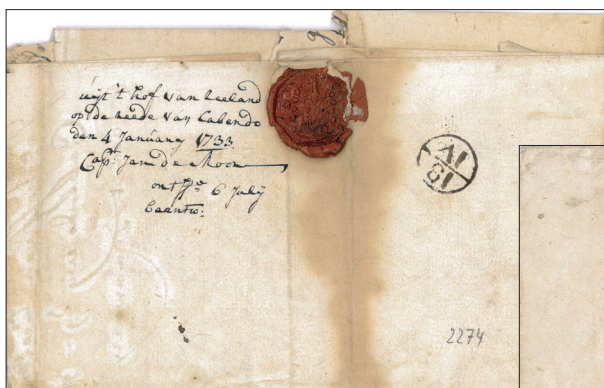
mail' was buried, by prior arrangement, under a holy baobab tree on a sacred island, thought to be Impalila Island, in the Zambesi River, addressed to H.M. Consul, Zambesi River, Africa.

Henry Morton Stanley, on his trip across Africa from west to east, was represented by a letter dated 1877, and sent to Embomma, (now Boma) on the Congo River. It was addressed to "Any gentleman who speaks English," and was a cry for help as his expedition was "in a state of imminent starvation". The final item in this section was from the Belgian explorer Adolph Burdo, sent in 1880 by Arab caravan to Zanzibar.

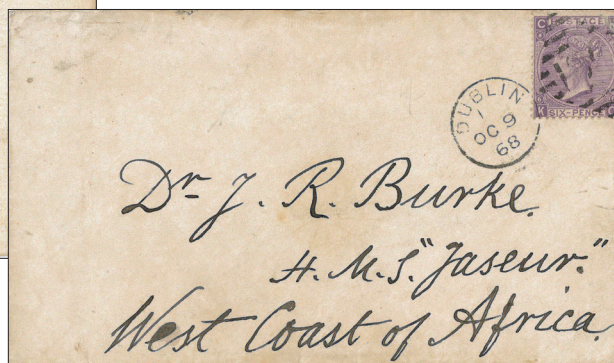
The first Christian missionaries visited the Congo around 1700, but the oldest letter in this category (although later than the display's focus) was sent from Mpala in 1885, by Arab caravan.

Military mail included items from the British (1898-1888) and American (1820-1886) naval anti-slavery patrols. Further covers from the 1860s included a reunited pair of letters from 1868. One from the Congo to Ireland from Dr. Burke on HMS *Jasseur* in April, and its reply from his wife, dated October.

This display was a challenging task to create, ably presented with Patrick Maselis' characteristic humour and knowledge.



Left: 1733 letter regarding the slave trade, sent to Holland, via London.



Right: 1868 (Oct) cover to Dr Burke on HMS *Jasseur*, from his wife in Dublin.

Collections' Summer Webinar Series.

Nicola Davies, Head of Collections.

This series of online seminars began life as the International Philatelic Libraries' Symposium, which was originally scheduled to take place during London 2020. This was to be a day of presentations and discussions for those who work, volunteer or research in philatelic libraries. This event is now planned to take place during London 2022 and this programme of webinars on the theme of philatelic libraries and research was arranged as an opportunity to share ideas in the meantime.

These sessions have a slightly different format to the RPSL's main programme. To allow for more active discussion and interaction, participants were limited to 50 with the expectation of achieving audiences of 30-40. As the series has progressed, we have increased the number of participants to meet popular demand but have tried to keep the numbers at a manageable level for discussion.

The other way in which these meetings differ from the main programme is that they have all been open to the public, as well as the Membership. We hoped to increase awareness of the Royal and what its collections have to offer, and also to meet our educational and public outreach objectives. We been delighted by the level of enthusiasm and engagement with the events from our Members and the public.

The first presentation in the series was Writing an Article for *THE LONDON PHILATELIST* by Past President Frank Walton RDP, FRPSL. Frank was Honorary Editor from 2001 to 2014 and Honorary Editor of *Cameo*, the journal of the West Africa Study Circle from 1996 to 2001, so was well placed to lead this session on the process of contributing to *THE LONDON PHILATELIST*.

