



MESSAGE FROM THE ACTING CHAIRMAN

Ian McMahon



Welcome to the first Newsletter of the Postal Stationery Commission for 2022.

The Coronavirus pandemic continues to disrupt activities across the world although some exhibitions have been able to take place.

International Exhibitions 2022

The next FIP exhibition planned is London 2022 International Exhibition to be held on 19-26 February 2022 at the Business Design Centre in London and I hope many of you will be able to attend although COVID restrictions around the world will still make this difficult for many.

The Postal Stationery Commission has a planned meeting at 4.00-6.00 pm on Friday 25 February 2022.

Following London 2022 will be HUNFILEX 2022 in Budapest (31 Mar - 3 April 2022) which is a specialised FIP exhibition without a postal stationery class.

The next FIP Postal Stationery class after London 2022 will therefore be at Helvetia 2022 in Lugano, Switzerland (18-22 May 2022).

The world's first international one-frame exhibition, Capex 2022 will take place in Toronto 9-12 June 2022.

The FIP Congress, including a meeting of the Postal Stationery Commission, is currently scheduled to be held at Indonesia 2022 (Jakarta, 4-9 August 2022).

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The Bureau positions of the Postal Stationery Commission will be up for election at the Commission meeting to be held prior to the Congress.

Further information on this meeting and the FIP congress will be emailed to delegates once known.

Cape Town 2022 will be held 8-12 November, 2022 and will be a 2000 frame specialised international exhibition under F.I.P. patronage. <https://capetown2021.org>.

Planned international exhibitions are listed on page 11. Giving the continuing uncertainty, please double check the exhibition details regularly.

FIAF Study of the FIP Postal Stationery Definition, SREVS And Guidelines

Following discussions at meetings of Mi Oficina Filatelic Society, a study group was formed with members of the FIAF Postal Stationery Commission and other philatelists from Latin America to study and report on the FIP definition and regulations on Postal Stationery (SREV).

The Report of the Group was published in the latest issue of REVISTA, the magazine of Federación Interamericana De Filatelia (FIAF) which can be found at <https://filatelia-interamericana.com/wp-content/uploads/2021/12/REVISTA-FIAF-31.pdf>.

The Report is in Spanish and I look forward to receiving an English translation of the Report, its conclusions and recommendations.

World-Wide On-Line Meetings

The wealth of on-line presentations and meetings on postal stationery from around the world have continued with many of these have been recorded and placed on websites.

Some of the sites on which Postal stationery presentations can be found include:

- Mi Oficina Filatelic Society
<https://www.youtube.com/channel/UCOvOgm-B0OyMCI47rqcXXvw/videos>
- <https://collectorsclubsf.org/>
- UPSS program of postal stationery on-line presentations
<http://www.upss.org/code/onlinepresentations.php>

- RPSL website:
<https://www.rpsl.org.uk/News-Events-Meetings/Online-Presentations>

A simple search on postal stationery on the YouTube website yields an interesting range of videos on postal stationery.

Philatelic Congress of India Award to Ajeet Singhee

The Philatelic Congress of India has awarded its Philatelic-Ratna Award to Ajeet Singhee for his services to Indian Philately. Ajeet Singhee is a FIP Postal Stationery Judge.



New Commission Websites

The websites of the FIP Commissions are currently being converted to sites on the FIP website. A number of commission sites have already been transferred, for example, the Aerophilately Commission site <https://aerophilately.f-i-p.ch/>. The Postal Stationery Commission's webmaster, Ross Towle, is currently working on converting the website.

ADMINISTRATIVE MATTERS

On page xx is a list of all of the Commission Delegates and their contact details.

If there are any changes to the delegate list or of contact details, please let me know. My email is ian.mcmahon4@bigpond.com.

It is important that our email contacts are up to date. Email addresses which appear to no longer work are marked by '(?)' in the list. If you know of the correct email address for these delegates, please let me know.

Reports and other material for the newsletter are welcome from all Commission Delegates. Also, I would urge all delegates to contribute to the newsletter with reports of their country's activities as well as book reviews and articles on postal stationery. I would be especially interested in hearing from you how you promote the exhibiting and collecting of postal stationery as well as the results of postal stationery exhibits at Exhibitions in your country.

Finally, a reminder for delegates to pass on this newsletter and other information from the Commission to postal stationery judges, exhibitors and collectors in your country and to generally promote exhibiting and collecting postal stationery.

International Reply Coupon Abidjan Design

The 27th Universal Postal Congress took place in Abidjan, Ivory Coast, from 9 to 27 August 2021, delayed from 2020 due to the pandemic. As has been UPU practice, a new design is announced for International Reply Coupons (IRCs) at the Congress based on the winning entry to an

International Reply Coupon Drawing Competition (IRC) which closed on 30 June 2020. The new design is titled *Préserver les écosystèmes – Protéger le climat* (Preserve ecosystems – Protect the climate) and features birds in the branches of a tree. Coupons bearing the design are valid for sale until 31 Dec 2025 and redemption until 30 April 2026 and are now available for Postal administrations to order from the UPU. The new coupons have been released in many European countries including the Vatican City, Slovenia, Luxembourg, France, Germany and Cyprus as well as in Hong Kong. The 'Istanbul' IRC will be valid for redemption until 30 April 2022.



FIP POSTAL STATIONERY COMMISSION FACEBOOK PAGE

- THE FIP POSTAL STATIONERY COMMISSION HAS A FACEBOOK PAGE
- WE CURRENTLY HAVE OVER 600 MEMBERS
- WE UPDATE IT WITH NEWS ON EXHIBITING AND JUDGING POSTAL STATIONERY
- YOU ARE ALL INVITED TO JOIN THE PAGE – SEARCH ON FACEBOOK FOR: "FIP POSTAL STATIONERY"

- PLEASE USE THE PAGE TO SHARE PHOTOS, COMMENTS AND ASK QUESTIONS



CANADA

Capex 2022 One Frame International Exhibition: CAPEX 22 will be held in Toronto, June 9-12, 2022 at the Metro Toronto Convention Centre under the Patronage of the Federacion Interamericana de Filatelia (FIAF). Australia has been invited to send entries to the

JAPAN

By: Fumio Yamazaki

All Japan Philatelic Exhibition was held at Sumida Industrial Hall in Tokyo from June 25 to 27, 2021 before Philanippon 2021 international exhibition was held. This exhibition was cancelled last year because of COVID-19. But this year, it was held on schedule. There were 2 Postal Stationery Exhibits at the exhibition.

1. Postal Cards of Manchukuo by IWASAKI Zenta, who got a Large Vermeil medal of 80 points.
2. Japan Postal Cards 1873-1876 by MURAKAMI Nobukazu, who received a Silver-Bronze of 63 points.

In this exhibition, Kanai Collection was exhibited. This collection is not Postal Stationery exhibit, but usually it is very hard to see it because of it belongs to Arima Stamp Cultural Museum nowadays. It was a great chance to see it. The Collection was Hand Etched Stamps of Japan and including many rare materials.

I am pleased to report that there were four excellent exhibits of Postal Stationery from Japan at the Philanippon 2021 held at PACIFICO Yokohama Exhibition Hall B & C from August 25 to 30, 2021. This Exhibition was scheduled to be held as a FIP international exhibition, but, you know, the COVID-19 was spreading all over the world. As a result of repeated discussions, the Organizing Committee decided to hold the FIAP exhibition, and decided to take measures to hold it as scheduled, as one of the major events as a project to commemorate the 150th anniversary of the founding of Japan Post. Preparations were made and the event was held. The judging work was carried out by discussions with overseas

exhibition. CAPEX 22 will offer opportunity for up to 400 One Frame exhibitors to participate. To enter an exhibit must have received at least a Vermeil (75 points) at National One-Frame real or virtual exhibition. Further information is available at www.capex22.org.

judges online. As a result, the results of the Postal Stationery exhibits were as follows:

1. Honduras Postal Stationery by Michael Ho from Chinese Taipei, who got a Gold medal of 93 points+SP
2. Postal Cards of Japan 1873-1874 Cherry Blossom Issue by SAI, Toru, who got a Large Gold medal and Grand Prix National Candidate of 96 points
3. Japan Postal Stationery 1898-1908 by FURUYA Yoshikazu, who received a Large Vermeil medal of 85 points
4. Commemorative Postal Cards of Japan 1936-1962 by SUDANI Nobuhiro, who got a Large Vermeil medal of points 85
5. Postal Stationery under Japanese Naval Occupation Area by MORIKAWA Tamaki, who acquired a Large Vermeil medal of 86 points.

Japex 2021 was held at Tokyo Metropolitan Industrial Trade Center Taito-Kan in Tokyo from November 5 to 7, 2021. There were three exhibits at the exhibition. But 2 exhibits were 'Saving Mounts' Exhibits including with Official and private ones.

1. Japan Commemorative Postal Cards 1968-1993 by SUDANI Nobuhoro, who got a Silver Medal of 69 points.
2. Postage Stamp Saving Mounts by FUJINAMI Seiji, who got a Silver Medal of 66 points.
3. Postage Stamp Saving mounts by KAWAMURA Koichi, who received a Large Vermeil Medal of 84 points.

In One Frame Class, there were 3 exhibits of Postal Stationery. One of them is awarded "Best One Frame", They are as follows:

1. Japan, Provisional Prepaid Postal Cards by

YAMADA Katsuoki, who got a Vermeil medal of 75 points.

2. Japan, Summer Greeting Postal Cards by SUDANI Nobuhiro, who received a Large Vermeil medal of 80 points+SP
3. Great Britain Air Letter for Prisoners of War in Germany and Italy by SATO Koichi, who got a Large Vermeil medal and Best One-

Frame prize of 83 points.

Even in COVID-19 pandemic, we had these exhibitions. Of course, there were some difficulties. However, many philatelists wanted to have a chance to exhibit their collections. So, I think they were great challenges.

NEW ZEALAND

Royalpex 2022 and WPS 2022

There will be a New Zealand National Exhibition, Royalpex, at Palmerston North 25-27 February 2022.

The 2022 New Zealand National exhibition, WPS 2022, will be held at Wellington on 15-17 July 2022 and including the Australasian Challenge, a team-based challenge between the Australian states and New Zealand.

SOUTH AFRICA

International Philatelic Exhibition (IPEX) in Cape Town will be held 8-12 November, 2022 and will be a 2000 frame specialised international exhibition under F.I.P. patronage.
<https://capetown2021.org>

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UNITED KINGDOM

By: Michael Smith

London 2022:

All eyes now are looking towards "London 2022", the postponed FIP International Exhibition which will now take place from 19th

to 26th February 2022. Further information can be found on the website:
<https://www.london2022.co/>

USA

The United Postal Stationery Society program of on-line presentations can be found at <http://www.upss.org/code/onlinepresentations.php>.

This page includes forthcoming presentations and videos of past presentations.

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UNITED ARAB EMIRATES

The UAE will hold Emirates 2022 during EXPO 2020 Dubai activities.

The exhibition will be held from 19-23 January 2022 at the UAE Pavilion EXPO 2020 Dubai.

AUSTRALIA

By: Ian McMahon

Toowoomba 2021 One-Frame National Exhibition

Toowoomba 2021 was a National One-Frame Exhibition held 9-10 October 2021. Due to the COVID restrictions preventing exhibitors, entries and judges being present physically in Toowoomba, the competitive exhibition was run as a virtual exhibition. Michael Blinman won the Best in Show and a Large Gold medal for his exhibit *NSW Embossed Stationery 1838-1850*. The other postal stationery results were: *Victoria's Ordinary Envelopes After Federation* by Mark Diserio which won a Gold Medal, *Australia Christmas 1985 - The Stamp Pack And Postal Stationery Designs of Scott Hartshorne* by Daryl Kibble which received a Large Vermeil, *Tanganyika Postal Stationery* by Murray Collins which received a Large Silver, *Kenya Uganda Tanganyika Postal Stationery* by Murray Collins which received a Vermeil and *Norway - 'Flying bird' Aerogram issues 1948-1969* by John Crowsley which received Large Silver.

National Exhibitions

The next National exhibitions are expected to be Newcastle 2021 (2-4 October 2021, Half-National), and Canberra 2022 (18-20 March 2022 Half-National) with the next National postal stationery competition at Canberra 2022. There will be one-frame National exhibition, ANPEX 2022 in Adelaide 20-21 August 2022 and a non-competitive Antarctic Exhibition in Hobart 24-28 August 2022.

PSSA On-Line Meetings

The Postal Stationery Society of Australia (PSSA) is



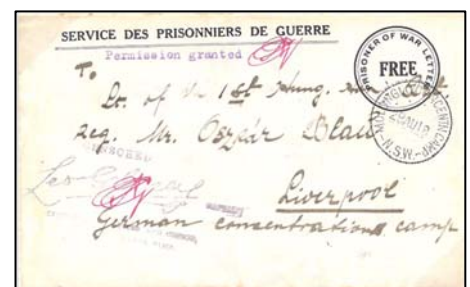
continuing with its program of on-line meetings. The July meeting was Ian McMahon presenting Airletters and Aerogrammes of Canada. The September meeting was Steve Schumann presenting the 4 x 10 c aerogrammes of Ceylon. A meeting in early October meeting saw Roger

Elliott speaking on the Internment Camps of Australia during WWI. The November 2021 meeting was on Fiji Airletters and Postal Stationery by Paul Xavier. A 'members' night' on-line meeting was held in December giving



members the opportunity of contributing a few items of interest, asking for information or suggesting a research project. For 2022, on-line meetings will continue although not as frequently.

