



THE POSTAL STATIONERY SOCIETY

Journal Vol. 22, No. 3 August 2014
(Serial number 71)



The Earliest British Topographical Picture Postcard? - See page 22

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The Postal Stationery Society (Founded 1992)

For collectors of postal stationery worldwide no matter what their area of interest.

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The Journal is published four times a year and distributed free to members. Contributions for publication in the Journal should be sent to the Editor, John H Barker, 35, Portia Avenue, Shirley, Solihull. B90 2NW. or via email:

johnhbarker@btinternet.com

Articles on any aspect of postal stationery are welcomed. Items for illustration should be good quality colour scans or photocopies or should be sent to the Editor for scanning.

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Society Calendar 2014

Saturday 25 October - 10.30am - 4.00pm at the Royal Philatelic Society, London. AGM, Tony Chilton Competition and Auction. **Details of the programme for the meeting are enclosed with this issue of the Journal.**

The provisional Programme for 2015 can be found in the Programme Card enclosed with the November 2013 issue of the Journal. **If you do not have a copy of this programme card please contact the Editor.**

EUROPHILEX STAMP EXHIBITION LONDON 2015 Wednesday 13th to Saturday 16th May 2015 at the Business Design Centre, Islington, London N1 0QH
Join us for our meeting on Thursday 14th May

F.I.P. Postal Stationery Commission

The latest Newsletter (No. 11 - May 2014) contains an article "Modern Philatelic Guidelines" by Peter McCann, Director of the FIP in which he explains the nature of this new class (previously known as "Promotional Class" designed to enable philatelists to exhibit modern philatelic material (issued over the last 20 years or so) at the highest level in FIP. At present Traditional, Postal History and Postal Stationery are subjects for the Modern Philately Class whilst plans are being made for Aerophilatelic, Thematic and Revenue to be included at a later date. The Newsletter should appear on the FIP website: www.postalstationery.org in the near future.

October Auction

The October auction catalogue has been sent out with this issue of the Journal.

The closing date for postal bids is **Tuesday 21st October** so please make sure that you look through the list early and in plenty of time to get your bids to the Auctioneer before the closing date.

Postal Stationery Society Website

Did you know that there are links to 40 Top Class Postal Stationery Exhibits covering a wide range of subjects also the list of contents of the Postal Stationery Society Journals for the past 10 years. Visit the Society's website:-

www.postalstationery.org.uk

CHAIRMAN'S CHAT - AUGUST 2014

This is my last 'Chairman's Chat' as my term of office ends at the October meeting. I just wanted to thank everyone for their support over the last couple of years, particularly Colin who makes sure everything runs smoothly with a full programme and John for producing an excellent journal.

I have been very fortunate over the last two years as it was my privilege to be Chairman when the Society celebrated its 21st anniversary, which included co-hosting the meeting with the GB Society and then the dinner in the evening at the Army & Navy Club. Both were excellent and enjoyable occasions. I have thoroughly enjoyed being Chairman and look forward to supporting Jan during his term. I will continue to act as the auctioneer so will still be sitting at the 'top table' in October!

The auction contains a larger than normal number of QE11 lots and there certainly seems to be a surge in interest in the material, with new items coming to the fore. Prices generally appear to be getting stronger - the continuing low interest rates probably helping to stimulate collecting as opposed to saving.

There is some concern over the number of philatelically inspired items, as opposed to genuine commercial or PO issues but it does add to the variety and in many cases the attractiveness of material. With my penchant for letter cards, I am pleased to have this School Specimen example. This is a 4d Machin blue 1968 issue (LCP26) with 3 added Wilding adhesives. The 3 stamps are all overprinted SCHOOL SPECIMEN, although not the imprint itself. They are struck with an undated PHG TRAINING CENTRE circular handstamp. The rear is cancelled with a straight line EDINBURGH POSTAL TRAINING SCHOOL in purple.

Now is this an example actually used at the school or is it faked up when teacher was out of the room? The training obviously no longer takes place as it is very rare to get neatly cancelled stamps on mail anymore! Anyway, as a lettercard it is slightly more interesting than a pure mint example.

Neil Sargent



SECRETARY'S NOTES - AUGUST 2014

Enclosed with this Journal is a flyer for the AGM and Tony Chilton Competition to be held at the Royal Philatelic Society's building in London on 25th October. If any member wishes his name to be put forward for any position in the Society, please contact the Secretary, address on the inside front cover. Please remember that the more people helping to run the Society, the easier it is for everyone. We still need offers of help to attract advertisers for the Journal, and for publicity of the Society. If you can help in any way it would be greatly appreciated.

The Tony Chilton Competition is now a well established 16 sheet competition (1 frame 4 x 4) for any subject with a postal stationery theme. Overseas members can submit photocopies to avoid problems in the post, or with customs restrictions. These entries will not be penalised for not being "the real thing", but please try to ensure that you copy the whole of the relevant bits of the sheets and don't cut off parts of the text or PS items.

SWINPEX MEETING REPORT

The PSS meeting at Swinpex, the Swindon Philatelic Society's annual stamp fair and philatelic gathering, was a little disappointing again this year with only 8 members attending, but we did have some very interesting displays to look at. These generated a great deal of discussion and those members who took the time to come to the meeting went away having learnt something new.

Our Chairman, **Neil Sargent**, welcomed everyone, and then presented a winner's certificate to George King for his entry in the single sheet competition in March.

John Barker started off the displays with some Charity Postal Stationery. These were postcards and envelopes that had a premium added to their selling price which was given to a designated charity. He included examples of German and Austrian Red Cross cards. John then went onto more German postcards celebrating Hindenburg's birthday.

Arthur Roberts followed with a card he had found with three sides perforated, which started off all manner of suggestions and counter claims as to why this was. Arthur also showed a range of 1/2d envelopes from the Queen Victoria period that had specially designed flaps to prevent the envelopes coming undone in the post and losing their contents.

Colin Baker filled the remainder of the frames in the first session with examples of British Post Office and stamped to order envelopes from the King Edward VII period.

At this point, in the absence of one of the ABPS officers, **Colin Baker** presented **Neil Sargent** with his certificate for the Award of Merit that he had been given by the ABPS. Colin added that this was well deserved and was for all of Neil's hard work for this Society as well as for his involvement in the Cornwall Federation.



Colin Baker presents Neil Sargent with his ABPS certificate for the Award of Merit

Jan Kosniowski started off the second session with newspaper wrappers from the Cape of Good Hope, explaining how they must have been supplied to users in large sheets, backed up with an example of four spoiled wrappers that had once been joined together.

Jean Alexander started her display with waterfalls, and then went onto postcards issued by the Canadian Grand Trunk Railway system for their agents to use, including illustrated ticket envelopes.

Neil Sargent showed Danish and Swedish letter cards from 1891, followed by envelopes from 1865, including the difficult to find commercially used examples.

George King finished the afternoon with a nearly complete range of King George VI envelopes with more than one stamp embossed. He had examples of up to six stamps on one envelope. He also included the only known combination of embossed and letterpress stamps.

Neil Sargent thanked everyone for coming to the meeting and hoped to see them again at the Society's next meeting in October.



Society's display in the Exhibition Hall, encouraging other philatelists to join us.

TWO STAMPED TO ORDER AIR LETTERS

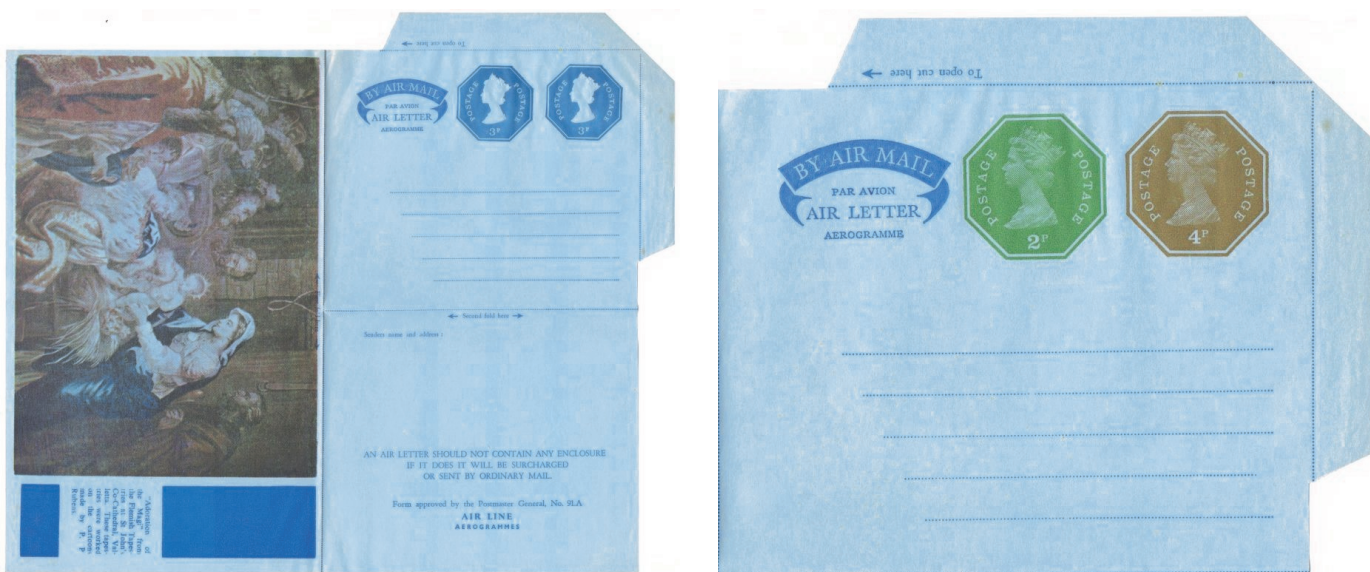
Colin Baker

I recently came across the two stamped to order air letters which are illustrated here, which I thought were different enough to warrant writing about. There is a huge variety of this sort of air letter available for collectors of this type of material, covering both the pre-decimal and decimal periods of Queen Elizabeth II's reign. However, although "special events" are sometimes commemorated by STO air letters, such as Royal Weddings or the UN, it is not often that you see non commemorative events, such as Christmas, treated in this way.