This was a lively and informal session which covered the background and history of RPSL publications, the contents of *THE LONDON PHILATELIST* articles, and offered practical advice on technical matters. Tony Bard FRPSL was on hand to give his perspective as the current Editor of *THE LONDON PHILATELIST*. There was some controversy when Frank revealed his editorial 'sniff test,' plus the discussion gave the first hint that the upcoming copyright session was going to prove popular.

As with the original Symposium, these events were very much a celebration and promotion of the international collaboration between philatelic libraries, so our next two seminars were presented by two of our international Fellows, Ari Muhonen FRPSL and Bruno Crevato-Selvaggi FRPSL. Ari is the University Librarian of the Jyväskylä University in Finland, as well as being a member of the Board of the FEPA (Federation of European Philatelic Associations) and AIJP (Association Internationale des Journalistes Philatéliques). He is also Secretary of the FIP Literature Commission. His talk gave an interesting insight (from the perspective of both philatelic researcher and professional librarian) into the process of compiling a 400-page book about Finnish postage rates from 1875-2001 using original sources to find the rates and fees. Ari used this case study to discuss the important role that open access will play in the future of philatelic research. It was clear from the seminar that the role of digitisation and open access will feature significantly and provides huge potential for international collaboration.

Digitisation also emerged as a theme in the third session, in which Bruno Crevato-Selvaggi, the Director of the Istituto di studi storici postali, "Aldo Cecchi," gave a presentation about the institute, located in the Palazzo Datini in Prato (near Florence, Italy). This was a fascinating introduction to the institute's development as an international centre for research in postal

history and organised communication. It certainly whetted the appetite for a visit to Prato in June 2021 (17-19) for their international conference: "Postal history: multidisciplinary and diachronic perspectives."

It was back to the United Kingdom for the fourth session as Professor Charles Oppenheim FRPSL gave his presentation "What Philatelists Need to Know About Copyright." Charles gave a brief but informative introduction to the complex subject of copyright. Many issues were covered such as orphan works, exceptions to copyright, licences and digital material. The presentation concluded with Charles' risk equation and was followed by numerous interesting questions and points from participants.

The remaining presentations in the series are:

Thursday 23rd July 2020, 2pm. Victoria Stevens: Conserving the Perkins Bacon Archive in ICON. Conservator Victoria Stevens ACR will discuss the work she has done on conserving the RPSL's collection of Perkins Bacon Delivery Books.

Thursday 6th August 2020, 2pm, Kim Stuckey FRPSL and Mike Roberts FRPSL: Research in the Falkland Islands Jane Cameron National Archives.

In this seminar, Kim and Mike, with input from the Falkland Islands Government Archivist, Tansy Bishop, will discuss how putting archive information online has assisted philatelic research of this remote territory. The Falkland Islands Government invested in a custom archives building in 1998 that houses the Jane Cameron National Archives.

The discussion will cover:

History of the Archives,

The facilities in the Archives today,

Traditional research by visiting Port Stanley,

Research today online,

Friends of the Archives.

Kim Stuckey and Mike Roberts have visited the archives in Stanley several times, most recently in 2014. This has led to the publishing of monographs and articles on aspects of Falklands philately. They are now users of the online facility to supplement research.

For details on how to book for this event or to watch any of the previous presentations please follow this link: <https://www.rpsl.org.uk/Library/Events>

Our sincere thanks go to all the presenters and participants, plus a special thank you goes to Mike Hoffman for his technical support.

We plan to start another series of these seminars later in the year, on Zoom initially but, if circumstances allow, moving to a hybrid format of both Zoom and on site at Abchurch Lane. If anyone has any suggestions or feedback they would like to offer then please email me at daviesn@rpsl.org.uk



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Edited by Charles Oppenheim FRPSL	£70	£76
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Brian J. Birch FRPSL	£60	£65
<i>The Court Bureau: a London Company and its Stamps 1889-91.</i>		
Vincent West FRPSL	£16	£18
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Michael Chipperfield	£100	£100
<i>(Published by Michael Chipperfield in a leather-bound edition)</i>		
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Robert Stein FRPSL	£45	£50
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For details of order fulfilment during the current Covid-19 restrictions, please see the information on page 216 of the June 2020 issue of *THE LONDON PHILATELIST*.

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- 1 October **The 'Lionheart' Collection of Great Britain and British Empire - Part XIII**
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