The videos of these



presentations (and/or PowerPoint or pdf presentation), and most earlier presentations can be viewed by following the links on the PSSA website or the PSSA Facebook page. Details of future on-line meetings can also be found on these sites.

PSSA Website and Facebook Page

The PSSA Website includes back issues of the *PSC*, an Index to the early issues, the *NSW Postal Stationery Handbook* and a range of other postal stationery articles. New content includes the postal stationery columns from *Stamp News* (up to 2019) and a number of articles on Australian and states postal stationery. The PSSA Facebook page includes information on PSSA activities.

Stamp News articles on Postal Stationery

I have been writing a series of articles on postal stationery in the Australian stamp magazine, *Australasia Stamp News*, and have covered a variety of topics including Solomon Island aerogrammes, new Australia Post issues, auction results, postal stationery literature, exhibiting and reports of meetings. Past articles from 2017-2019 can be viewed on the PSSA website

Australian Postal Stationery Exhibits at
International Exhibitions

***BANGABANDHU 2021, FIAP 1st Virtual
International Stamp Exhibition***

Ian McMahon Post Bands and Wrappers of
Canada 88 LV

Tony Griffin Postal & Lettercard
Development in the Austro-Hungarian Empire
86 LV

**Postal Stationery Collector - Literature
Awards**

Volume 26 (2020) of the *PSC* was entered into
a number of literature competitions during 2021
and received the following awards:

PHILANIPPON 21 (FIAP with FIP
recognition): Vermeil

The Great American Stamp Show 2021,
Chicago August 2021 (USA National
Exhibition): Large Gold

17th NZ National Philatelic Literature
Exhibition 20-21 November 2021: Large
Vermeil

FOCUS AREAS FOR THE FIP POSTAL STATIONERY COMMISSION TO 2022

The Postal Stationery Commission has been working on the six projects that the bureau identified for the years 2012-2016, and at the commission meeting in Taipei all delegates participated in a workshop where suggestions could be raised for future projects.

The projects towards 2022 are the following:

Project	Responsible
Project 1: Newsletters We will continue to issue our commission newsletter with information on exhibition results, articles on exhibiting etc. The Newsletter will be issued twice a year	Ian McMahon, Editor of newsletter
Project 2: Videos on YouTube We will make one or more videos of seminars or other information about postal stationery exhibiting and publish it in YouTube	Ian McMahon, Project responsible Yu-An Chen
Project 3: Commission Facebook page We will make a Facebook page for the commission and open up for dialogue between exhibitors, jurors and the commission	Project responsible Ian McMahon & Juan Reinoso
Project 4: Commission Website Update The commission website needs an update with a new layout. The content will be converted to the new website, while the overview and navigation will become easier.	Ross Towle, Project responsible Michael Smith
Project 5: Seminars & New Presentations We will develop a new version of the general presentation on judging postal stationery. We will also develop new supplementary presentations about special areas within exhibiting and judging postal stationery	Project responsible Igor Pirc

POSTAL STATIONERY RESULTS FOR RECENT FIP AND CONTINENTAL EXHIBITIONS

PHILANIPPON 2021 FIAP

Sal, Touru	Japan Postal Cards of Japan 1873-1874 Cherry Blossom Issue	96 GPNC
Ho, Michael	Chinese Honduras Postal Stationery	93 SP
Furuya, Yoshikazu	Japan Postal Stationery 1898-1908	85
Sudani, Nobuhiro	Japan Commemorative Postal Cards of Japan 1936-1962	85
Morikawa, Tamaki Japan	Postal Stationery under Japanese Naval Occupation	86
Sugihara, Masaki Japan	British Military Air Mail Stationery in WW II 1941-1945	85
Shih, Miao-jen	Taiwan 2018 Postal Cards and Envelopes	85
Liu, Yu-Chi	Postal Cards and Envelopes 2014 of Taiwan	80
Liu, Li-Chi	Postal Cards and Envelopes 2015 of Taiwan	83
McMahon, Ian	Australia Postal Stationery Collector	82

BANGABANDHU 2021, FIAP 1st Virtual International Stamp Exhibition

BANGABANDHU 2021 was the first virtual international exhibition under the auspices of FIAP and judged with a FIAP jury. It was held from 10-30 December 2021.

Syed Bin Salam	Bangladesh	Aerogrammes of Bangladesh	77	LS
Stephen Chivers	New Zealand	Leeward Islands Postal Stationery	88	LV
Huo Hui Xiao	Macau	MACAU POSTAL CARDS OF KINGS	87	LV
Narendar Kumar Saboo	India	Portuguese India Postal Stationery (1882-1962)	85	LV
Ian McMahon	Australia	Post Bands and Wrappers of Canada	88	LV
Tony Griffin	Australia	Postal & Lettercard Development in the Austro-Hungarian Empire	86	LV
Tang Xiaofei	China	Postal card of Canada (1871-1929)	83	V
Shahrier Ferdous	Bangladesh	Postal Stationery of Bangladesh – Inland and Registered Envelopes of Shapla	76	LS
M.M. Salman Munir	Bangladesh	Postal Stationery of Natal 1885- 1912	85	LV
Ghias Ahmad	Pakistan	The Kingdom of Italy Postal Cards 1872-1929	86	LV

NOTOS 2021 Athens 19-22 November 2021 (FEPA)

Constantourakis, George(s)		Concordant Postal Cards 1872-1899 Precursors of Maximum Cards	78	LS
Tuori, Jussi	FI	Issue 1930 postal stationery cards of Finland	87	LV
Awan, Shafiq Umar	AE	Postal Marking of Britain [Transfer to C2]	77	LS
Sargent, Neil	GB	Great Britain: King Edward VII Stamped-to-Order Envelopes	88	LV

Odouard, Albert	FR	Courriers du corps expeditionnaire italien en Espagne pendant la guerre civile 1936-1939 [Transfer to C2]	80	V
Fukarek, Michael	DE	Stationery of Austria - hopeful trials, little demons and big things - up to the end of the monarchy	87	LV
Cherata, Iulian Dumitru	RO	Romanian Free Military Stationery Postcards 1913-1918	83	V
Kahramanlar, Yalçın	TR	Postal Stationery of Ottoman Empire (1862-1907)	86	LV
Paschos, Athanasios	GR	Postal Stationery of Greece 1876-1900	87	LV
Aitchison, Jon	GB	Egypt's Cassette Post	85	LV
Bornmann, Johannes	DE	Nepal, Classic Postal Stationery (1887-1959)	88	LV
Richards, Simon Anthony	GB	Grenada Postal Stationery	90	G
Schumann, Stephen	GB	New Zealand Prisoner of War Air Letter Cards 1941-1945		80

FUTURE INTERNATIONAL EXHIBITIONS

Planned international exhibitions with a Postal Stationery class. Please note that not all exhibitions are confirmed. The dates shown are subject to change.

19-26 February 2022	United Kingdom, London	London 2022	FIP	http://www.london2022.co
31 March -3 April 2022	Hungary, Budapest	HUNFILEX 2022	FIP	Http://Mabeosz.Hu/Hunfilex2022
18-22 May 2022	Switzerland, Lugano	Helvetia 2022	FIP	www.helvetia2022.ch
9-12 June 2022	Canada, Toronto	Capex 2022	FIAF	World One Frame Stamp Championship
4-9 August 2022	Indonesia, Jakarta	Indonesia 2020	FIP	Expected to include FIP Congress
8-11 September 2022	Australia, Melbourne	Melbourne 2021	FIAP	https://melbourne2022.com.au /
13-16 October 2022	Czech Republic, Liberec	LIBEREC 2022	FEPA	www.liberec2022.eu
8-12 November 2022	South Africa, Cape Town	South Africa 2022	FIP	https://capetown2022.org
16-19 March 2023	New Zealand, Auckland	NZ2023	FIAP	
25-28 May 2023	Germany, Messe Essen,	IBRA 2023	FIP	https://ibra2023.de/
11-15 August 2023	Taipei, Chinese Taipei	TAIPEI 2023	FIAP	https://taipei2020.post.gov.tw/post/taipei2020/en/Default.jsp?rnd=43735740
2024	PhilaKorea	PhilaKorea 2024	FIP	
23-30 May 2026	USA, Boston	Boston 2026	FIP	http://www.boston2026.org/

THE USE OF HUNGARIAN POSTAL STATIONERY CARDS IN ROMANIAN TRANSYLVANIA

by **Judith Kennett**

This article was originally published in News of Hungarian Philately Journal of the Society for Hungarian Philately and is reproduced with the permission of the Editor and the author.

Historical background

At the end of World War I, the eastern portion of the Kingdom of Hungary (Transylvania or Erdely to the Hungarians) was occupied by Romania. The Romanian Army crossed into Transylvania on 20 November 1918 and occupied most of the area east of the Apuseni Mountains by the middle of January 1919. On 2 December 1918, a provisional government for Transylvania was established, which kept the Hungarian postal services running. On 29 January 1919, the General Postal Directorate in Bucharest formally took over the operation of existing post offices from the Hungarian administration.

In his article in the *Stamps of Hungary*, Dr. Dan Grecu, an eminent Romanian postal historian, describes the situation of the new postal service in Transylvania:

“Thus, on 1 February 1919 begins what is known in Romanian postal history as the ‘Provisional State’ period (namely the first stage of the ‘transition’ period of the Romanian Postal Service in the former Hungarian territories). This provisional period is characterised by the use of Hungarian postal materials as provisional Romanian ones. The main reason for this was the economic situation in post-war 1919 in Romania, when supplying the wide territory of Transylvania and Banat with Romanian items in time was a difficult task.

This provisional period does not have a unique and finite ending date for the whole territory. One can say that the provisional period ended in each post office as soon as the Romanian items were supplied, but this can be relative. In some places the postal items were ‘Romanised’ only in the late 1920s or even in the 1930s!!”

The remainder of Transylvania, up to the current Hungarian border, was occupied by Romanian forces in mid-April 1919 and the Hungarian post offices in this area were transferred to Romanian control on 20 April 1919.

Postal rates

With Romanian control of post offices, the existing Romanian postal rates, those applying in the old areas of the Kingdom, were introduced. The main domestic postal rates are summarised in Table 1 below (100 bani = 1 Leu).

Table 1: Romanian Domestic Postal Rates in Effect in Transylvania: 1919-1920

	1.Feb.1919 – 30. Jun.1919	1.Jul.1919 – 30.Jul.1920	1.Aug.1920 – 10.Sep.1920	From 11.Sep.1920
Postcards	10b/10f	10b/20f	20b/40f	20b
Letters/Lettercards	15b/15f	15b/30f	30b/60f	30b
Registration	25b/25f	25b/50f	1L/2K	1L

These initial Romanian rates were in effect until 1 August 1920, when most domestic postal rates were doubled. While the Hungarian currency (100 fillér = 1 Korona) was retained until 10 September 1920, the exchange rate was reduced from 1 fillér = 1 bani to 2 fillér = 1 bani on 1 July 1919. This applied to both Hungarian stamps and to Hungarian postal stationery. These Romanian postal rates were also in effect in the Romanian occupied parts of Hungary proper.

On 1 August 1920, the rate for sending a domestic postcard increased from 10 bani to 20 bani. At some point over the course of August 1920, a new schedule of rates for mail from Transylvania to foreign destinations was also put in place. This schedule of tariffs also raised the foreign postcard rate from 10 bani to 20 bani and the fee for registration from 25 bani to 1 Leu, but the basic rate for a foreign letter remained at 25 bani. Dan Grecu, in his book *Anii 1919-1921: Romania Mare – unideal devenit realitate, monografie de istorie postală*, is unsure when during August 1920 this new set of tariffs for foreign mail came into effect. These changes are reflected in the figures used to illustrate this article.

Postage stamps

The new Romanian postal authorities brought with them supplies of postage stamps in use in the old Romanian Kingdom, issues from 1909-1914, with the effigy of King Carol I, but overprinted with the monogram of King Ferdinand (King Carol I died in 1914). The 5 bani green adhesives (Michel 248-250) of this issue are illustrated in Figures 1 and 2.

Supplies of Hungarian stamps held in post offices in Transylvania were officially withdrawn on 30 September 1919. These were then converted to Romanian use by the application of overprints incorporating the monogram of King Ferdinand with the initials 'P.T.T.' for 'Posts, Telegraphs and Telephones'. This was done in two centres, Kolozsvár (Cluj) and Nagyvarad (Oradea).

Modification of Hungarian cancellers in Transylvanian post offices

Hungarian cancellers continued to be used until they were replaced with new Romanian devices. In some cases, the date order of these cancellers was changed to reflect the Romanian convention. In the Hungarian system, the order in the date line was 'year – month – day'. In the Romanian system, the order was 'day – month – year'. For many years, well into the 1920s, it was possible to find these 'modified' cancellers, with the Hungarian town names, still in use.