Both air letters show the same illustration on the inside back flap, a picture taken from the "Adoration of the

Magi" from the Flemish tapestries at St John's Co-Cathedral, Valletta. The air letters were produced by Air Line Aerogrammes, but there is no indication whether this was the original printer/publisher of the plain aerogrammes, or if Air Line published the finished item.

The air letters were impressed with 3p + 3p embossed stamps (H&B ASP79) and 4p + 2p letterpress stamps (H&B ASP113) respectively. There may be more stamp combinations for this particular issue, but I have not seen them. However, if you have one, or something similar in your collection, please let the editor know.



POSTAL STATIONERY REKINDLED

Every item of postal stationery has been produced for a specific purpose. However, many items have been modified in one way or another with additional printing or in other ways to serve a new purpose. The most common modification being a re-rating of the indicium necessitated by an increase, or decrease, in postal rate. This can happen more than once on any particular piece of stationery. Other modifications include overprinting for use in other territories, or when an issuing authority changes its name, currency or ruler. There are numerous other reasons why stationery has been modified and I would like to hear from members of items where a modification to a stationery item has an interesting story behind it, or where the modification is a little unusual or has a peculiarity relating to the issuing authority.

Most countries have issued modified stationery and it would be surprising if any member did not have such items in their collections. What may be a relatively insignificant item to collectors of one particular country may be of considerable interest to collectors unfamiliar with that country.

Send in scans/photocopies together with notes of any such items which you may think could be of interest to others and I will publish these to share with other members over the coming issues.

John Barker (Editor) - Contact details on page 2 of this issue of the Journal

THE SWISS POST PIONEERS THE “VIGNETTE POSTAL CARD” IN 1923

Ulrich Fehlmann, Bern. ulrich.fehlmann@gmx.ch

Credit for this article goes to **Ulrich Fehlmann**, Berne, who wrote the article in German and to **Albrik Wiederkehr** and **Robert G. Wightman**, who translated it into English. Permission for publication in the *Postal Stationery Society Journal* has been kindly granted by the author, the editor of the “*Schweizerische Briefmarken-Zeitung*”, where the article appeared for the first time in 2013 in German and the editor of “*Der Ganzsachensammler*”, where the English version was published in May 2014.

Switzerland was the first country in Europe to issue postal cards with drawn or photographed vignettes. Many European countries followed the Swiss lead in the years following: The Netherlands in 1924, Austria, Germany and Luxembourg in 1927, Belgium in 1929, Liechtenstein in 1930, Italy in 1933, etc. Especially many and long series were issued by Switzerland, Germany, Austria and Italy.

Vignette postal cards are cards with an indicium (postal stationery) and a vignette on the address side, less frequently on the back or on both sides, all imprinted and issued by the Post Office. The vignettes are mostly rectangular or square and in the same colour as the indicia (later also multicolour).

Vignette postal cards should not be confused with some other cards with similar characteristics, i.e.:

- **View cards** with a vignette but without an indicium.
- **Postal cards** with a private imprint of a vignette (on either side of the card (fig. 1).

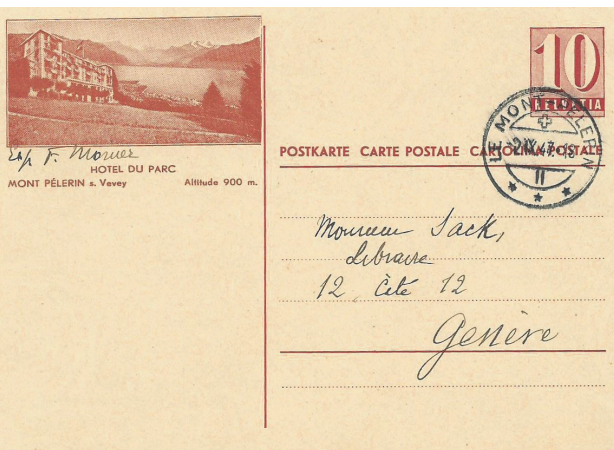


Fig. 1

- **Pseudo vignette postal card** for advertising purposes (fig. 2).

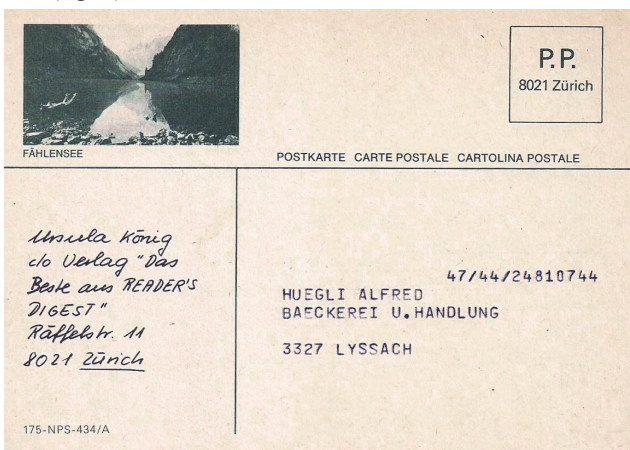


Fig. 2

- **Privately ordered postal cards with a vignette** (fig. 3).



Fig. 3 Privately ordered postal card **PrP 56** with an imprinted picture on the back.

Prologue

Illustrated postal cards as precursors to vignette postal cards appeared in 1882 in Bavaria – special postal card for the industrial exhibition in Nuremberg with a photograph of the exhibition building (fig. 4), in 1890 in Brazil – postal



Fig. 4

card with an overprint of a drawn motive of the sugar loaf (fig. 5)



Fig. 5

and in 1894 in Portugal – postal card to commemorate Henry the Navigator (fig. 6).



Fig. 6 Postal card from the Azores (Portugal) 1894.

The famous Mulready postal envelopes issued by the British Post Office showing Britannia can be considered as precursors to vignette postal stationery (fig. 7).



Fig. 7 One penny Mulready-envelope from Great Britain 1840.

The New Zealand Post Office issued in 1899 a series of vignette postal cards. These so called “pictorial postcards”

show on the address side various views. These were followed in 1900 by a further series, this time with 16 different scenes of the Boer War, and in 1901 by a third series with views of New Zealand.

Switzerland’s Post Office, the first in Europe to issue vignette postal cards, could thereby solve a decade old problem. In the early 1900s the Swiss tourist industry requested the issue of Swiss stamps with designs to stimulate tourism. In spring 1907 the Association of Swiss Tourist Offices submitted a demand to the Swiss Federal Council: The planned definitive issue of the Tell Boy and Helvetia Bust should be replaced by aesthetically more attractive subjects. The Swiss Federal Council rejected this demand because it was impossible to produce graphically effective landscapes on stamps of this size in letterpress. In the following years the Swiss postal administration repeatedly received similar requests from organizations and private persons. In 1914 the Swiss Post issued for the first time large size stamps with mountain landscapes in considerably more expensive copper plate printing (face values of 3, 5 and 10 Swiss Francs).

The development of the first Swiss vignette postal cards

In 1922 the tourist office of the town of Berne submitted a request to the head post office to suggest that Swiss postal cards be overprinted with landscapes and city views. This request was apparently so detailed and attractive, that the Post signed in January 1923 a contract with the tourist office of Berne, which stipulated the details for the issue of the first vignette postal cards for domestic and international use. The following was agreed (PTT-archive, PAA 02057):

- The vignettes should represent towns and landscapes, but also the postal bus services on Swiss alpine routes.
- The tourist office of the town of Berne was responsible for acquiring the pictures and drawings, which were to be approved by the Post.
- The maximum size of the vignettes was to be 52 x 23 mm, and these were to be printed in the same colour as the indicia.
- The tourist office could request from interested parties a printing cost contribution not to exceed 400 Swiss Francs for domestic cards and 150 Swiss Francs for international cards.
- The vignette postal cards would be sold by the Post Office at the face value of the indicia.
- The first printing run would cover 9.6 million domestic and 1.6 million international cards.