The use of Hungarian postal stationery cards

While Hungarian postage stamps were withdrawn from use on 30 September 1919, I can find no reference to the invalidation of Hungarian postal stationery. The examples in Figures 1 and 2 are both dated well after the withdrawal of Hungarian postage stamps, so I am assuming that Hungarian postal stationery remained valid until the withdrawal of Hungarian currency on 10 September 1920.



Figure 1: A Hungarian postal stationery card dated 1918 (Simady 55) sent from Békés in Romanian occupied Hungary on 28 October 1919 to Nagyvarad (Romanian Oradea). Two-line Oradea censor. Franking: Hungarian indicium 10f = 5 bani, plus 5-bani overprinted Romanian adhesive for the 10 bani domestic postcard rate.



Figure 2: A Hungarian postal stationery card dated 1916 (Simady 46) sent from Kolozsvár (Cluj) on 25 November 1919 (cancelled with an unmodified canceller) to Prag (new Czechoslovakia). Two-line censor cachet with town name missing. Franking: Hungarian indicium 10f = 5 bani, plus 5-bani overprinted Romanian adhesive for the 10 bani international postcard rate.

Converting Hungarian postal stationery in Transylvania

During 1919, the Romanian authorities began converting stocks of 10 filler Hungarian postal stationery cards by overprinting the Hungarian coat of arms in the top left corners with the Romanian arms, blacking out lines of Hungarian text and replacing them with Romanian, and surcharging the indicia with 10 bani, the current internal postcard rate. An unused example is shown in Figure 3.

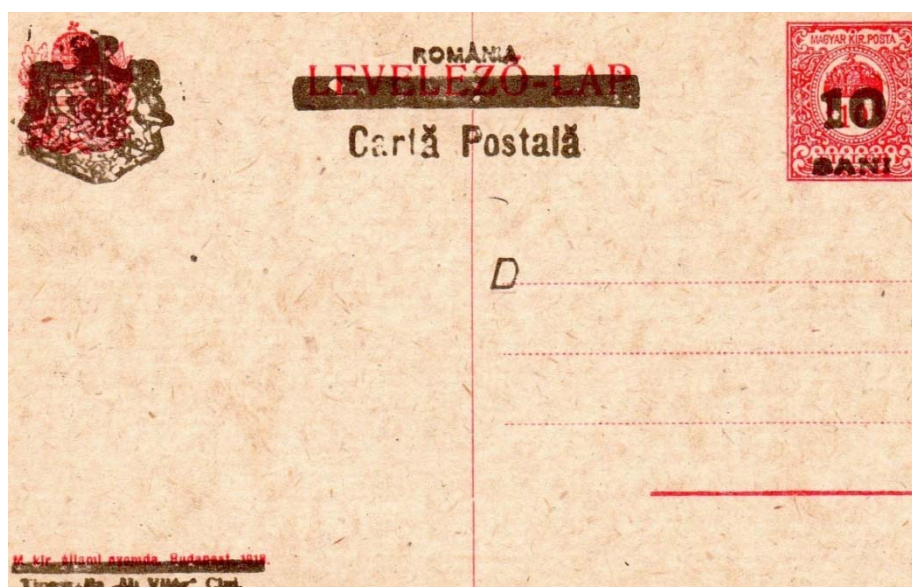


Figure 3: An unused Hungarian postal stationery card converted to Romanian use.



Figure 4: A 10 bani overprinted Hungarian postal stationery card from 1918 (Simady 55) sent from Szatmarnemeti (Satu Mare) on 22 February 1920 to Maramaros Sziget (Sighetu Marmatiei), received 7 March 1920 (the date line in the canceller has not been modified). Censor cachet for Satu Mare.

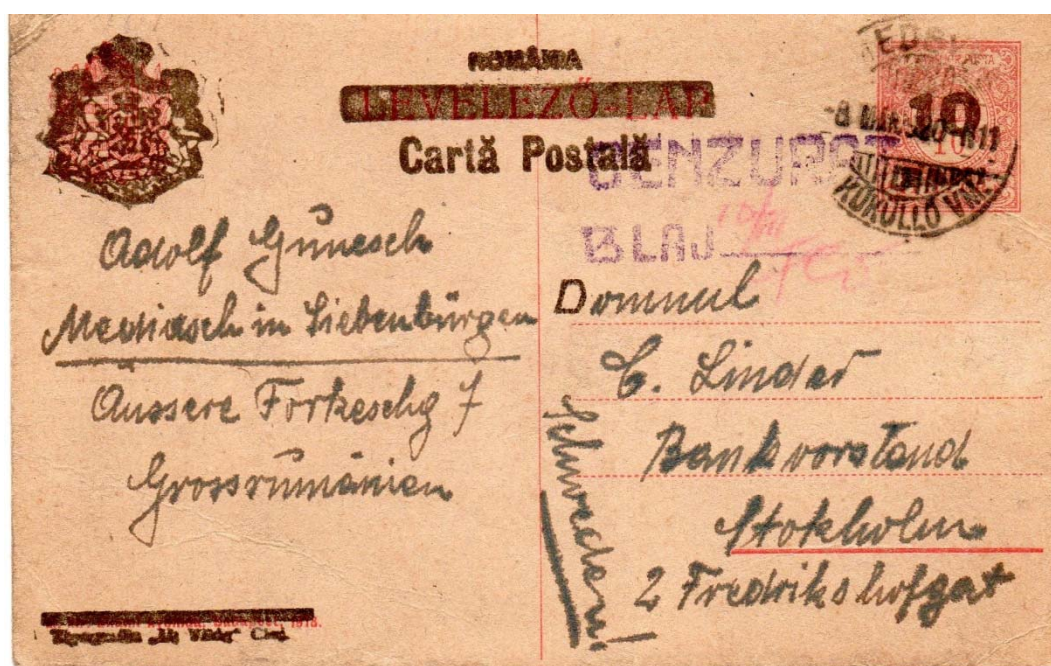


Figure 5: A 10 bani overprinted Hungarian postal stationery card dated 1918 (Simady 55) sent from Medgyes (Medias) on 8 March 1920 (the date line of the canceller has been modified) to Stockholm, Sweden. Censor cachet for Blaj (Hungarian Balazsfalva).

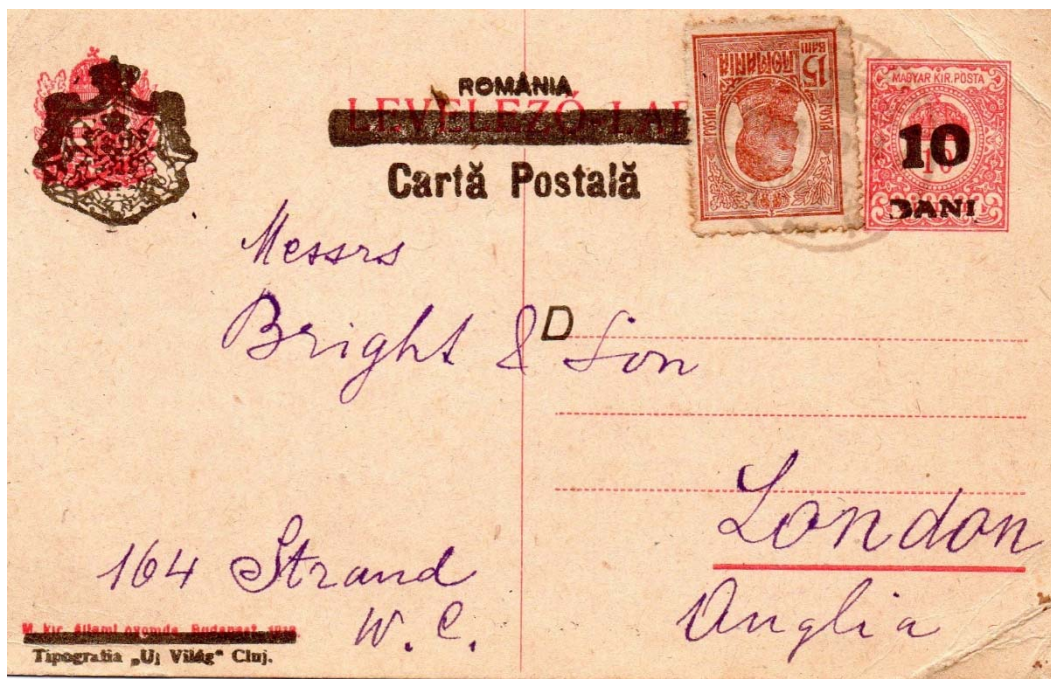


Figure 6: A 10 bani overprinted Hungarian postal stationery card dated 1918 (Simady 55) sent from Nagyvarad (Oradea) on 27 August 1920 to London, England. The additional 15 bani Romanian adhesive may be a mistake or because there were no 10 bani adhesives available. The foreign post card rate had risen to 20 bani on 1 August 1920.

Remaining stocks of Hungarian field post cards (these cards had been free of postage) were also converted by being overprinted with the Romanian arms, blacking out the lines of Hungarian text and replacing them with Romanian, and surcharging the indicium with 10 bani, the current internal postcard rate. An unused example is shown at Figure 7.

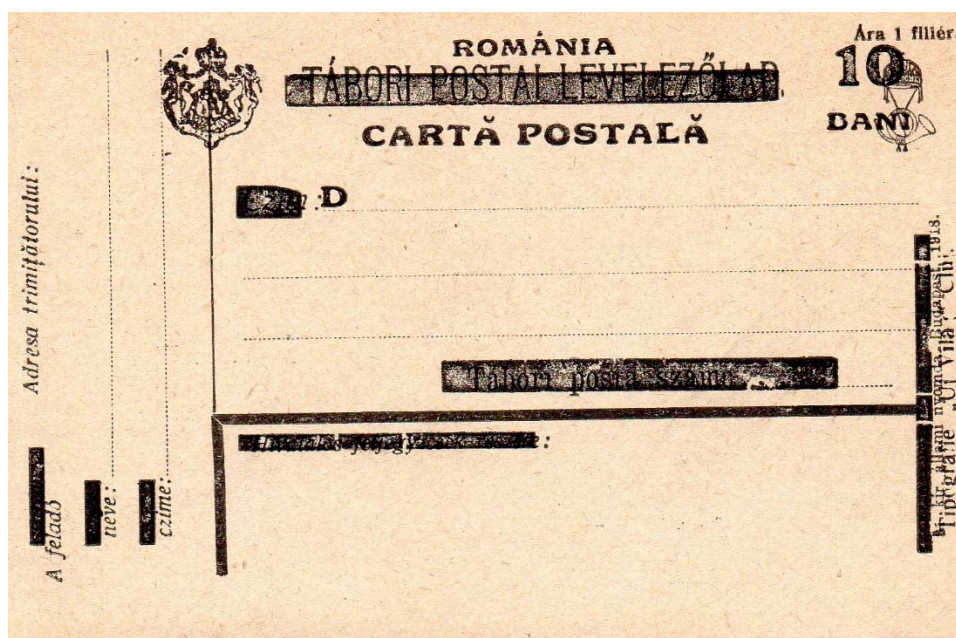


Figure 7: An unused Hungarian field post card converted to Romanian use.

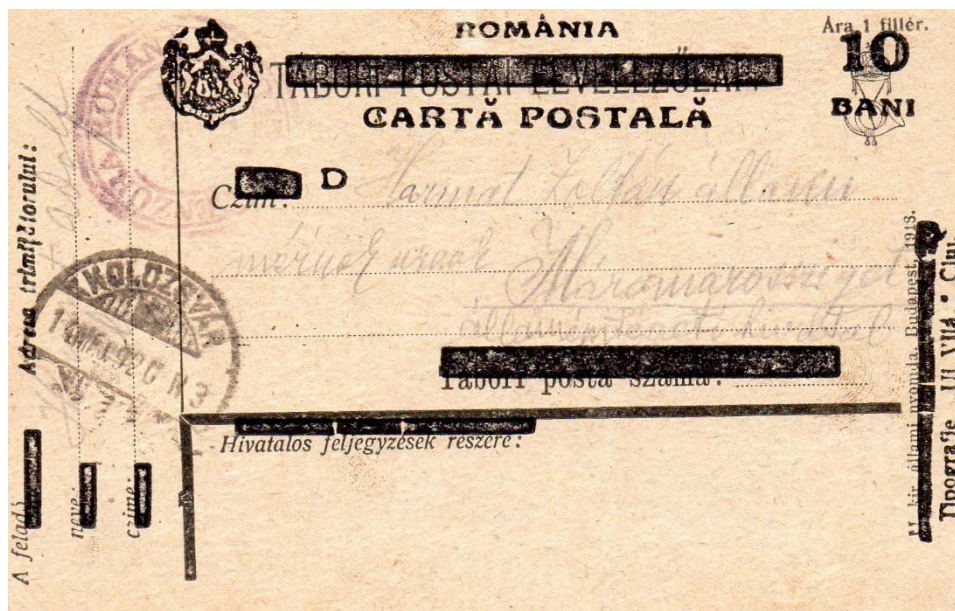


Figure 8: A 10 bani overprinted Hungarian field post card dated 1918 sent from Kolozsvar (Cluj) on 14 May 1920 (cancelled with a modified Hungarian canceller) to Maramaros Sziget (Sighetu Marmatiei). Double ring Romanian censor cachet, weak impression, but town name may be Cluj. No receiving mark.

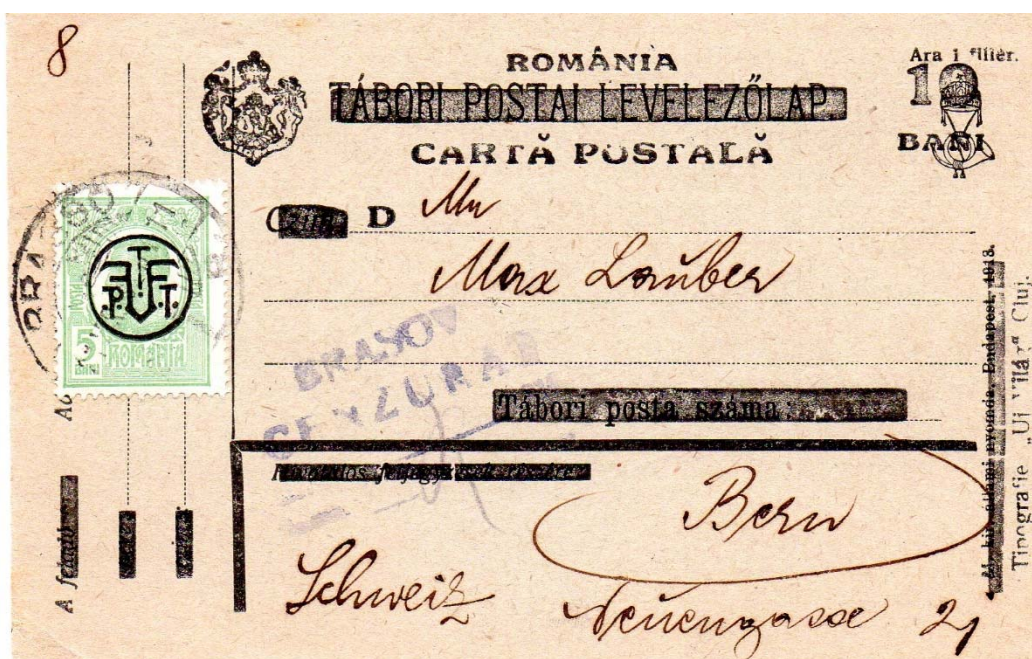


Figure 9: A 10 bani overprinted Hungarian field post card sent from Brasso (Brasov) on 21 April 1920 to Bern Switzerland, with a 5 bani Romanian adhesive added. This may be a mistake because of confusion with rates. Brasov censor cachet.



Figure 10: A 10 bani overprinted Hungarian field post card sent from Feketehalom (Codlea) on 24 December 1920 to Sibiu (Hungarian Nagyszeben) with a 10 bani Romanian adhesive added to make up the local post card rate of 20 bani. At lower edge of card are 2 x 5 bani Social Assistance tax stamps, as tax was payable on 20 bani postage.

The Michel Europa Ost (East) postal stationery catalogue indicates that these transitional issues of postal stationery were valid for use until March 1922.

Acknowledgements

First, to Dr Dan Grecu (Romania) whose article in the journal *Stamps of Hungary* set me on the track of examining these cards. The introduction and continued usage of these cards proved much more complex than I had realised at the outset of the project.

Second, to Mark Lendon (UK), a fellow member of the Hungarian Philatelic Society of GB, who lived for some years in Arad (Transylvania), has an extensive collection of mail from the transitional period, some familiarity with the Romanian language, and patiently answered my questions sent by email with accompanying scans. (How ever did we research and write articles in the days before email? We often gave up because the project took so long.)

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2. Grecu, Dan-Simion, *Anii 1919-1921: Romania Mare – unideal devenit realitate, monografie de istorie postala.*
3. Michel, *Ganzsachen-Katalog Europa Ost*, 2004/05.

TRIANON TRANSITIONS: PUJ IN TRANSYLVANIA



A 10f Hungarian postal stationery envelope (Hodobay 41b) franked with an additional 50 bani King Ferdinand 'Cap Mare' definitive stamp sent from Puj in Transylvania to Bern, Switzerland cancelled on August 29, 1920. At some point in August 1920, the rate for a registered international letter increased from 50 bani to 1 Leu 25 bani. This letter was either sent before the increase or was assessed at the previous rate. In any case, the 10f indicium, worth 5 bani, at the then current exchange rate, was not necessary to meet the tariff and was therefore not cancelled (*from the collection of Judith Kennett*).

POSTAL STATIONERY LEXICON

By Wayne Menuz



In an editorial in PS #440, Sep-Oct 2021, I announced that my prior stance of not reserving the term “postal card” to mean postal stationery was incorrect, as it did not follow the reasoning I had used regarding other words associated with postal stationery, namely, that a word or term printed on an item, and/or used by a post office, is not necessarily correct for philately. Examples include “label” and “cement” which are



on the selvage of the Penny Black to indicate what today are called “stamp” and “gum”.

I added Postal Card to a list of words that this journal will use. I noted my change of mind came about after reading Lars Englebrecht’s book (reviewed in PS #439, Jul-Aug 2021). He responded with the following comments:

Thank you for your very interesting thoughts on the definition of the different aspects of postal stationery. I agree completely that we will benefit from using the same terminology worldwide, and I am glad to have inspired you through my book.

As a non-English native speaker, I had a lot of considerations on the use of the different terms in the book. And “stamp” or “stamped” is definitely one of the difficult ones for me, and I have this understanding: “A stamp” is a glued-on piece of paper indicating the value (In Danish: frimærke). “Imprinted stamp” is where the stamp image is printed directly on the item. “Stamped” is an impression of different kinds – for instance a postmark (in Danish: “Stempel”). I will have to get used to the term “indicium” and I can of course understand the definition that it indicates the value, but we don’t have a similar word in Danish.

Now one thing is on my mind: If “imprinted stamp” is not a correct description because of the word “stamp”, why do we use “stamped to order”? Again, it is probably my limited English skills, but please help me understand the difference between “stamp” and stamped”.

The discussion about definitions, meanings, and preferred lexicon is not simple. Habit is one factor that impedes change, as we all prefer our comfortable words that, to us, have unique meanings. In the English language, the term “Printed to Private Order” (PTPO) was first given wide use by the Higgins & Gage catalog. Its editor, Edward Fladung, was fluent in German, and used the Ascher catalog as his building block for most countries. In the German language, the stationery that customers send to the government printer to have indicia printed on it and returned, is called “privat-Ganzsachen”, or “private postal stationery”. The H&G term in English, however, caused confusion because it can mean different things. Let’s look at some examples.

Example 1.

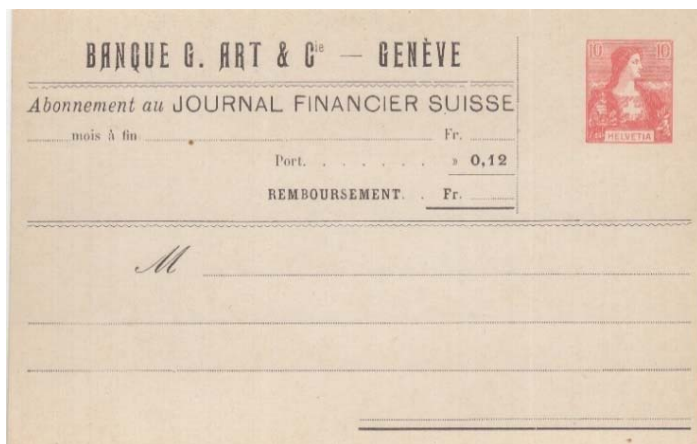
A post office issue of stationery that has printing applied to it by a private party after purchase. Most commercial postal stationery fits this definition if it has the addressee and/or the sender’s name and address privately printed. Some commemorative issues are also done in this manner, such as the following Swiss 5c postal card. All red printing was privately added to a PO issue card to commemorate the Simplon Tunnel.

This type of stationery was often described by collectors and dealers as “printed to private order”, which it,

of course, was, but not in the H&G meaning. The PTPO term's meaning in English is *unspecific* as to who did the printing, and whether the printing referred to the indicium or other things. All we can state for certain is that the printing was done because of a work order by a private party, not one by the post office.

Example 2.

Some post offices offer a service of accepting private party's paper or card stock, printing indicia on it, and returning the items, charging for the amount of postage used, and usually, a small fee for the printing. For companies mailing large quantities, this service saved on labor, and reduced employee pilferage of adhesive stamps, especially before the advent of the postage meter in the 1920s. The is the service intended to be covered by the H&G PTPO term.



The above Swiss card is one example. The card stock was sent to the PO where the indicium was printed and the resulting postal stationery returned to the user, who then *privately printed* the black text on it. The basic stationery card is H&G "PTPO," but the black text is "printed to private order." But, contrary to the above example, in some cases the post office not only printed the indicium as part of its service, but also printed the heading and other usual text on submitted card stock.

Example 3.

The situation can become even more complicated, as the following card demonstrates. This is a 5c PO issue, with all black printing (except "Nachnahme Fr." and the company name at lower left), part of the normal card. A private party printed the blue design, and sold government's postal cards that had been "printed to private order" as a commemorative issue.



Then, (another?) private party submitted the modified card to the PO to uprate its value, and the PO printed the 15c violet indicium. That user then privately printed "Nachnahme Fr." and company name on it (the word means "cash on delivery," commonly used on postal cards to send magazine subscription notices). So, this card by H&G terminology is a PTPO card (by virtue of the 15c indicium), printed on a PO issue card that had been printed to private order in blue, and lastly, printed to private order with the black Nachnahme / company

name text.

Clearly, the H&G term is inadequate, as its wording has too many meanings in English that can apply to multiple situations which may occur with postal stationery. The term used in some languages, such as French and German, is "private stationery." Those languages, however, have unique words for "postal stationery," whereas English requires two words. So, using "private stationery" would not work, as it would encompass any stationery, such a writing paper, formular stationery, etc.

"Private Postal Stationery" might be considered, but its meaning is vague in situations where a private person did not place the order. Businesses most often used the STO service, and their items would then have to be called "Business Private Postal Stationery", or "Commercial Private Postal Stationery. Ugh.

Lacking an ideal solution for our sadly word-challenged English language, the best term, in my opinion, is

that coined by Alan Huggins in his 1970 *British Postal Stationery: Stamped to Order*.

The first country to offer STO service was Great Britain, in 1853, exclusively using embossed dies that are “stamped” (struck with force) on the paper. One at a time. When postal cards were introduced as a class of mail in 1870, the STO cards were embossed. Not until 1884 were STO cards printed by typography, enabling a whole sheet to be printed with one application of the press, a great time and labor savings. Envelopes and most wrappers and letter sheets, continued to be singly embossed. So “stamping” is technically correct for the majority of the British STO issues. To address the non-embossed types, the word “stamped” can also mean “franked by the post office”.

Stamped to Order eliminates the troublesome word “printed” (which is ambiguous as to what was printed, and whether the printing was done by the post office or the private party), and uses the word “stamped,” which only has one meaning in this context, namely, an action done under the authority of the post office.

But, as Lars points out, “stamp” also has many meanings in English. And it is both a verb and a noun. So even though that word has many meanings, there is only one connotation given to “Stamped to Order,” and it seems to be the best compromise. Since its introduction by Dr. Huggins, it has become the term of choice of most philatelists.

But the use of “stamp,” with or without a modifying adjective to signify an indicium, also poses similar problems. H. Dagnall’s *John Dickinson and his Silk-Thread Paper* is an erudite booklet about the paper used for the early British envelopes. He was clearly vexed about what word to use, as on the last page is the following note:

Stamp

In this book the word STAMP is used with different meanings, and the reader should note the distinction between them:

- i. For John Dickinson and Rowland Hill, a stamp was a device (which could be words) printed or impressed in some way on a document, cover or piece of paper, denoting that Excise or postage duty had been paid.
- ii. In a few cases, the whole of the item so stamped is called a stamp.
- iii. The method of denoting payment or a duty by means of a printed device was sometimes called a stamp.
- iv. What we now regard as an adhesive stamp; in Rowland Hill’s time this was almost always referred to as a “label”.

Mr. Dagnall’s need to clarify his lexicon is actually just the tip of the iceberg. Here are words I have found in philatelic publications to describe an indicium:

1. Stamp
2. Stamp, with a prefix denoting its printing method, e.g., embossed, lithographed, letterpress, etc.
3. Printed Stamp
4. Impressed Stamp
5. Imprinted Stamp
6. Imprint
7. Value Indicator

For (1), the use of the word for a mint example of postal stationery probably would not cause confusion, but used examples that have been uprated with adhesive stamps would. For example, the Argentine postal card, Figure 1, would be said to have a 5c stamp (printed directly on the card) and a 5c stamp glued on the card. In trying to describe this item, a person would need many words to distinguish the two “stamps.” Equally confusing would be an essay or proof intended for an indicium, not a “stamp”.



Figure 1.

Using (2) or (3) would not help, as a stamp (adhesive type) and an embossed, printed, etc. stamp (an indicium) could be printed by the same method, and both would be considered “printed”.

For option (4), the dictionary definition of “impress” is “to make marks on by pressing or stamping”, and “to produce imprints by pressure”. For handstamped indicia, such as that shown in Figure 2, the indicium can certainly be called

“impressed handstamped stamp” (two impressions were used in this case, one for the denomination and another for the seal), though it certainly does not roll easily off the tongue. But items produced by a printing press are not done the “impressing” method (unless singly embossed).