The tourist office of Berne was to reimburse half of the net profit in excess of 4000 Swiss Francs to the Post.

The tourist office of Berne wrote to 125 towns and villages and their tourist offices to obtain pictures or drawings for this purpose. Many did not reply or said they were not interested. Therefore the first issue could only cover half of the 96 planned subjects; 20 were used for domestic and 28 for international cards. The vignettes showed 43 times a town, village, hotel or bath and 5 times a pass route with a postal bus (fig. 8). Six artists produced pen drawings of these selected pictures for printing purposes.



Fig. 8. Postal card 85.07.

The graphic artist Karl Bickel received the order to design the indicia and the layout of the cards (note: Karl Bickel was later asked to design many Swiss stamps). The desire was to get away from the traditional stamp subject of Wilhelm Tell and his son and produce a very simple design, which would not interfere with the impression the vignettes were to give. From the various drafts, the Post selected a decorated numeral for the two face values of 10c and 25c (fig. 9 and 10).



Fig. 9. Draft card by Karl Bickel (MfK)



Fig. 10. Design by Karl Bickel accepted for printing.

The issue of 1923-1924

Already on the 1st of June 1923 the first vignette postal cards were available for international use and on the 6th of June those for domestic use. During the following months several other postal cards were issued based on the same design: postal cards without a vignette, booklets of postal cards with and without vignettes, reply paid postal cards at 10c + 10c and 25c + 25c without vignettes. At the beginning of 1924 the 10c postal card and the reply paid postal cards were re-issued, this time with a vertical bar, which was forgotten in the first issue. In 1924 the 25c postal cards (together with older international cards) received an overprint of the indicium with 20c because of the reduction of the tariff for international postcards (fig. 11). Of interest for postal stationery collectors are the gift booklets donated to high officials in the years 1923-25. These contain the vignettes of the postal cards and one especially large postal card at 10c and 25c each (later 20c). See also my separate article in "Der Ganzsachensammler" No 105 of December 2013, which provides a lot more information on these gift booklets.



Fig. 11. Postal card 95.21 with ZNo 181.1 A.09 and ZNo 191.

Public reactions to this novelty

The vignette postal cards received an overwhelming welcome by the public and the 10c cards were completely sold out by the autumn of 1923.

Despite this public success, the Post received a number of critical comments. Many newspapers reported that the Post Office had lost its taste for art and was merely imitating the German stamps of 1921. This was the era shortly after World War I, where anti-German sentiment was high under the Swiss population. Therefore, it is not surprising that many journalists were complaining about the copying of German designs in the absence of any Swiss ideas, etc. An unknown person created a card representing German stamps next to the 10c indicium and mailed it on 27.6.23 in an envelope to the head office of the Post in Berne (fig. 12). He or she wrote on the reverse side of the card: "When one buys a new postal card one comes to believe that we have a German Post Office. Why does one always copy foreign foolishness? and especially that from Germany. Don't we have any artists in Switzerland? we all want Swiss craft and not foreign works. We are still an

independent nation. Germanisation must be eliminated in Switzerland. The heirs of Wilhelm Tell.” (PTT-archive, PAA 02057).



Fig. 12. Anonymous card, 82.02 with addition of ZNo 153, MiNo 179 and MiNo 182.

Karl Bickel, who designed these cards, was so upset and insecure that he fled into the Alps, where he was hiding in a remote lodge during the summer. He wrote from there on 23.6.23 to the head office of the Post in pencil: “I have received your letter in a remote alpine hut, where there is plenty of milk but no ink. The conceptual design of the indicia was totally independent from the German stamp design.” The Post accepted his defence and calmed down the situation. They wrote to the newspapers which had denigrated the new vignette postal cards.

The “Neue Zürcher Zeitung”, which had for years a well-known philatelic column, repeatedly wrote critically about the vignettes, considering them as bad style and displeasing to the eye. They found fault with the graphic layout of many views overloaded with details, like Engelberg (fig. 13), Leukerbad, Solothurn-Bastion, etc.

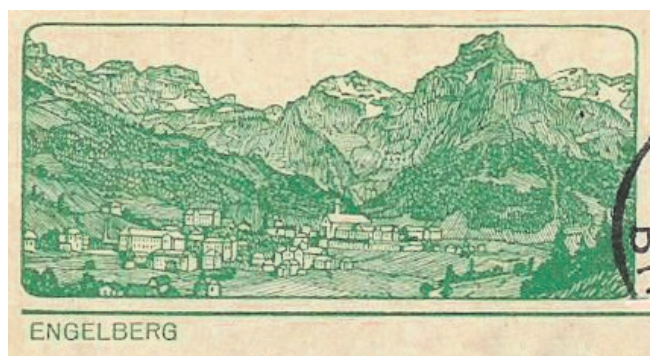


Fig. 13. Vignette of postal card 82.08

The three vignettes printed in upright format were displeasing because one had to turn the card to contemplate the picture (fig. 14 and 15). The vignettes of the series issued between 1924 and 1964 were printed without exception in rectangular or square format.

Many towns, villages and organisations felt ignored by the selection of the pictures for the 1923 vignettes. It was noticed that sizeable towns and known tourist places were not represented (Biel-Bienne, Genève, Grindelwald, St. Moritz or Winterthur). The Post could answer with a smile



Fig 14. Vignettes of postal cards 82.13 and 85.17.



Fig 15. Vignette postal card 85.12.

on their face that they were contacted several times without success and were welcome to enlist for the coming issues. From a few larger places, which were contacted regularly, no cards were produced at all: the cantonal principal towns of Altdorf, Appenzell, Glarus, Sarnen, Stans and further places like Biasca, Bodio, Grenchen, Langnau, Visp, Wettingen, Wetzikon, etc.

In the years after 1923 the critical voices were quietening, also there were always details getting attention, e.g. the indicia of 1929/30 with the Mater Fluviorum (“housewife emptying her water jar such that it really is pouring”, as per “Das Werk”) or the indicia of 1931-1934 with the contours of Switzerland (“a picture puzzle where one hardly guesses that it represents a postage stamp” as per the “Appenzeller Zeitung”).

Reactions to the Swiss vignette postal cards abroad

Despite some crabby voices within Switzerland the vignette postal cards witnessed a success abroad. On 12.7.1923 Minister Schenk, the director of the Berlin post, wrote to the head office of the Post: “Dear Dr. Furrer, during my holiday I received your letter with the new Swiss postal cards, showing on the face landscapes and town views opposite the indicium. I find this idea original and very successful; it will diffuse the beauties of your country

throughout the whole world and bring new admirers and friends. One can merely wish you wholehearted success in the realization of this concept. Hoping that you, your honoured wife and your children are well, I remain with my best wishes and regards, yours faithfully W. Schenk.” (PTT-archive, PAA 02057).

The Postal Ministry of the German Reich wrote on 10.10.1923 from Berlin:

“By all accounts the subject postal administration issued a series of postal cards, which pursue publicity purposes, and are officially sold at the Post Office counters. Since we have also received many requests to produce similar postal cards here, I would be pleased to receive information on the experiences made with these cards, the type of publicity made, and whether the sale of these cards is made with a deviation to the standard tariff for postal cards”. (PTT-archive, PAA 02057).

This letter was answered by the director of the head office of the Post on the 20th of October: “In reply to your letter of the 10th of October, I am pleased to provide the Postal Ministry of the German Reich with a copy of the Official Swiss Post and Telegraph Gazette, which contains the details on the introduction of postal cards with vignettes of landscapes and city views. In addition I would like to point out the following: This first issue is a trial for which we employed a number of artists for the graphical-artistic editing of the individual pictures. However, not all artists were fully familiar with the techniques to be applied. This resulted in differences in the graphic-technical layout of the individual pictures for this trial series. To avoid a competition with the private view card industry we kept the vignettes in modest size and monochrome. (The tourist industry would have preferred multi-coloured vignettes). These measures resulted in modest additional production costs and allow these vignette postal cards to be sold at the normal tariff for postal cards without any additional charge. However, the tourist office of Berne is under contract to acquire the pictures and to pay for the original printing plates for this series of cards and thereby is authorized to collect a reasonable fee from the interested parties (tourist offices and private organizations). This novelty has generally been well received by the public so that we already plan to issue a new series in spring of next year. To what extent the sale of postal cards was stimulated by these vignette postal cards is difficult to assess.” (PTT-archive, PAA 02057).

Letters with similar contents were received by the Post also from the postal administrations of The Netherlands and Belgium, and a few years later from the United Kingdom. One usually wrote a letter back summarizing the success of these cards.