Figure 2.

And, though a stretch, (4) could be used to describe embossed and typographed indicia made by printing presses. However, it would not be correct for lithography, which does not rely on pressure for its effect. But, again, if an indicium printed by, say, typography is an “impressed stamp,” so is an adhesive stamp made by the same press, so again, there is no distinction between an adhesive stamp on an item of postal stationery and the indicium. Items (6) and (7) were found in single publications, and their authors seem to be alone in using them.

To uniquely define that part of an item of postal stationery which carries the expressed or implied postal value, in one word, I submit that only “indicium” (plural, “indicia”) meets the requirement. The ideal postal stationery lexicon should use words that are unambiguous, and which have unique meanings.

The definition of a “stamp” provided by Lars, namely, the postage label that is attached to an item to be mailed, is only one of many for the word. What makes it even worse is that it is both a noun, and a verb, so also an adverb like “stamped.” I’ve “borrowed” one of Dan Undersander’s images as an example, Figure 3.

The red “10” in a circle was handstamped on the letter sheet, and so it is a stamp. That is, this is a stamped letter sheet, but it is not a postal stationery letter sheet. In philately, it is called a “stampless” cover, not because it does not bear an imprinted stamp, but because it does not bear an adhesive stamp. An envelope with an adhesive stamp on it is also called a “stamped envelope” (or letter, or cover). Again, not postal stationery. Using the word “stamp,” with or without modifying adjectives, clearly does not work in distinguishing between postal stationery and other types of mail matter. One needs to see the item in order to know what the word “stamp” really refers to, so it fails to provide a definition if used in a sentence, absent a lot of other descriptive words and/or an illustration.



Figure 3. A handstamp was stamped on paper to impart its stamp, resulting in a stampless cover. Translation: A (handheld device with an inked design at one end) was (struck) on paper to impart its (mark), resulting in a (devoid of an adhesive stamp) cover.

Only “indicium” provides this clarity.

The good news is that the English-speaking philatelic world is coming to a consensus. The new El Salvador handbook published by the Royal

Philatelic Society of London, reviewed in this issue, is one of the best philatelic tomes I have ever read. It was doubly satisfying that the authors used **Postal Cards, Indicium/Indicia, Formular, Stamped to Order**, and similar words exclusively and with singular meanings.

The book intermixes postage stamps, postal stationery, used covers, used stationery (with and without added stamps), die proofs and essays, some intended for just stamps, some for just stationery, many for both stamps and indicia, but the authors’ use of modern terms, without exception, eliminated confusion, and completely removed the need for all manner of clarifying adjectives. There is never any doubt when the word “stamp” is used, it means “adhesive stamp” and “indicium” only means the design printed on a postal card, wrapper, envelope, etc. that denotes the item’s postal value.

PRODUCTION OF THE MASTER DIES FOR PRINTING NEW ZEALAND FANTAIL, KIWI AND

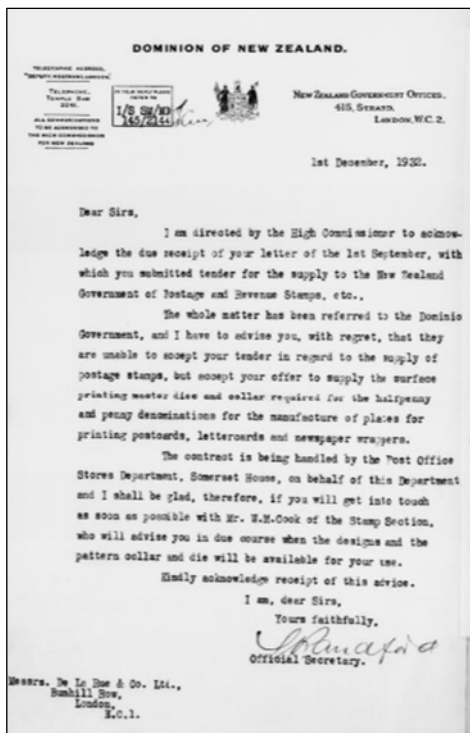
MITRE PEAK POSTAL STATIONERY

Ian McMahon

Many of the master dies for New Zealand postal stationery were prepared in the United Kingdom by one of the London-based security printers such as Perkins Bacon and De La Rue. In some cases, such as the stamp design for the first postcards, the master die was used to produce the working dies for both postal stationery and for the adhesive stamps.

One case where this was not the case was the master dies for the Fantail and Kiwi designs used on postcards, lettercards and wrappers from 1935.

SCHEDULE No. 2 referred to in the accompanying FORM OF TENDER.						
No. _____						
SURFACE PRINTING MASTER DIES.						
Item	Denomination	Description of design	Number required	Price each	Delivery	Remarks.
1	½d	Fantail in Olematis	1	£30	No of days from date of order. 28 days.	Artist's notes to be observed. Non-plum not to appear on dies
2	1d	Kiwi	1	£30		Sky shading and lines in panel below 'Postage & Revenue' to be strengthened.
3	Collar to fit above mentioned dies.		1	£7.		



The New Zealand Post Office tendered for the production of master surface dies for the manufacture of plates for printing postcards, lettercards and newspaper wrappers with the Fantail and Kiwi designs on 18 August 1932. The tender documents ask for tenders for *the surface printing master die required for ½d and 1d denominations to be of hardened steel and to be so engraved as to be suitable for the manufacture of plates for printing Postcards, letter cards and newspaper wrappers. To be similar generally and in style of engraving to the specimen master die (½d denomination) and to be suitable for use with the pattern collar which was available along with relevant drawings for inspection at the High*



Commission.

On 1 September 1932, De La Rue submitted its tender for producing the surface printing dies (Figure 1, above) at a cost of £30 each. The tender from De La Rue to supply the surface printing master die and collar required for the ½d and 1d denominations for the manufacture of plates for printing postcards, lettercards and newspaper wrappers was accepted on 1 December 1932 (Figure 2, left).

The contract was managed by W M Cook of the Stamp Section, Post Office Stores Department at Somerset House in London. The High Commission provided De La Rue with a pattern die and collar, the original designs for the ½d and 1d stamps and two bromide reproductions (Figure 3, right) to enable them to proceed with preparing the dies on 13 January 1933. These were to be returned by De la Rue. The ½d design was

based on the drawing of the pied fantail in Buller's Birds of New Zealand (Figure 4, below) with the background being New Zealand Clematis (Puawhananga).

Three proofs of each of the dies were sent to the High Commission on 28 February 1933, with photographs of the original dies. The Stores Department then asked on 7 March 1933 for two proofs of each die on samples of the postcard, lettercard and wrapper paper to be used for the actual printing. These were provided on the same day. As can be seen from Figure 3, the 1d design had narrow vertical uncoloured strips on the side of each of the panels with the Māori carvings. The nom-de-plume 'MYRON' on the ½d was removed from the design.

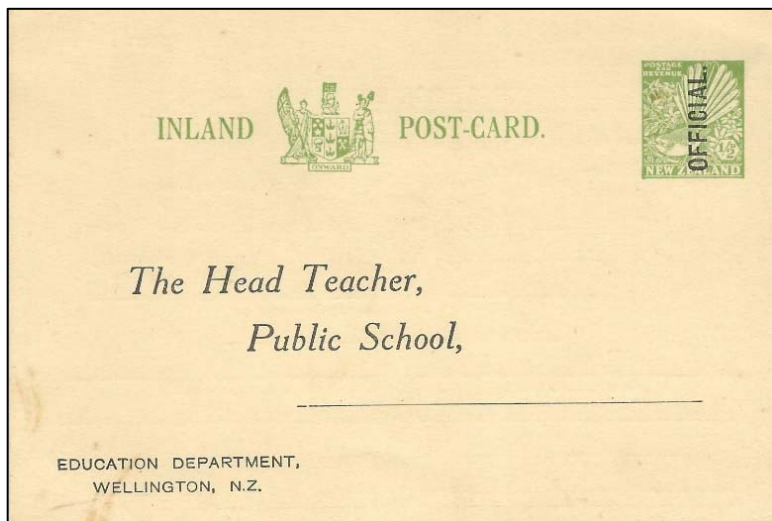


De La Rue was advised on 22 March 1933 that the proofs appeared to be satisfactory and had been sent by the High Commissioner to the Post and Telegraph Department in Wellington on 22 March 1933. They were asked not to harden the dies until advice had been received from New Zealand that the proofs were satisfactory. It was not to be until

August that a reply was obtained. On 23 August 1933 that the High Commission advised that the ½d die had been approved and could be hardened. De La Rue sent the hardened ½d die and collar as well as returning the pattern die



and collar to the High Commission on 14 September 1933.



For the 1d, however, the New Zealand Post Office asked for an amendment to the border and enclosed a drawing indicating the changes. The proposed changes were to widen the side panels, remove the white borders on the side panels, and redesign the Māori carving. On 29 August 1933, De La Rue advised that this would require the creation of a new die at the cost of £26 pounds and asked if they should proceed. On 6 October 1933 High Commission agreed to pay the £26 pounds for the new die with De La Rue advising that they had commenced

work on the die on 9 October 1933. (De La Rue also produced the intaglio die for printing adhesive stamps and was able to start work on the modified design for that at the same time). Proofs of the revised 1d design were provided on 23 November 1933. A request on 27 November for one to two proofs from the 1d die on newspaper wrapper, post and letter card paper in carmine were supplied same day. The 1d hardened die was received by the High Commission on 7 February 1934.

Postcards and wrappers using the ½d fantail die were issued on 1 May 1935 along with lettercards and wrappers impressed with the 1d Kiwi design (Figure 5 above). The ½d fantail was also used on Department of Education postcards with an official overprint (Figure 6, above) and on STO envelopes for Alliance

Finance, Wellington (Figure 7, right). The Postage Stamps of New Zealand reports that the following proofs have been recorded:

- ½ d black before hardening 28 2 33
- After hardening 7 3 33
- 1d side panels narrow, vertical uncoloured strips of side of panels
- 1d black before hardening 28 2 33
- After hardening 7 3 33
- 1d white borders removed, panels wide and Māori carving redesigned: 23.11.33 black
- 1d carmine



Another design from the 1935 pictorial series which was also used on postal stationery, the 4d Mitre Peak design.

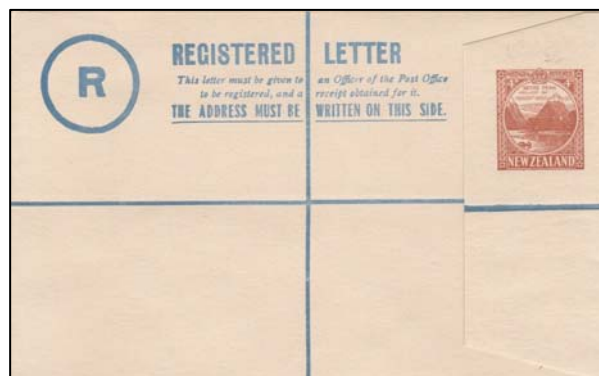
On 28 July 1935, the New Zealand High Commission approached De La Rue, on behalf of the Post and Telegraph Department in Wellington, asking if they would be prepared to produce a master die of the 4d pictorial stamp for the manufacture of stereos to impress registered envelopes. The letter goes on to say “It will be remembered that the 4d pictorial stamp is printed in two colours, but the master die is to be manufactured in one piece. The Government printed requests that it be cut deeper and the design made more open than is the case with the dies manufactured for the ½d and 1d impressions (*PSC* November 2021).



De La Rue offered to supply the die at a cost of £45 within four weeks after receiving approval to proceed. The quote was accepted on 9 July with the acceptance of the die being subject to the approval of the proofs by the Controller of the Stamp Section, Somerset House. Proofs to be supplied in triplicate. The six proofs were submitted on 7 August 1935. Three of the proofs were from the ‘original’ die (A) and three were printed from a stereo (‘B’) made from the original and printed on envelope paper as used by De La Rue.



The Stamp Section, Post Office Stores Dept Somerset House raised concerns about the quality of the proofs. As a result, De La Rue on 14 August submitted six new proofs printed on registration envelope paper on a small platen press and noted that ‘the apparent defect which appeared on the previous die proof was due to bad printing, the die is quite clear.’ The new proofs were accepted with the Controller of the Stamp Section agreeing that the defect in the earlier proofs was due defective printing. De La Rue forwarded the die to the High Commission on 21 August 1935.



The registered envelopes were issued on 20 April 1936 with the indicium printed in chestnut brown and later in yellow brown. The die was inscribed postage and revenue although the stamp was not valid for revenue use.

Volume 9 of the Postage Stamps of New Zealand lists the known die proofs as:

- Duplicate A and dated 7.8.35
- Duplicate B and dated 7.8.35
- Duplicate Stereo and dated 14.8.35
- Duplicate Original Die and dated 14.8.35
- Three duplicate proofs held by De La Rue destruction certificate

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Postage Stamps of New Zealand Volume 9 Robert Samuel Royal Philatelic Society of New Zealand 2006

LITERATURE – CONTENTS OF POSTAL STATIONERY SOCIETY JOURNALS

Postal Stationery Society Journal [UK] Vol 29 No 3 August 2021

- Journal exchange across the world
- De La Rue text settings on GB & GB Colonial postal stationery wrappers
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- GB postal stationery news
- The stamped to order postal stationery produced by Alfred Smith & Co Part 2: Letter sheets
- Crown Official paid stationery

Postal Stationery Society Journal [UK] Vol 29 No 4 November 2021

- New Zealand postal cards [1876 – 1901] – Queen Victoria era cards
- Book review ‘Analysis of worldwide postal wrappers’ by our member John Courtis
- More about Crown Official Paid stationery
- Great Britain Postal Stationery News
- The early days of Inland Revenue stamping to order facility
- The introduction of the Letter Card in Germany in 1897 (contains historical information about the gradual introduction of the letter card in Europe and the different formats used)

L’Entier Postal [France] No 115 Juillet (July) 2021

- Postal stationery stamped with indication of tax to be paid in 1942
- Bargains of the month (includes the reply part of a KGVI postal card, uprated with a QEII definitive, registered from Paris to London in 1956)

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- How to Start a Business You Know Absolutely Nothing About,
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- Oxford Paper's Bad Contract Decisions
- USA Envelope WD75-3
- Literature Reviews: Postal Stationery of Denmark, The Bi-coloured Issue 1881-1905; Die Bildpostkarten Österreichs; A magyar díjjegyes postai nyomtatványok katalógusa
- California Nesbitt Envelope #26a uprated with Scott #34 adhesive

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- Aerograms
- Images on US Postal Cards, Part 3: Surcharges
- Literature Reviews: Echo Postal Card Catalog, Postal Stationery Security (Advertising) Rings (1857-1895), Sloper Experimental Cancellations, Perforated Postal Stationery of Great Britain, Postal Stationery from Congo and Ruanda-Urundi, Postal Stationery of New South Wales Handbook, Printings of the flimsy advice forms for Canadian National Express, Canadian Pacific Express, and affiliated companies, The 19th Century Issues of El Salvador (1867-1900), Postal Orders Used in Bechuanaland and Botswana
- Postal Stationery Lexicon
- USSR reclaimed stationery

Postal Stationery Notes [BNAPS] September 2021

- Notices to Deputy Returning Officers concerning Election Envelopes
- Colours of impressions on G VI 2¢ private order and official items
- Illustrated (some anyway) cards #21: Part 2 Lucas, Steele and Bristol, Wholesale Grocers, Hamilton, Ontario
- Dead Letter Office envelope variety

Postal Stationery Notes [BNAPS] December 2021

- Express Company Flimsy Forms —observations
- KP154c Variety?
- Another CPR Proxy Envelope
- Illustrated cards #22: Part 1 Gold Manufacturing Co. (A. Jardine and Co) Toronto, Ontario

- PCF Corner

Der Ganzsachensammler [Switzerland] July 2021

- The Swiss Schiller on Swiss postcards
- Postal stationery and destinations
- Unusual Landi postcards
- Swiss postcards as receipts
- Private postal stationery “Eidg Schutzenfest 1910 Bern”
- An unusual NHORA postcard
- Taxed - why actually?
- Queen Astrid and Swiss postal stationery
- Research project UNO Geneva Postcard No. 1
- Postal stationery covers in my collection - from every postal area that has ever existed

Der Ganzsachensammler [Switzerland] November 2021

- Local postal stationery sold with a discount: The story of a lettersheet with multiple advertisements
- Swiss postcards report on Jewish fates
- The 10-year anniversary celebration from 2-3 May 1937 on the occasion of the founding of the SBPE.
- Post from Belgium: La Société de l'Entier
- Postal Referendums on postal stationery
- The Leporello in private postal stationery
- Surprising postal stationery
- The editor's page

Medio Real (Journal of the Ecuador Philatelic Study Group) April-June 2021

- Las Formas Telegráficas De 1928

Postal Order News (Journal of the Postal Order Society) October 2021

- Australian Postal Note Specimen No 1, Queensland King Edward VII specimen postal note, Arthur Corbett and Queensland Postal Notes.

Postal Stationery Collector [Australia] Volume 27 No 4: Issue No 108 November 2021

- The Australian 7-Cent Little Letters Enigma
- *Australian Postal Cards – Stamped to Order*
- *Australian STO Savings Bank Book Envelopes for The Bank for Savings Launceston*
- Victoria 1d Red ‘Error of Colour’ - A Further Follow Up
- *The Second Series of Australian Private Licence Aerogrammes*
- *Victoria 4d Dark Purple with Stamp Duty Embossed Registration Envelope (So-Called “Error of Colour”)*
- *One Quarter Denominated Post Office Wrappers*
- *PSSA Forum*
- *Listing of Australian Non-Denominated Postal Stationery*
- *Literature*

Postal Stationery Collector [Australia] Volume 28 No 1: Issue No 109 February 2022

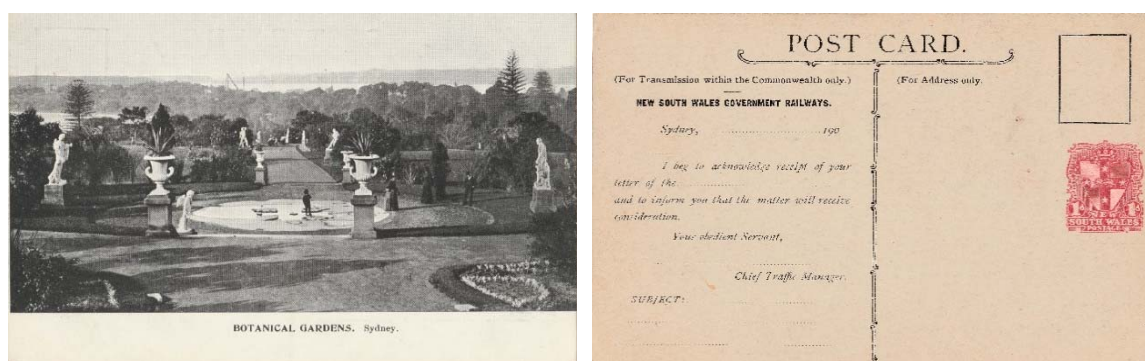
- *Cut It Out!*
- *Constant Die Flaws and Variations in The Australian 18-Cent Embossed Pre-Stamped Envelope.*
- *Another Queensland Department of Public Instruction Postcard*
- *The Inseparable Jonathan Bear – The Story of Victoria’s Patent Advertising Booklet & Envelope*
- *Jonathan Bear’s 1894-95 Victorian Advertising Envelope*
- *New Zealand: Dr Russell’s Envelopes*
- *Side Collections: Developing an Additional Area of Interest*
- *PSSA Forum*
- *Listing of Australian Non-Denominated Postal Stationery*

Note to editors of Postal Stationery Journals – If you would like your journal included on these pages please send me the contents pages from your journal.

NEW SOUTH WALES GOVERNMENT RAILWAYS PICTORIAL POSTAL CARDS: NEW CHAPTER IN THE NEW SOUTH WALES POSTAL STATIONERY ONLINE HANDBOOK

By Peter Kowald

A handbook chapter and illustrated catalogue of these very intriguing postal cards is a recent addition to the *Postal Stationery of New South Wales Handbook* on the Postal Stationery Society of Australia's website <https://postalstationeryaustralia.com/postal-stationery-of-new-south-wales-handbook/>.



Front and back of the rare 'Botanical Gardens, Sydney' Railways postal card

A series of official pictorial postal cards were used by the New South Wales (NSW) Government Railways Department from 1905 to 1912 to provide acknowledgement of action underway or receipt. They are the only official postal cards of NSW to use photographic images.

There is no available information on printing numbers of these cards, timing of printings or reasons for design changes over the eight-year period of their use. Indeed, little is known about the cards other than what can be observed on the small number of available cards. They are mentioned in some early catalogues and were reported by Carl Stieg (1984,1985).

Classification of the Railway Cards is complex as there are 23 different pictorial views, five different styles of dividing line on the address side, two different positions for the impressed stamp and one series without an impressed stamp.

The Handbook seeks to provide a comprehensive description of the known cards with an approach to how they can be classified. Observations are also made on how the cards evolved over the eight-year period of their use.

The Catalogue is arranged primarily according to the 23 pictorial images used with subdivisions and values according to the dividing line used on the card address side. This is a collecting area where new discoveries of pictorial images and dividing line combinations can still be made.

References

Stieg, C.L. (1984), 'Unlisted New South Wales Official Postcards' in *Postal Stationery*, May-June 1984.
Stieg, C.L. (1985), 'Unlisted New South Wales Official Postcards' in *Postal Stationery*, May-June 1985.

***The George VI Postal Stationery of Canada 1938 to 1953* by Earle Covert** BNAPS Exhibit series #111. Spiral bound, 176 11x17" folded pages, colour. CDN\$54 plus postage. Available from <https://longleyauctions.com/product-category/bnaps-books/>

***Postal Stationery Security (Advertising) Rings - (1857 – 1895) A Reference Collection* by Maurice Harp**

A definitive listing of advertising rings was made by A. K. Huggins in *British Postal Stationery* in 1970 with updates in updates in Richard Arundel's – *Advertising Rings* and Alan Huggins & Colin Baker's – *Collect British Postal Stationery*. This reference collection has been made from scans derived from many different sources over the last 20 years. Available for download from the Perfin Society [UK] in two parts from <https://perfinsoc.org.uk/online-catalogues> .

***Perforated Postal Stationery catalogue (online)* Edited by Rosemary Smith and Maurice Harp**

Seven chapters covering perfins on all types of GB postal stationery. Available for download from the Perfin Society [UK] <https://perfinsoc.org.uk/online-catalogues>

***Sloper Experimental Cancellations* by Rosemary Smith and Maurice Harp**

Covers the Sloper Experimental Cancellations on UK postal cards. Available for download from the Perfin Society [UK] <https://perfinsoc.org.uk/online-catalogues>

The 19th Century Issues of El Salvador by Guillermo F. Gallegos FRPSL and Joseph D. Hahn

The book includes a description of all 19th century issues, including the postal stationery complemented by the postal history aspects like regulations, the development of the postal service, rates and routes. Available to purchase from <https://www.rpsl.org.uk/Home/Publications/Books/19th-Century-Issues-of-El-Salvador>.

Orange Free State Postal Cards of 1884-1900 by Timothy Bartshe. Softbound, 141 pages, Letter size, privately published 2021. Price USD\$30, available from amazon.com.

Covers the postcards of the Orange Free State. Based on his exhibit, the covers rate changes, settings, and printings of the Republican issues. Cards overprinted by the British are excluded. It includes the postcards of 1883/84, issue of 1889, 1891 surcharges, cards of 1891-1897 with 18 printings and the three different definitive cards of 1898.

The Postal Stationery of Congo and Ruanda-Urundi' 2021; 144 pages illustrated in colour (available in Dutch, French and English)

Published by the Belgian Postal Stationery Society <http://users.telenet.be/SBEP-BVPWV/>. Selling price is 15€. Postage within Europe is 5€ and 10€ towards the rest of the world. Payment by international bank transfer (see the coordinates below) or to the PAYPAL account sbep.belgium@gmail.com.

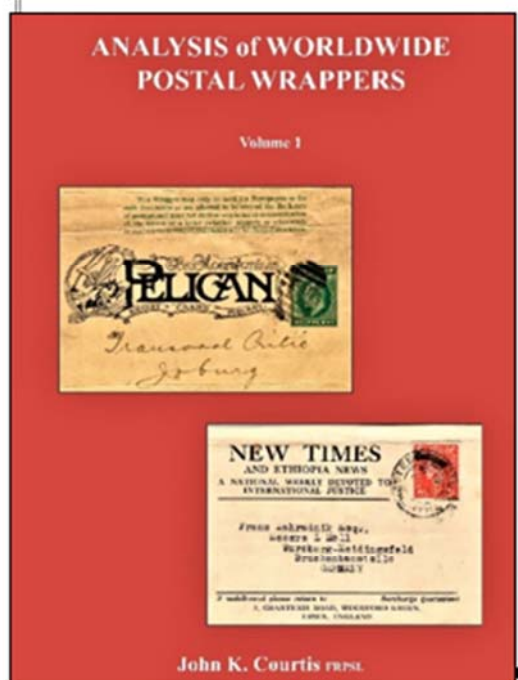
Analysis of Worldwide Postal Wrappers: Attributes of Postal Stationery, Postal History and Social Philately, by Dr John K. Courtis FRPSL, Vol. 1 and Vol. 2

33 Chapters, pp. 930, GBP£50 plus postage, for details contact Claire Scott at the Postal History Society: claire@historystore.ltd.uk

This book (Figure 15) in two volumes covers many of the social and postal history aspects of wrappers not covered in traditional catalogues. Volume 1 has chapters on Nature and Role of a Wrapper, Book & Newspaper Posts, Attributes of a Wrapper, Indicia, Perfinned Wrappers, Overprinted Specimen Wrappers, Text Instructions, Watermarked Paper, Uncut Multiples, Registered Wrappers, Postage Due Wrappers, Wrappers by Air Mail, Postmarks on Wrappers, Uprated Wrappers, Destination Countries of Wrappers, Routes to Africa, Asia & Australasia and Routes to Europe, Americas & Caribbean. Volume 2 includes chapters on Auxiliary Markings, Merchant Marks, Embossed-to-Order, Overprinting on GB Wrappers, Overprinted – Worldwide Survey, Labels, Cinderellas and Seals, Censor & Consular handstamps, Side Collections, Private Postal Wrappers, Country Census of Private Wrappers, Mourning Wrappers, Official Wrappers, Parcel Wrappers, Analytical Techniques, Clustering and Market

Characteristics. 33 Chapters, pp. 930, GBP£50 plus postage, for details contact Claire Scott at the Postal History Society: claire@historystore.ltd.uk.