Epilogue

For the Post and the tourist office of Berne the promotion with these cards brought a financial success. Already in the autumn of 1923 the tourist office of Berne paid to the Post a surplus of 600 Swiss Francs and was allowed to continue for the next several years to acquire the pictures for the new series. Then in 1930 the Post decided to do this themselves and thereby reduced the fees for the

vignettes to 150 Swiss Francs for domestic postal cards and to 100 Swiss Francs for international postal cards.

For the 1924 issue of the vignette postal cards the Post asked the artist Walter Reber to design the new indicia. New pictures were selected for the vignette postal cards to be issued, 20 each for domestic and international use. Many of the towns and villages which felt excluded from the 1923 issue managed to get their pictures on the cards during the following years.

Some years later the Post had to defend itself on two occasions against compensation claims by third parties. In 1930 Mr. H. Clare, a printing shop manager, claimed to be the inventor of the vignette postal cards. He was reimbursed for his invention with a mere 100 Swiss Francs by his earlier sponsor, the tourist office of Berne. Even though the Swiss post had profited from H. Clare’s idea, they rejected the demand for additional compensation. In 1932 Mr. W. Peyer affirmed in the “Papeterist” that “the illustrations of landscapes and city views on postal cards issued by the Swiss Post were severely damaging the business of view cards and the tariff increase would practically strike dead the view card business.” The post head office answered that this could not be true, because the number of view cards handled over the years at the printed matter tariff had increased substantially more than the sales of the vignette postal cards and also that the space available for the vignette was considerably smaller than the picture side of the view card.

The Swiss Post printed vignette postal cards for many years, but discontinued this in 1964 to the distress of many postal stationery and local postal history collectors.

Literature

Dr. Ernst Schlunegger: Die Bildpostkarten der Schweiz 1924-1964, 2010
Historisches Archiv und Bibliothek PTT Bern: PAA 02057/
Nr. 680 and GB 0105
(Catalogue numbers as per Zumstein Ganzsachen Schweiz und Spezialkatalog Schweiz Zumstein, Deutschland-Katalog Michel)

Picture credits

Fig. 3: Armando Lualdi, Glarus
Fig. 4: Bernd Schwabe, Hannover (Internet; postal card)
Fig. 5 and 6: Peter Bamert, Solothurn
Fig. 9 and 10: Museum für Kommunikation, Bern (Draft postal card 10c; draft „10“ for postal cards)
Fig. 12: PTT-archive Berne, from PAA 02057
All other figures scanned by the author

Acknowledgements

My thanks extend to all persons, who were so kind to assist in the realization of this work, especially the gentlemen Dr. Peter Bamert, Armando Lualdi, Dr. Ernst Schlunegger and Albrik Wiederkehr, and the ladies Madeleine Burri, Historical Archives and Library PTT, CH-3030 Berne and Olivia Strasser, lic. phil., trustee of the philatelic collection and library, Museum für Kommunikation, Helvetiastrasse 16, CH-3005 Bern.

GB POSTAL STATIONERY NEWS

Alan Huggins

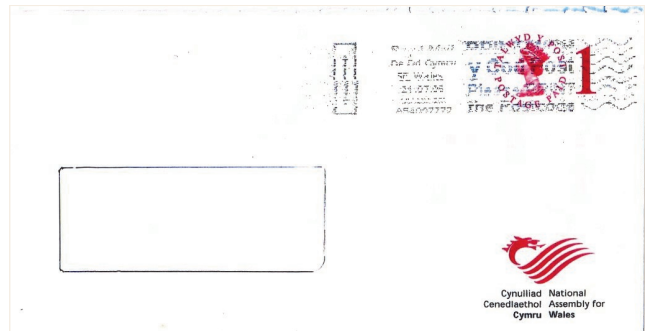
NEW ITEMS REPORTED

Mail Packs — Post Office Issues: Queen Elizabeth II
 Unfortunately an error crept into the text published in the last issue. This should now read as follows:- An apparently unrecorded feature is that these have 'a best before date' printed on the reverse. Dates seen so far are - envelope size MM 1 August 1995 (in red) and January 1997 (in black); envelope size MM2 December 1996 & January 1997 (in black); and envelope size MM5 October 1991& June 1992 (in black).

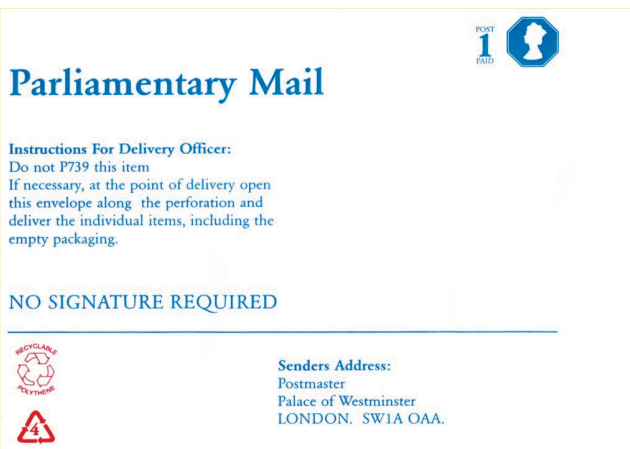
Envelopes - Stamped to Order Issues: Queen Victoria
 A completely new compound stamping has been recorded on a used Thornton & Pickard parcel label with a 1s undated die + 6d undated die.
ESC398A 1s + 6d (27+26) NR ****

Queen Elizabeth II
 Several unused examples of the Parliamentary Mail envelope (ES146a) with blue octagonal NVI stamp E3c have come to light. Slightly surprisingly these have 'NO SIGNATURE REQUIRED' on the front and a Special delivery label attached to the reverse (see illustrations below). This situation raises the question as to whether they would be more appropriately listed in future as Special Delivery envelopes.

George King reports red NVI E7 (ES 167) size DL with pale yellow phosphor with the printed logo of the National Assembly of Wales at bottom right - illustrated below.



Postcards - Stamped to Order Issues King George VI



Only very recently I noticed an anomaly in the King George VI STO postcards prepared for use by the House of Commons. The layouts used for the KGV, KGVI and QEII cards are illustrated on the previous page and indicate that apart from the KGVI 2d brown card have the normal arms, ie. type 'e' for KGV 4d CS37b & 1d CS50, type 'f' for KGVI 2d orange CS105 and type 'g' for QEII 2½d CS172. In the case of the KGVI 2d brown however instead of garter arms type 'f', as listed for CS127B (see illustration), a different coat of arms has been used. The colour of 'POST CARD' and the coat of arms appears to match the stamp impression, and thus was presumably printed in one operation at HMSO at Harrow, rather than privately. As a result we have an additional layout variety for CS127 as follows:

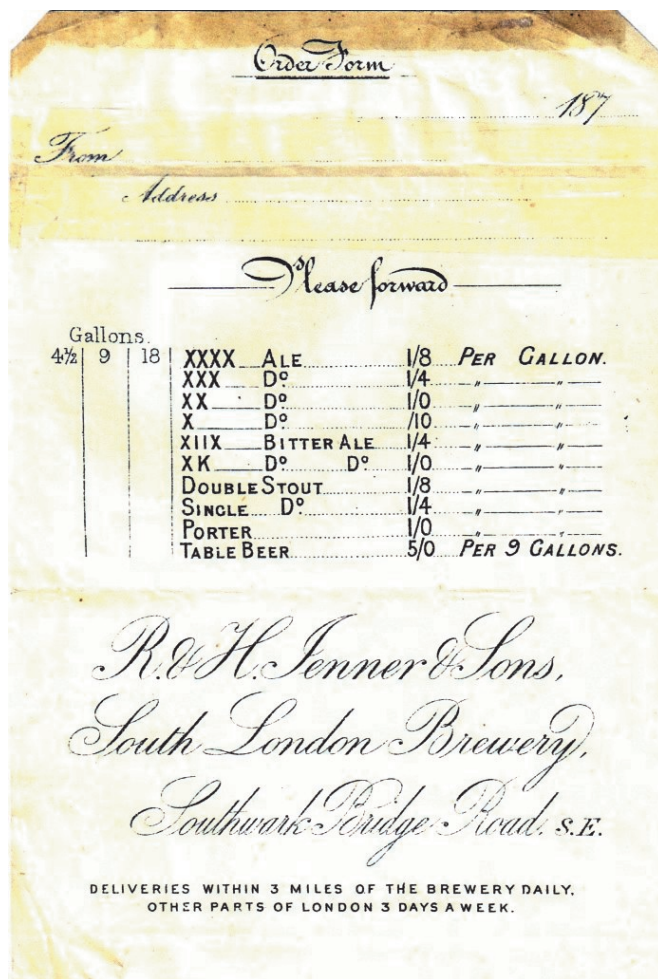
- 1953-57? 2d brown stamp L26 inland card with arms
- CS127B size d with garter arms format CF17 (1953) **** NR
- CS127C size d with coat of arms (1957?) **** ****



Wrappers - Stamped to Order Issues: Queen Victoria
A recent acquisition of an illustrated 'wrapper' turned out to be a STO letter sheet. As the illustration shows this is an STO item, the overall size and format differs from the

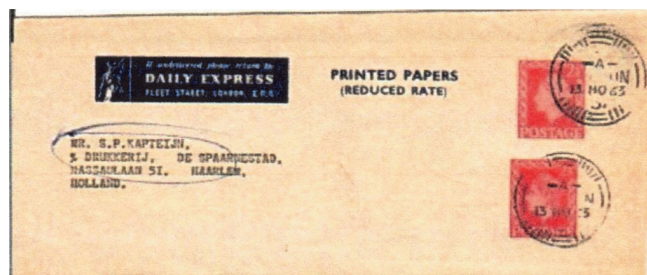


Post Office wrapper **WP8**, and the text on the reverse indicates its intended use as an order form rather than a wrapper. The ½d green stamp is LW2 and thus it is a variant of STO wrapper **WS2** and have the suffix 'S' ie. **WS2(S)**



Queen Elizabeth II
Please amend listing of reply paid letter sheet published in last issue as follows:-

- WS52A** 2½d + 2½d carmine stamps L33 + L33(So)
- WS84** 2½d + 2½d carmine stamps L33 + L33 has now been recorded with the additional 2½d stamp placed below original one.



THE POSTAL STATIONERY OF EAST AFRICA - PART 5

Colin Baker

AIR MAILS

East Africa is a large geographical area, about 800 miles wide and 1200 miles deep. In the early years there were few decent roads outside the main towns, the remainder being little better than dirt tracks, often nearly impassable in the rainy season. The main arteries were the railways, but these were single track and slow, with even the fastest trains achieving little more than 30 to 40 mph on average. In any case there were only a handful of lines linking just some of the major towns.

As soon as aeroplanes became reasonably reliable, airmail post became a possibility and it was not long before attempts were made to start airmail services within the territory as well as beyond its boundaries, connecting with other countries in Africa, Europe and further afield.

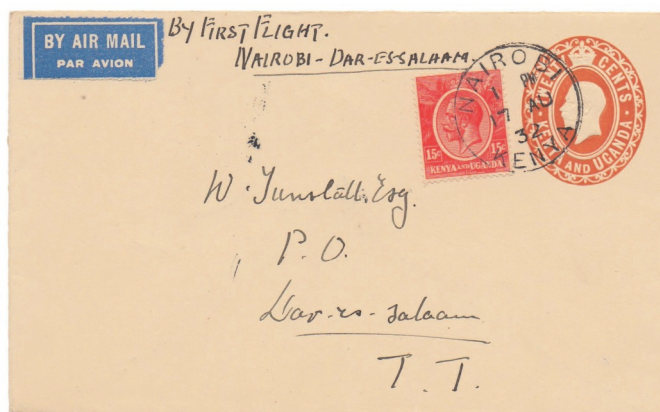
In this period planes could only fly in daylight hours in reasonably good weather conditions, as most of the airfields and airstrips lacked any landing lights or navigational aids. In addition, the planes relied on fuel being transported by road to the numerous airstrips dotted around the region. When the planes arrived at their destination they would often be forced to fly over the airfield at low level to clear it of cattle and perhaps wild animals before making an attempt to land. But these same beasts were essential in keeping the grass and vegetation "mown" to allow a smooth landing and take off.

There were some attempts at creating regular air services in the 1920s, but many were short lived. The planes being used at the time were far from reliable and crashes were all too common, although often pilots and passengers escaped relatively unscathed. It was not until the end of the 1920s and the beginning of the 1930s that truly reliable services were established. Wilson Airways is perhaps the most well known company providing passenger and mail services throughout East Africa. It was established in 1929 with just one aircraft, a DeHavilland Moth, but by the end of the decade had grown to a fleet of 15 aircraft, flying over a million miles a year. Internationally it was Britain's Imperial Airways that really started a regular service between Europe and East Africa, with links south to Cape Town and east towards India. The first flight from the UK to East Africa commenced on 28th February 1931, with the return starting a few days later on 10th March. Mail was landed and picked up at Mwanza on Lake Victoria, with connecting internal flights from many towns in the region.

One other important air mail service in the 1930s was that offered by the Tanganyika Government Airways. It was run by the Tanganyika Government Survey Department and apart from the Department's other duties, it arranged to have mail carried around the country. There are numerous first flight covers that help to document this service, but more importantly to us, it also carried mail from

Tanganyika to connect with the regular air mail service to Great Britain, South Africa and countries further afield, known as the Feeder Service since it fed mail to the main north south air route. Similar feeder services were run by Wilson Airways and other companies in Uganda and Kenya.

The majority of mail carried by air in these early years used plain envelopes and adhesive stamps. In particular the initial batches of first flight covers rarely seemed to use postal stationery. However one enterprising man did send a large number of postal stationery envelopes by air, even though these were simply first flight covers and therefore philatelic. His name was William Tunstall. He was not a stamp dealer, although he was an enthusiastic collector and played an active role in the East Africa Philatelic Society. He produced a number of first flight covers for the British stamp dealer Oswald Marsh, including some of the early internal flights between towns in East Africa, as well as to destinations further afield. Not all his covers used postal stationery envelopes, but nevertheless, we should be grateful that someone kept postal stationery in mind during this evolutionary period.



Two Tunstall envelopes commemorating the first flights from Nairobi to Dar Es Salaam and Mombasa in 1932



A 20 cent King George VI envelope sent air mail in August 1939 at the All Up rate, equivalent to the basic surface mail rate.



George V postcard updated to 30 cents for the air mail rate for postcards.

During the Second World War air letters (or aerogrammes as they became known) began to be used from East Africa by service personnel and others. With the exception of the prepaid issue of 1944, postage had to be paid by means of adhesive stamps on all air letters sent from the colony. The format of these air letters followed the idea first suggested by Iraq in 1933; that is a sheet of lightweight paper folded into four and sealed on the two open sides by means of gummed flaps.

Following the end of the Second World War, with the world at peace once again, the use of air letters increased. Aircraft were becoming larger, able to fly longer distances and were much more reliable than they had been. Air letters were a cheap and quick means of communicating with friends and relatives around the world. But it was not until 1956 that a prepaid air letter for use by the public appeared in East Africa, printed with a 50 cent Queen Elizabeth II stamp in a reddish purple, with the design taken from the definitive set issued two years previously. However, once again it was found necessary to recreate the stamp die for use on postal stationery. Comparing the adhesive and air letter stamps side by side shows that the air letter stamp has shading replacing areas of solid print that appear in the adhesive version. It is also used a much more coarse design, but of course it still served as a symbol for the prepayment of postage.

Although the overall appearance of the air letter remained unchanged up to the time of each country's independence, there were minor changes to the instructions on the reverse, giving rise to three distinct varieties.

Zanzibar also issued plain air letters, requiring the addition of adhesive stamps, but in 1953, three years earlier than the rest of East Africa, prepaid air letters were put on sale. Two values were made available, a 20 cent version with the stamp in carmine intended for use only within East Africa, and a 50 cent version with the stamp in violet for use to anywhere else in the world. Both stamps were taken from the definitive set with the portrait of the elderly Sultan Sayyid Khalifa bin Harub. Each air letter carried the "no enclosures allowed" warning on the front panel beneath the air mail etiquette.



The 20 cent air letter of 1953 for East African destinations with instructions on the front panel

In 1956 a change was made to the layout of these air letters. The "no enclosures allowed" warning was repositioned to the reverse of the air letter and printed in larger type, beneath the space where the sender's name and address could be written. However, these air letters were the same as the previous issue in all other respects.



The 50 cent foreign air letter of 1956 with the instructions moved to the back panel.

In 1960 a new Sultan succeeded to the throne, Sayyid Abdullah bin Khalifa Al-Said, and two new air letters were released in 1961 with stamps carrying his portrait. One air letter included a brown 25 cent stamp paying the new rate for air letters sent to places within East Africa. The other air letter continued to carry a 50 cent stamp, the rate for air letters sent to anywhere else in the world, but printed in green. The stamps on these air letters were subsequently overprinted in 1964 with a black handstamp reading "JAMHURI 1964", when the country gained its independence from Great Britain and was unified with Tanganyika.

Just as was the case with the air letter issued for use in Kenya, Uganda and Tanganyika, so the stamp dies for use on the Zanzibar air letters had to be redrawn to cater for the different surfaces and coarser papers used in the air letter production.

All commercially used postal stationery air letters from Zanzibar are difficult to find, and in particular the 1961 issues, either with or without the handstamp, are rare.

POST INDEPENDENCE ISSUES

The three main countries forming East Africa gained their independence from Great Britain in the latter half of the 20th century. The first country to become independent was Tanganyika on 9th December 1961, followed by Uganda on 9th October 1962. Kenya's independence was delayed due to the Mau Mau troubles, involving fighting and guerrilla warfare between rebellious elements of the Kikuyu tribe and British forces. The rebels were finally forced into submission in 1956 with the capture of the rebel leader Dedan Kimathi. Independence for Kenya was eventually granted on 12 December 1963. Finally Tanganyika and Zanzibar formed a union on 26th April 1964 creating the new state of Tanzania.