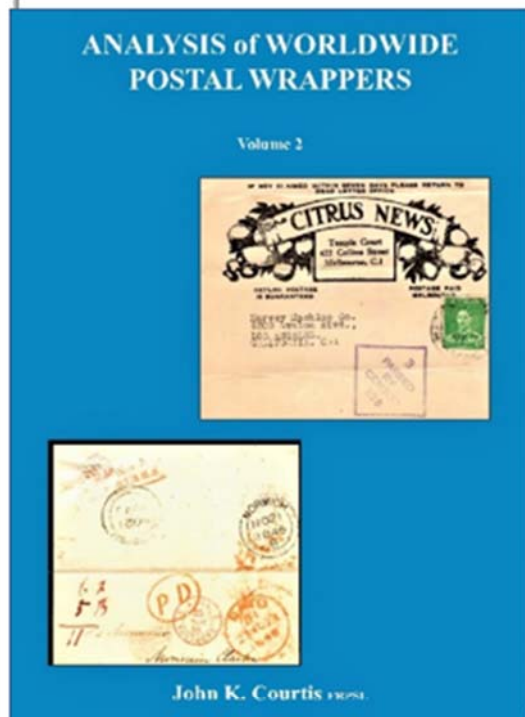
Analysis of Worldwide Postal Wrappers: Attributes of Postal Stationery, Postal History and Social Philately, Dr John K. Courtis FRPSL, ¶
Vol. 1 and Vol. 2, 33 Chapters, pp. 930, ¶
£50 plus postage, for details contact ¶
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claire@historystore.ltd.uk ¶



Volume 1: ¶

- 1 Nature and Role of a Wrapper ¶
- 2 Book & Newspaper Posts ¶
- 3 Attributes of a Wrapper ¶
- 4 Indicia ¶
- 5 Perfinned Wrappers ¶
- 6 Overprinted Specimen Wrappers ¶
- 7 Text Instructions ¶
- 8 Watermarked Paper ¶
- 9 Uncut Multiples ¶
- 10 Registered Wrappers ¶
- 11 Postage Due Wrappers ¶
- 12 Wrappers by Air Mail ¶
- 13 Postmarks on Wrappers ¶

- 14 Up-rated Wrappers ¶
- 15 Destination Countries of Wrappers ¶
- 16 Routes to Africa, Asia & Australasia ¶
- 17 Routes to Europe, Americas & Caribbean ¶



Volume 2: ¶

- 18 Auxiliary Markings ¶
- 19 Merchant Marks ¶
- 20 Embossed-to-Order ¶
- 21 Overprinting on GB Wrappers ¶
- 22 Overprinted—Worldwide Survey ¶
- 23 Labels, Cinderellas and Seals ¶
- 24 Censor & Consular handstamps ¶
- 25 Side Collections ¶
- 26 Private Postal Wrappers ¶
- 27 Country Census of Pr. Wrappers ¶
- 28 Mourning Wrappers ¶
- 29 Official Wrappers ¶
- 30 Parcel Wrappers ¶
- 31 Analytical Techniques ¶
- 32 Clustering ¶
- 33 Market Characteristics ¶

***TASMANIAN POSTAL STATIONERY, MALCOM GROOM AND ALLEN SHATTEN, 2021.
PUBLISHED BY THE TASMANIAN PHILATELIC SOCIETY INC. A REVIEW***

Dingle Smith

Catalogues that encompass worldwide listings of postage stamps have been available to collectors since the earliest days of our hobby. Initially these included postal stationery but as catalogues became increasing bulky these items were omitted and interest in postal stationery declined. Later catalogues devoted to postal stationery were published. The two most widely used are Ascher in German and Higgins and Gage in English. The last revisions of these two seminal studies were well over sixty years ago and a major aim of the PSSA when it was formed in the late 1990s was to encourage major revisions of the listings of postal stationery issued by the Australian Colonies and the Commonwealth of Australia. Progress towards this goal has been slow but the publication by Malcom Groom and Allen Shatten of Tasmania Postal Stationery in October 2021 is a major step along the pathway to full coverage.

The studies by Ascher and Higgins Gage provided useful reference sources but both publications were essentially priced listings of issued material and they do not provide information on the printers, the numbers of items printed, the issue of specimen stamps or a guide to the applicable postage rates. Although the growing list of recent accounts of Australian Colonial postal stationery do not follow identical patterns of presentation, they all aim to provide such background information. Groom and Shatten describe the various classes of postal stationery for Tasmania in the chronological order of their issue and outlines of these are given below.

Postal Cards

Tasmania was the last of the Australian Colonies to issue postal stationery and the first official item was not until January 1882. The Upper House of the Tasmanian government had earlier opposed the introduction of postal cards in 1875 but the Post Office Bill of 1880 permitted the use of privately produced post cards for internal mail within the Colony. J. Walch and Sons a well-known Hobart firm of stationers responded by issuing post cards at 3d per dozen to which postage stamps could be added. The popularity of these led to the official production of the first 1d postal cards issued on 1 January 1882.

Initially these postal cards, PC1, were printed in Hobart by the publishers of the Mercury from a plate prepared in Melbourne. This was a temporary measure and a new plate and 100,000 copies of the 1d postal card were ordered from De La Rue in London. The cards were first on sale in Tasmania in July 1882. Later orders were placed with De La Rue for additional plates and cards. The characteristics of the Melbourne printed cards PC3-PC8 are based on minor differences between the plates, variations in the shades of red for the printing and the colour and types of card used. The first Edward VII 1d cards appeared in February 1904 and types PC9-11 can be distinguished by small variations in card size and by the addition of a frame around the stamp. In common with several other States the last Tasmanian postal card commemorated the visit of the American Fleet to Australia in 1912. These cards, the first with divided fronts, were printed by the NSW Government

Printer with the stamp impressions added in Melbourne. While complex the account of the postal cards is a major improvement on the earlier published listings and is excellently illustrated. A fascinating feature thought to be unique to Tasmania was the opportunity between 1896 and 1902 to 'Advertise by Means of a Post Card'. The instructions were '...any person who places an additional stamp of One Penny on a Post Card has the right of exhibition of such card for 14 days on exterior of any one Post Office in Tasmania other than in Hobart or Launceston'.

Post Office Envelopes

Envelopes were first proposed in 1872 but again the unstable nature of the parliamentary system led to delays and inaction. In 1882 an order was placed with De La Rue for 100,000 envelopes embossed with an oval 2d Queen's Head and these were on sale from 2 April 1883. Demand appears to have been limited and after the original De La Rue envelopes were exhausted, thought to be about 1903, replacements were stamped to order also with a green 2d oval impression.

Prior this date the postal stationery issued by Tasmania often lagged the corresponding issues of many of the other Australian Colonies and were often pedestrian in design. This changed dramatically with the issue of the pictorial pre-stamped envelopes in early January 1898. These feature six different Tasmanian scenic views stamped each with a 2d or 2½d stamp impressions. The scenes were based on drawings by Alfred Mault of Tasmania, modified and printed by Waterlow & Sons in London with the stamp dies added by De La Rue.



This issue is arguably one of the most impressive illustrated stamp envelopes ever produced. The only criticism was that the British Post Office reported to the Crown Agents that the illustrations left very little space for the address and that in the United Kingdom at least one half of the address side of such envelopes would be reserved for the address. These covers, mint or used, are rare as only some 300 sets of the 12 covers were ever issued, a used example is illustrated in Figure 1 (right).

Stamp to Order Stationery

The illustrations of stamped to order postal cards and envelopes are excellent examples of the research undertaken to produce the Tasmanian Handbook. The classification which extends to some 30 pages recognises ½d, 1d and 2d stamp impressions in a variety of colours and shades. The purchasers of the stamped to order material could specify the range and number of dies to be used. In addition to the variety of stamps many of the examples of cards and envelopes have company imprints and, in some cases, multicoloured illustrations. The listing of these is accompanied by the date of issue the first in 1891 and the last in early 1913. Many of these stamped to order items were philatelically inspired. Basset Hull in 1895 wrote that '... anything could be had in the way of impressed things, from a post card to a bandbox as long as they were paid for. Revenue was wanted and no reasonable request refused ... a fearsome array of varieties has been seen made by philatelic ingenuity, in collusion with official complaisance, as witness the envelopes in ½d orange, 1d carmine and 2d green, in every possible combination as to position and colour'.

Wrappers

The study describes in a separate chapter the production of wrappers mainly used for the postage of newspapers. Prior to the widespread use of radio, the distribution of news, local and international relied on the transmission of newspapers and related periodicals by mail. Traditionally such distribution was regarded as a government service and for many years most internal Australian colonial newspaper mail was not subject to postal charges. This was the case in Tasmania until 1888 and even then, the charge only applied to newspapers published more than seven days after publication. The first official post office wrappers were not issued until January 1906, prior to that Tasmanian wrapper were stamped to private order. Many such stamped to private order wrappers for individual newspaper publishers are illustrated as well as those that do not have a specified user.

In a separate section the authors describe and illustrate the use of Platypus Stamp Duty impressions on stamped to order wrappers. At the time of their issue, from 1892 to 1895, revenue and postage stamps in Tasmania were interchangeable and wrappers are known used with 2d, 3d and 6d Platypus Duty stamps to Tasmanian and overseas destinations. Groom and Shatten consider that these were not officially

sanctioned and do not consider the material to be of 'catalogue status'. However, none of the used examples have any form of tax marking and appear to have been accepted by post offices in both Launceston and Hobart. They remain a fascinating byway of stamped to order wrappers. The early colonial postage rates for newspapers are often difficult to find and the new study helpfully provides a guide for the period 1889-1902. However, wrappers were also used for other forms of postage such as book post and a guide to the postal charges for these would be welcome.

Reply cards

In 1891 the individual Australian Colonies became full members of the UPU, albeit with a single vote. Member nations were required to provide overseas reply cards and Tasmania conformed issuing a 1½d + 1½d card in late 1892. These were printed by De La Rue and the order of 21,600 of these double cards was to last for many years. In late 1893 an unknown number were overprinted with a motif for the Tasmanian International Exhibition held in Hobart 1894-95. The reply cards were never popular and in 1905 others were overprinted 1d locally for use as reply cards within Tasmania and Australia. In 1917 the remaining stocks of the original reply cards at a time of wartime shortage of postal stationery were overprinted 1d and the instructions modified to allow their use as individual postal cards. Finally, some cards including those overprinted 1d had a perforated 'T' added for use by government departments as late as 1917. The reply cards and their modifications are all listed as scarce to rare with some correctly used reply portion noted as 'not seen'.

Scenic Letter cards

The Tasmanian letter cards are the most challenging of all the postal stationery classes. As UPU members the Australasian Postal Conference agreed in 1894 to the issue of such cards although initially Tasmania was slow to respond. The stationers J Walch in 1885, later Walch and Birchall, sold basic unstamped letter cards to encourage the Tasmanian Post Office to provide such items. The first official letter card LC1 was issued in November 1898 at the letter rate of 2d. The first of the letter cards had a simple drawing of the Diana Basin and was engraved and printed in Hobart. This was followed by five series of letter cards all of which have photographic illustrations of Tasmanian scenes on the reverse. Series LC2 and LC3 were printed by De La Rue and later series from 1903 by the Australian Government Printing Office in Melbourne. Dates and details of numbers printed and sold are given for each of the issues. A collection of the 'Standard' issues would comprise some 50 cards and if changes in colour are included the total is close to 100. The last issue LC6 is distinguished by a revaluation of the stamps with an overprint of 'ONE PENNY' over the original 2d, two styles of overprint are known.

Despite the complexities, the illustrations and descriptions of the scenic letter cards enable the owners of such material to readily classify them. Except for the earliest letter cards most are classified as rare and, in some instances, used or mint examples remain unrecorded.

Registered Envelopes

The first registered envelopes for Tasmania were issued in April 1883. These were linen-lined envelopes with a 4d Queen's head registration stamp printed on the flap similar to those supplied to many other British Colonies. Initially the printer was McCorquodale & Co. with the stamp die produced by De La Rue. The first issue, RE1, was provided in two sizes later replaced in 1884 with RE2 with the 'R' in an oval and the flap changed to the right-hand end of the envelope. Series RE3 were printed in 1892 by De La Rue & Co. and their name is given as an imprint beneath the flap. At this time the 4d registration fee stamp was replaced by RE4 with an undenominated fee stamp, first printed in 1904 by the State Government Printer in Melbourne. These envelopes had minor changes to the shape of the flap and were printed in three sizes. The smallest of these was 100 x 64mm and is noteworthy as the smallest registered postal stationery envelope produced by a British Empire postal administration, see Figure 2 (below). The final printing of type RE5 in 1912, also by the Melbourne Printer, was in a single size and is distinguished by a box around the word 'Registered'.