The East African Posts and Telecommunications Administration, which was later changed to a Corporation in 1967, issued commemorative adhesive stamps that were inscribed with the names of the three countries and which were valid throughout East Africa. However, each country issued its own definitive stamps and postal stationery, although most of these were also valid throughout the region. But by the time of independence of the three countries, postal stationery was being used less and less. This makes it difficult to find commercially used items of modern postal stationery, although often unused stationery is readily available. In addition, some items, such as registration envelopes and air letters were being sold as plain stationery, without any imprinted stamps, reducing even further the availability of postal stationery to collectors.

Kenya issued 15 cent postcards in 1964 intended for inland use, with the stamp featuring heavy industry and a worker driving home rivets. The stamp used on these postcards was taken from the 15c cent 1963 independence issue of adhesive stamps. The quality of the card used for these postcards was such that it was not necessary to create a new die, and the one that had been prepared for the 15 cent adhesive stamp was directly employed. The country's new coat of arms, showing a shield over crossed spears with

rampant lions on either side, was positioned in the centre of the postcard heading.

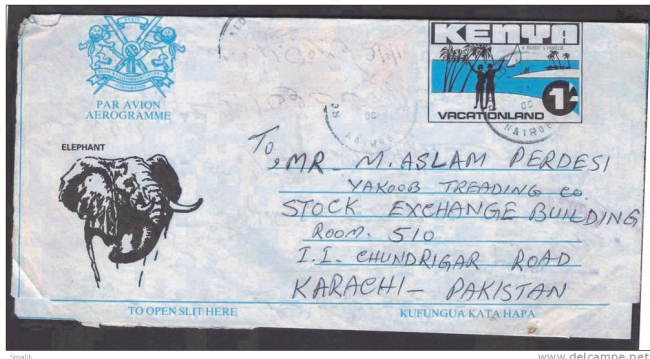
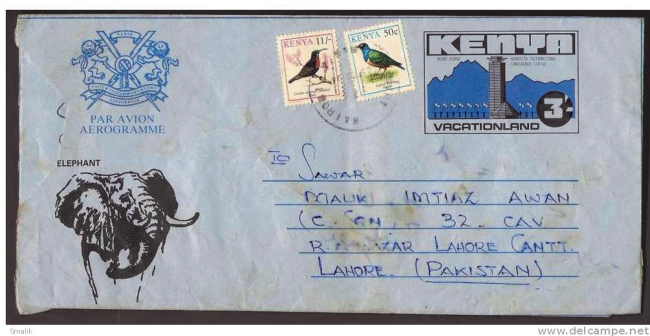
An official issue multi-coloured postcard was also issued in 1963. This was sent from the Prime Minister's Office on the occasion of the country's independence and carried a "Postage paid Kenya" circular printed stamp with the country's coat of arms in the centre. These are few in number and I have not yet seen an example of one myself.

In 1967 the design of the stamp used on postcards was changed. The shape chosen was triangular with rounded corners. A native shield was positioned in the centre over crossed spears, and this also became the country's new emblem. Two similar postcards were released in the late 1970/80s (I have not been able to establish an exact date for either) with values of 40 cents and 70 cents, serving the same purpose - the result of serious inflation in the country. Both the 15 cent and 40 cent postcards were exactly the same size and colour, which must have made life difficult for postmen trying to decide whether the correct postage had been paid or not. The third postcard with a value of 70 cents was slightly larger than the previous issue. All three postcards were intended for internal use, and theoretically they could not be sent overseas as postcards since they failed to meet UPU regulations, although the 70 cent card was often used in this way. UPU regulations required the headings on the postcards to be given in two languages (but these only used one) and that the postcards carried the name of the issuing country (and these did not). But despite these drawbacks, some of these postcards were used to other countries without penalty, many to the BBC in London, with answers to quiz questions.

New envelopes were issued in 1963, carrying the same design of stamp as that used on the postcard issue, with a shield over crossed spears, but printed in blue with a value of 30 cents (the inland postage rate at that time for letters to anywhere within the East African Community). These envelopes are found in two sizes, the larger using a thick white paper and the smaller envelope on a bluish paper printed internally with a regular pattern to help prevent the contents being read through the thin paper.

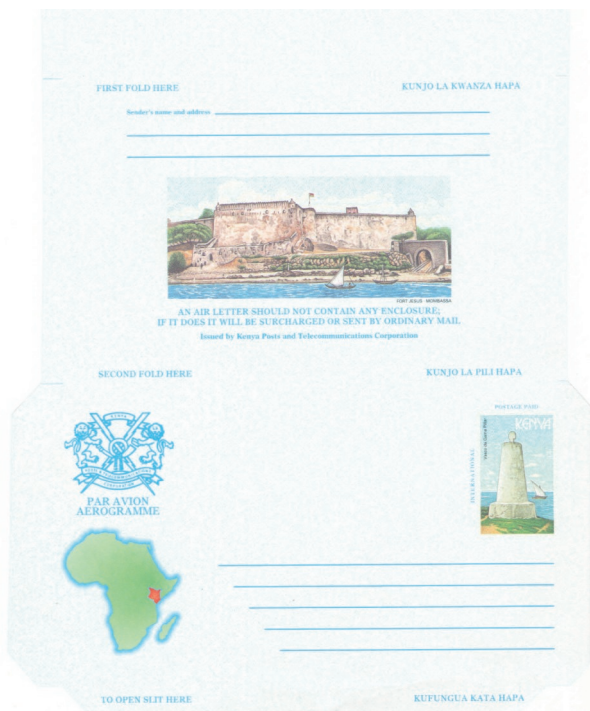
In 1988 and 1992 two more envelopes were issued, this time carrying printed stamps similar to the 1963 issue, but valued at 1/- (one shilling) and 1/20c (one shilling and twenty cents).

Ever since Kenya had achieved independence in 1963 it had only issued unstamped air letters, writers having to pay the postage by adding adhesive stamps. These air letters were sold by post offices unstamped and so cannot be described as formula stationery. When I was there in the 1970s they cost 5 cents each. Following the break up of the East African Posts and Telecommunications Corporation in 1977, prepaid air letters were put on sale. The 1/- and 3/- issues carried black and blue rectangular stamps inscribed Kenya Vacationland. The 1/- included a coastal beach scene and the 3/- Nairobi buildings with Mount Kenya in the background.



Following the collapse of the EAP&TC in 1977, Kenya issued its own air letters, although high levels of inflation mean these are often found with added stamps following postage rate increases.

In later years, air letters with no denominational value were put on sale. Four different designs are known, and the one illustrated here has a multicoloured stamp featuring the Vasco da Gama Pillar on Kenya's coast at Malindi, and inscribed "International Postage Paid". Rather strangely this air letter had bilingual instructions in English and Swahili about folding the item, and even opening it.



The "No Value Indicated" air letter with some instructions in both English and Swahili.

Yet the main instruction that states nothing should be enclosed in the air letter is only given in English.

One rather unsuccessful venture into postal stationery was the issue of a set of 14 Greetings Letter Cards, covering the Christian festival of Christmas in December, the Islamic festival Eid (a celebration following Ramadan), Valentine's day and personal birthdays. The whole of the outsides of these letter cards were printed with different coloured washes and carried simple greetings externally and internally appropriate to the occasion. Nearly all the stamps printed on the individual letter cards were of different designs with "Domestic Postage Paid" around two sides. Butterflies were used as the main design feature in the stamps on all these letter cards, except for those intended for celebrating Eid, where Islamic patterns and objects were incorporated, with the words "Eid Mubarak" included in the design. Each letter card was 174 x 135 when folded, but they could only be sealed along the bottom edge, making it possible to view the personal message inside.



One of the set of 14 Greetings Letter Cards.

Uganda also issued postcards and envelopes following its independence in 1962. Their 15 cent postcard of 1962, with the stamp printed in green, showed a farmer gathering coffee (one of the country's main export crops at the time) and included the country's new coat of arms in the centre. These arms incorporated a tribal shield over a pair of crossed spears, with a crested crane (the country's national bird) and a Uganda Kob representing an abundance of wildlife in the country. The stamp was taken from the 15 cent Independence issue of adhesive stamps, but printed in a single green colour rather than the multicolour of the adhesive issue 15 cent stamp.

This postcard was followed in 1966 with a second 15 cent postcard, also printed in green. However this time the 15 cent stamp, showing an orange weaver bird, was taken from the 1965 definitive set of stamps featuring Birds of Uganda. A year later the third and last 15 cent postcard was issued. This was also printed in green, but the stamp now featured the head of a crested crane within a "TV" shaped rectangle. The stamp design was taken from the 1962 envelope issue, but was much smaller and included the revised value of 15 cents. This latter postcard was re-issued in the 1970s and 80s in two new values of 20 cents and 2 shillings, still printed in the same green colour.



The last postcard to be issued by Uganda

In 1962 Uganda also issue a 30 cent envelope as part of its changeover to the independence issues of postal stationery. This carried a stamp design that was later used on the 15 cent postcard, with the head of a crested crane set

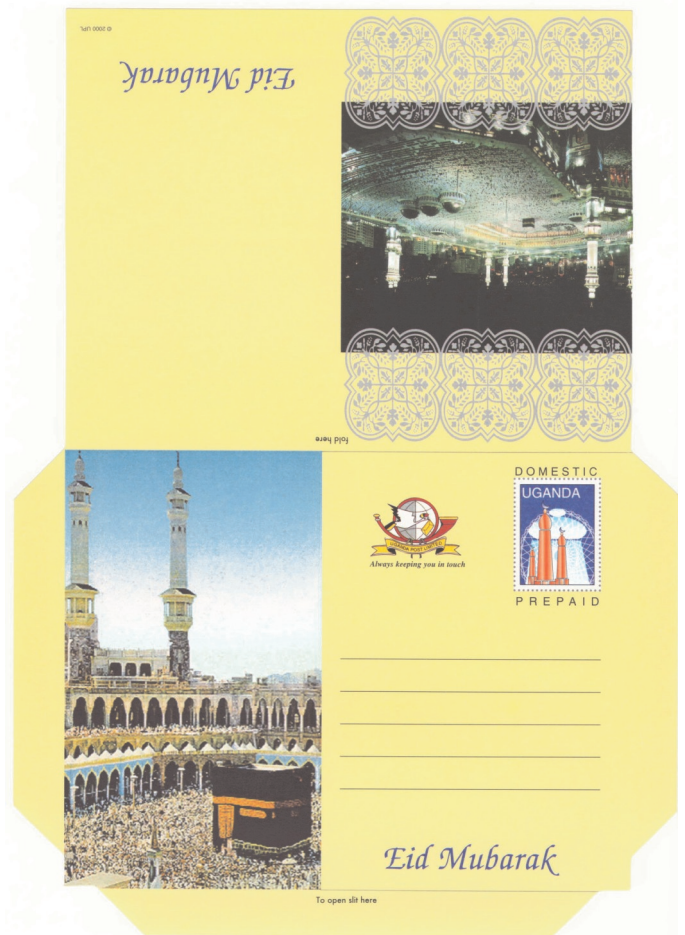


30 cent envelope, the inside of this size printed with interlocking scrolls

in a "TV" shaped rectangle printed in blue. Three different papers were used for these issues; one envelope was made up in white paper and one envelope used a greyish cream paper. Both envelopes were the same size, 135 x 107mm. The third envelope used a white paper printed on the inside with a black geometrical design to prevent the contents from being seen. The size of this was 152 x 89mm.

A further issue of this envelope with a value of 40 cents has been reported, but I have not seen a copy myself to verify its existence.

In the late 1990s Uganda issued a colourful set of five Greetings Letter Cards intended for use only within Uganda. Each of these was printed with a different multicoloured design of stamp paying the internal postage rate and inscribed "Domestic Postage Paid". They had to be folded only once before sealing, and unlike the Greetings Letter Cards issued by Kenya, they had sealing flaps on all the open edges preventing anyone from reading the message on the inside. In addition, they were appropriately illustrated on the front and back depending on the event being celebrated, leaving most of the inside clear for correspondence. However, it would seem that these were no more popular in Uganda than their colourful counterparts had been in Kenya. As a consequence they are extremely difficult to find in either mint or used condition.



Domestic rate Greetings Letter Card, one of a set of 5, this one issued for the end of Ramadan

At the same time four differently illustrated international air letters were put on sale, showing photographs of animals and Ugandan scenes. Each air letter carried a different design of stamp inscribed "International Postage Paid" and were folded to a standard envelope size, being sealed on the three open sides by gummed flaps. But just like the Greetings Letter Cards, they do not seem to have been used in any great numbers.



One of a set of 4 illustrated international air letters

Tanganyika issued a 15 cent postcard printed in brown on white card and a 30 cent envelope printed in dark blue on white or ivory paper, following the country's independence in 1961. The stamp printed on the postcard featured a farmer picking coffee and was taken from the 15 cent adhesive stamp, part of the country's independence issue. As with the other two countries that issued postcards following their independence from Great Britain, the die from the adhesive set could be utilised for the postal stationery stamp without any alteration, due to the high quality of card used in the production of these new postcards. The country's new coat of arms was positioned in the centre of the postcard heading, incorporating a native shield similar to that of the other East African countries, but flanked by elephant tusks and a native man and woman.

In 1963 a 30 cent envelope was issued, printed with a dark blue stamp showing a hand grasping the Uhuru Torch⁽⁶⁾, set in an oval frame, with the value 30 cents at the top and the name of the country at the bottom. There are three different types of envelope. One was manufactured using a white wove paper size 134 x 108mm, while the other two used a thin ivory coloured paper in sizes 134 x 108mm and 151 x 89mm. The latter envelope had a black geometric design printed on the inside to prevent the contents from being seen.

Following the union of Tanganyika and Zanzibar in 1964, and the change of the country's name to Tanzania, new postal stationery was needed to reflect this. Subsequently (possibly in 1966) a new postcard was issued, also valued at 15 cents. It carried the same design of stamp that was used in the new adhesive set, showing a group of Tanzanian soldiers. This was replaced about 3 years later with another postcard that this time used the design of

stamp printed on the 1963 30 cent envelopes, but with both the value and the country's name altered in line with the recent changes. In addition, the overall size of the stamp was made much smaller to match the size of the postcard and its heading. By 1974 postal charges had increased and new postcards were issued in the same design, but with the stamp now valued at 20 cents. It was not long before inflation in the country was rising dramatically and in 1979 the postcard had to be re-issued at 40 cents, but still with the same layout and design of stamp.

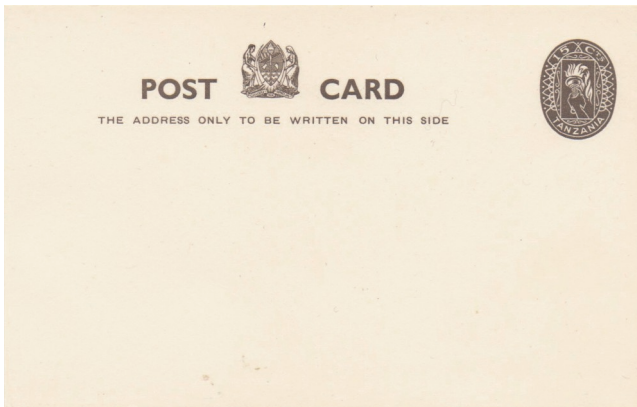
The 30 cent envelope was also re-issued with a revised stamp design showing the country's name changed from Tanganyika to Tanzania. This issue of prepaid envelopes seems to be even more difficult to find than the pre-union Tanganyika issue, and is so similar to the earlier envelopes that it can easily be mistaken for one.

In 1984 a new value envelope was issued, using the same style of printed stamp as the 1963 issue in dark blue, but with a value of 1/- and the country's name changed to Tanzania to reflect the union of Tanganyika with Zanzibar. How postmen were expected to differentiate between the two values of envelope I do not know, but I suppose that there was sufficient time between the two issues for all the 30 cent envelopes to have been sold and used. Unlike the 30 cent envelope, I have only seen the 1/- envelope manufactured from a white wove paper, 151 x 89mm in size. In the early 1990s two more envelopes were issued with a value of 9/-, the basic postage rate having risen 900% in less than ten years.



The 30 cents and one shilling envelopes intended for internal use, the 1/- uprated to 6 shillings and used to South Africa.

⁽⁶⁾ The Uhuru Torch is one of Tanganyika's (now Tanzania's) national symbols. It was first lit at the top of Kilimanjaro on the day the country achieved its independence on 9 December 1961. The journey down the mountainside on that day has been turned into an annual race taking place at various locations within Tanzania.



Postcard issued in 1961, the last to carry the name Tanganyika. This was followed by the Tanzania postcard with the Uhuru Torch stamp.

Although Tanzania has issued a huge range of stamps and miniature sheets over the last thirty years, it has produced remarkably little postal stationery. Only one 7 shilling value air letter is known, which was later uprated to a higher value with a rubber handstamp in order to keep up with the high rate of inflation the country has suffered. But these also seem to have been used infrequently, as they hardly ever come onto the market, used or not.

COLLECTING THE POSTAL STATIONERY OF EAST AFRICA

East Africa is a popular region with stamp collectors, particularly those who specialise in Commonwealth countries. It holds a fascination for us all with its images on the postage stamps of the three countries showing wild animals and magnificent scenery. Although for some reason these images were rarely carried over to the postal stationery of the region, (the prepaid postcards, envelopes, registration envelopes, etc) it still makes the region an exciting area and one that we would like to visit, even if it is only in miniature in the comfort of our own homes.