Data on the numbers of registered envelopes printed and issued confirms their relatively limited usage. Annual sales were usually within the range of 1,500 to 3,000 items with the larger size envelopes and later the smallest size being particularly scarce.



Specimens

James Bendon, (2015 & 2021) has published detailed accounts of the specimen overprints used on postage stamps and submitted to the UPU by member nations. Similar accounts of specimen overprints on the postal stationery of the Australian Colonies are few and unanswered queries remain. The most detailed account of specimens on world postal stationery is available on the web site of the United Postal Stationery Society based in the USA,

www.upss.org. In part this listing is based on material collected by Bendon but includes later material added by a range of philatelists. Material is lacking for only a small number of UPU member nations, sadly these include most of the Australian Colonies. Groom and Shatten illustrate known specimen markings on Tasmanian postal stationery and mainly based on Butler's comments in 1896 tentatively comment that the specimen overprints were produced by De La Rue & Co. as some form of sample. De La Rue printed postal stationery for many British Colonies and often examples overprinted Specimen were sent in conjunction with the Crown Agents in London direct to the UPU in Berne. This does not seem to have been the case for Tasmania. For New South Wales archival printing records indicate that items of postal stationery printed in the colony after the Australian Colonies became full UPU members in

1891 were specifically overprinted specimen for dispatch to the UPU. Unravelling the story of specimen postal stationery sent to the UPU is further complicated as it was never a requirement that stamps, or postal stationery items sent to the UPU had to include the word 'specimen'; later examples were often cancelled with a dated handstamp. The new listing illustrates the known specimen markings for Tasmanian postal stationery, but their purpose and numbers produced remain largely unknown.

Conclusion

The publication provides a comprehensive review of the major classes of postal stationery with brief comments on postal notes and international reply coupons. The presentation is outstanding with hard covers, stitched binding and with all the illustrations presented in colour. Each of the postal stationery items listed in the catalogue is reproduced in colour together with used examples, minor flaws and where available proofs of various kinds. The total of the illustrations runs into the hundreds. Not only does this result in an attractive coffee-table presentation but for postal stationery collectors it enables precise classifications of individual items to be easily made. For each classified item details are given of issue date, printer, colour, size etc. and where known numbers printed and issued. A feature gaining interest among postal stationery specialists are wrapper bands used for differing classes of postal stationery these are also shown.

Although the major aim is to describe the various items of Tasmanian postal stationery many of the illustrations are selected to demonstrate the role of such items in everyday life. An interesting addition is a list of postal cards with printed messages describing the wide variety of uses including sporting, cultural and a range of commercial activities. These provide insights into business and social activities of the Colony from 1882 to 1913.

The listing of rarity or price is a perpetual problem for catalogue providers and for accounts produced in hard copy publications the usual practices is to give rarity values rather than monetary estimates. The

Tasmania study uses 'Common', 'Scarce' (effort and research required), 'Rare' (10-50 examples recorded), 'Very Rare' (less than 10 copies recorded) and 'Not Seen' (but should exist). Rarity values are given for both mint and used copies. A feature of the postal stationery of Tasmania is the comparative rarity of many of the items when compared to those of the other Colonies.

Postal stationery enthusiasts do not always appreciate the degree of autonomy that the Australian Colonial administrations had in deciding matters linked to postal affairs often in marked contrast to the situation for the colonies of other European Colonial powers. This is reflected in the major differences between the Australian Colonies on the dates of introduction and style of the various classes of postal stationery. The publication of *Tasmanian Postal Stationery* is a most welcome addition to this field of comparative study. It is also recommended that the classification system for Tasmanian postal stationery items listed in the study should replace those of Higgins and Gage for future auction descriptions.

The authors and the Tasmanian Philatelic Society, the publisher, are to be congratulated on a such a splendid addition to the postal stationery literature of the Australian Colonies. It is recommended that every serious collector of Australian Postal Stationery together with Society libraries should purchase a copy.

References

Bendon, J., *UPU Specimen Stamps 1878-1961*. Royal Philatelic Society of London.

Bendon, J. *UPU Specimen Stamps 1878-1961*, Supplement -2021. Royal Philatelic Society of London.

United Postal Stationery Society. www.upss.org. (UPU specimens).

Purchase Details

Tasmanian Postal Stationery by Malcolm Groom and Allen Shatten can be purchased from The Philatelic Society of Tasmania, the price is \$150.00 and to Australian addresses postage and packing is an additional \$20.00. Further details are available on www.tasstampbooks.com. There is a \$10.00 discount for paid-up members of the PSSA and The Philatelic Society of Tasmania.

BOOK REVIEW - THE 19TH CENTURY ISSUES OF EL SALVADOR (1867-1900) BOOK REVIEW

Glen Stafford and Ross Towle

I have just purchased a book on El Salvador Philately from the RPSL, Details; The 19th Century Issues of El Salvador (1867-1900). Published 2021 by The Royal Philatelic Society of London, edited by Guillermo F. Gallegos and Joseph D. Hahn. Perfect bound hardcover, 8.5 x 11 inches, 993 pages, colour illustrations. Available from the publisher, www.rpsl.org.uk, for £63 plus £38 FedEx air postage (weight: 3.5Kg.)

Ross Towle from the US has reviewed this book so beautifully and detailed, that I can't do the book any justice but to use Ross's review. As you read his review, you will feel Ross's has the same passion for both Postal Stationery and Hamilton Bank note company as I do. Please read the review and go out and purchase this tremendous work.

The subtitle of this book is "El Salvador Philatelic & Postal History Handbook." Most other country handbooks divide their contents, first presenting all the stamps, then postmarks & cancels, postal rates, postal history, etc., and lastly (usually as only an afterthought and not to the same degree of specialization), postal stationery. It is, therefore, more than refreshing to note the authors divided the book into chronological eras, chosen based on commonality of the postal issues, such as design, printer, and or postal decrees, and give the same status to postal stationery as they do to everything else.

The breadth and depth of every element of this book is breathtaking. A list of its chapters gives the first clue:

1. The Postal System before the UPU Entry (1867-1879)
2. The 1867 Volcano Issue
3. The 1874 Contrasello Overprints
4. The Postal System after the UPPU Entry (1879-1889)
5. The 1879 Second Volcano Issue
6. The Postal Stationery Issues (1883-1889)
7. The ABNC Allegoric Issues (1887-1889)
8. The Postal System in the 1890s
9. Introduction to the Hamilton Bank Note Engraving & Printing Company Issues (1890s)
10. – 18. The Hamilton issues by year, denoted by their design themes: 1890 Republic; 1891 Volcano; 1892 Columbus; 1893 Ezeta; 1894 Liberty; 1895, 1896 and 1897 various images; 1898 the "Greater Central American Republic".
19. The 1899 Ceres issue (the last from Hamilton) and locally printed imitations (stamps only). The book follows these through 1900, as they were issued with many types of validating overprints and/or surcharges, as El Salvador was experiencing a "Severe economic crisis".

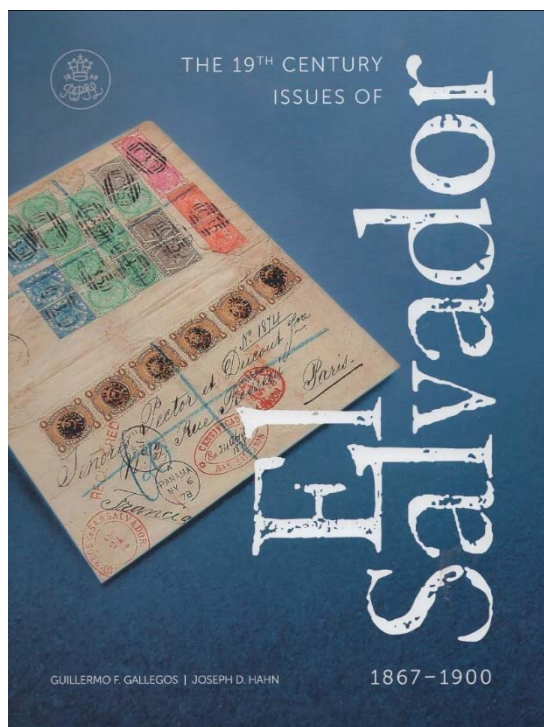
Chapters 1, 4, 8 and 9 provide invaluable background information needed to understand the context of the postal issues, including rates, routes (with maps), international treaties, and the local political and economic conditions that influenced the government's postal decisions. The country was politically unstable and usually destitute, factors which often forced it to improvise with surcharges, and finally, signing a contract with Hamilton, the notorious "Seebeck" issues, under which it received stamps and stationery free. It was a Faustian bargain, as it eventually cost the country its philatelic goodwill.

Each chapter includes details I have not found elsewhere, including government decrees, a huge array of archival essays, illustrations of many of the actual metal dies used by Hamilton, proofs, colour trials and specimens. These are followed by very specialized coverage of the postage stamps, or in chapter 6, the pre-Hamilton postal stationery.

In in each of Chapters 10-19, The Hamilton stamps are listed first, followed immediately by the postal stationery with that year's theme. The treatment of both is at the same level, an incredibly detailed and authoritative listing. I noted many previously unrecorded varieties in the stationery listings, including different dies and printing types which are new to me.

The stationery cards in Chapter 6 have full-size illustrations of every postal card, single and double, an extravagant but welcome feature I can recall no other book possessing except the recent Denmark postal card book by Lars Englebrecht (see review in PS #439, Jul-Aug 2021). The many, many dozens of envelopes issued by El Salvador, even if shown at reduced size, would have burdened the book with endless pages showing mostly the blank paper of mint envelopes.

Instead, one envelope of each issue is shown full size, an acknowledgement of the importance of the postal stationery, and then just the indicia of the other denominations to make the book easier to use (and lighter) by saving dozens of pages. For the Hamilton issues in Chapters 10-19, the envelopes and wrappers show one envelope and one wrapper at full size, and solely the indicia for the other values. For the Hamilton postal cards, since each year had a common design for the domestic and foreign rates, each in single and double (reply) format, only one is shown full size, and the other three are 45% size, resulting in no loss of comprehension, and great saving of space. Compactness makes navigating through a large book much easier if thoughtfully arranged and well executed, which these definitely are.



The listings are followed with a large number of examples of used stamps on cover and used postal stationery, each type in about equal proportion. The chapters conclude with thorough coverage of reprints, fakes, and bogus items. The latter include fake and sometimes fraudulently applied genuine cancels, used to create “used” covers fabricated by Seebeck, or successor owners of the material (such as the Scott Stamp & Coin Co.) to make obsolete genuine and/or reprinted stamps and stationery more saleable to collectors.

In Chapter 6, the long-debated question as to the origin of the 1879 formular cards, and whether private or governmental, is neatly solved by showing some were one, and some were the other. The authors found documents regarding these enigmatic rarities. Another puzzle solved concerns the first postal card issue of 1883, where the 2c card has long been catalogued as existing in rose red (the colour of the 2c double card), rather than in its normal colour of red (listed in H&G as 1 and 1a). Using original analysis of the gradual wear of the plate, they show that the colour error was made at the

beginning of the printing, soon detected by the printer, and corrected.

The 1888 issue of envelopes only differs from its predecessor by virtue of the colourless embossing “CONTAD. MYOR” on the back flaps. A long-held belief is that the embossing was added by the commercial printer who embossed the indicia on the envelopes. The authors, however, state “On 12 March 1888, the Salvadorean government decided to improve the control of the postal envelope printing process. For this purpose, it ordered the postal service to regularly send blank envelope batches to the Contabilidad Mayor (governmental office of the treasury), so they could Counterstamp the envelope flaps with a colourless imprint . . . and the envelope value (5, 10 or 11c). Once stamped with this control imprint, the envelopes were returned to the postal service, so they could be sent to Rufino Flamenco for

printing the indicia according to the value in the 'CONTAD. MYOR.' marking." Now we know the reason, and the process.

Another revelation concerns the 1894 envelopes and wrappers, where the authors demonstrate that reprints exist, and how to detect them.

Though Seebeck had the rights to make reprints after each year's issue was demonetized, most of them were made from the same plates, using the same inks and papers as the originals, and are thus indistinguishable. However, some are not, and are listed or noted in catalogues, but this is the first I have heard about the 1894 products.

In the 1895 Chapter is a listing for "Official Postal Cards". The single and double cards were listed by Ascher, but not H&G. These items are not postal cards, but government free frank cards. They have no denomination, represented no monetary value, and used examples have no stamps applied. They just happen to have the appearance of a regular postal card. They should, of course, be included in this handbook, but not as postal stationery postal cards.

The book ends with several Appendices, the most critical being #2: "19th Century Salvadorean stamp and postal stationery finder". In its postal stationery section, it contains a concordance table which relates the handbook catalogue numbers to those of Ascher and H&G. This tool is essential to enable collectors to easily transition from old systems to the new. About the only thing lacking in this Handbook is a valuation guide.

There is much more to praise about the handbook, but the above comments should enable collectors to understand this publication is one of the best philatelic publications, ever, both in term of content and in production/layout excellence. Since Salvadorian postal stationery of the 20th century is equally complex, and equally interesting, we hope the authors are busy with the next instalment of their handbook. It is sure to be equally outstanding.

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