In the early years of the exploration of East Africa and settlement by Europeans, there were relatively few Africans who could read and write. The post was mainly used by the Missionaries and White Settlers and therefore the number of

items surviving is relatively small, putting a premium on much of the material on offer. It was also the custom of church organisations in Britain to remove the stamps from correspondence sent to them, and to sell these to dealers to fund the church's work, reducing even further the amount of postal history to survive. Fortunately the stamp dealers of the day came to the aid of collectors and arranged to have a great deal of material sent to them (often franked with a variety of colourful stamps) for later sale to collectors. Thus, many of the items you will find in dealers' stocks are philatelic. Some are very obvious, with their pre-printed addresses and lack of a message on the reverse of postcards. Sometimes the delivery addresses are vague, leading one to speculate that the postal stationery was cancelled to order and simply handed back to the dealer without it ever having gone through the post. Others are more difficult to spot, but after a while certain addresses keep popping up and it becomes clear that this was a dealer's address rather than that of a private individual.

But we should not get out the pins and voodoo dolls just yet. If it was not for enterprising dealers of 100 years ago or more, we would not have the quantity of material to collect and study that is available to us today. But make sure you understand just how genuine the used item is that you intend buying.

AND FINALLY

It is an inevitable fact of life that whenever a subject such as this is put into print, new information becomes available that adds to, or even changes, the story details. If you have any comments on any of the above sections, please write to me via the editor and I will ask him to publish them in a forthcoming issue of the Journal.

Acknowledgements

My thanks to **Victoria Archard** for providing me with a great deal of information concerning the modern issues of East Africa, and also to **John Barker, Edward Caesley, Eric Coulton** and **George King** for their help and advice on various elements included within this article.

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NOTES FROM THE EDITOR'S DESK

Recent Articles from the Philatelic Press

Gibbons Stamp Monthly (June 2014)

- "Postal Stationery Matters" Peter van Gelder
- "Postal Stationery of Barbados 1881 - 1950" Neil Sargent
- "2012-2013 Foreign Postal Stationery A - E" Geir Sør-Reime FRPSL

Postal Stationery May/June 2014 (USA)

- "Overprinted Stationery of the Imperial British East Africa Company 1895" George T. Krieger
- "Ghana Aerogrammes" Jerome V. Kasper
- "Tasmania's Embossed Platypus used as Postage: Stamp Duty? or Curiosity? or Postal Stationery?" David McNamee

Postal Stationery Collector May 2014 (Australia)

- "Postal Stationery Airgraphs" Gary Brown
- "Lakes Entrance Pre-paid Scenic Postal Cards" Mark Diserio
- "Queensland Post Office Postal Stationery Wrappers: A Tetology about Advertising Connections" Dr John Curtis

Postal Stationery Collector August 2014 (Australia)

- "Queen Elizabeth II Pre-decimal Post Cards" Mark Diserio
- "No Denomination 'Official' Aerogramme under By Airmail. Jet Silhouette" Allan Gory
- "Exhibiting Australian Aerogrammes" Ed Wolf
- "Privilege Envelopes Used by Australian Soldiers During World War II" Glen Stafford
- "Clustering: An Introduction to Incidences and Implications" Dr John Curtis

L'Entire Postal December 2013 (France)

- "Le Père Noël a eu 50 ans en 2012" Jean-François Carde
- "Un essai qui n'en est pas un!!" Eric Panozzo et Jean-Pierre Somoneau
- "PAP sur mesure, PAP Réponse et autres: encore et toujours du nouveau" Jean-François Carde

L'Entire Postal February 2014 (France)

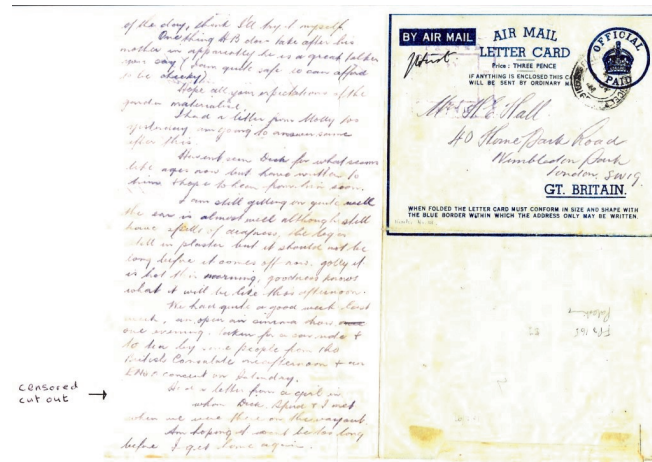
- "Le timbrage sur commande des entires postaux de France" G. Ryker

Chairman's Chat May 2014

Wayne Menuz writes: I have a few comments regarding the aerogram shown in Neil Sargent's "Chairman's Chat". He posed the question whether it can qualify as postal stationery. As he noted, normally items that carry the undenominated "official paid" indicium do not. However, there is no requirement, by the FIP rules or by general consensus, that an item of postal stationery has to have a denominated indicium. It need only carry an indication of its denomination, as a currency amount or, often nowadays, implied by "postal paid", "forever", or similar. The military aerograms Colin shows are Kessler Catalog #111. They were not military free franked items, nor formular stationery requiring an adhesive stamp, but true postal stationery because their franking power, name the "Price: THREE PENCE" shows their denomination. That amount was the rate for forces aerograms from Egypt. The "official paid" stamp-like impression was solely to show to all that it was prefranked, as the Egyptians did not permit a normal stamp design on British military mail from their country. The design of the 1840 Parliamentary envelopes covered in the new book reviewed on page 6, are universally considered postal stationery, and are very similar to these aerograms. Their "stamp" indicium is merely text. If the envelopes are postal stationery, then so are these aerograms.

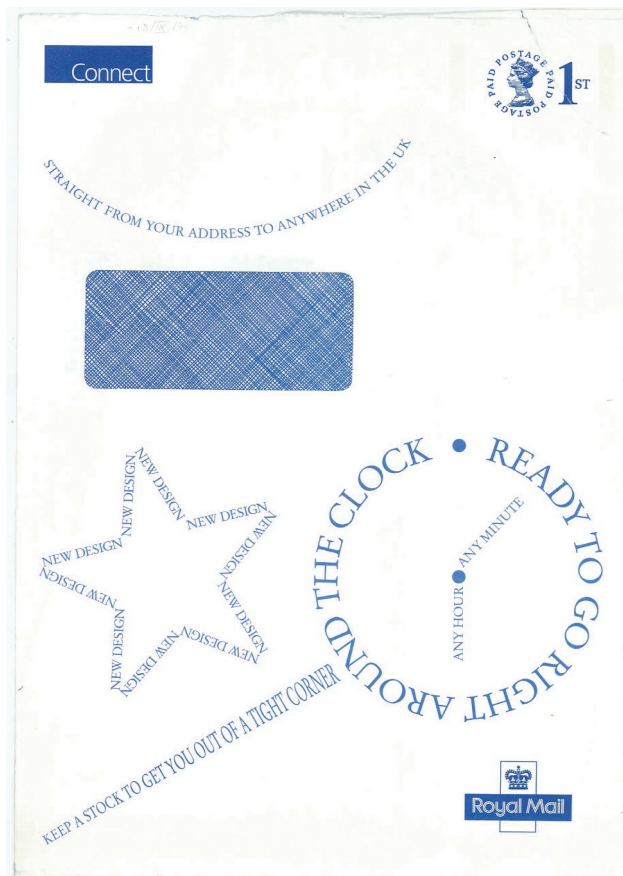
Tony Goldstone writes: I enjoyed reading Neil's article (current journal May 14 serial no.70) regarding the Official Paid issue in Egypt in 1941. I can only add that although intended for use from Egypt I do have an example of the form being mailed from Palestine 8th July 1941 with FPO 165 handstamp and dated

8th July 1941. (I am sending you a photocopy of this censored example). I was pleased to read the final paragraph that Neil records a recent surge in interest in AMLs may it long continue!.



PPS Envelopes. A Good Decision

Ray Downing writes: I am writing in response to **George King's** appeal in his article for information on Post Office items promoting the use of postal stationery in PSSJ 22/2 because I have a badly damaged 1st class PS C4 Envelope which I rescued from a wpb in September 1995. I have mounted it as **ES161cC**, but it has been used by Royal Mail Connect with Connect and RM logos on the front and Royal Mail Connect's return address on the back. Although it does not mention postal stationery other printing on the front appears to imply that it contained matter advertising the postal stationery introduced in 1995 with the new [circular Machin] design. The '100gm' message on the flap has been overprinted with a blue rectangle.



I attach scans of the front and the printed area of what remains of the flap.



Unfortunately I never saw the contents and I have never seen another copy of the envelope which is why I have mounted an envelope which is badly opened and has a tear across the PPS and is missing part of the flap.

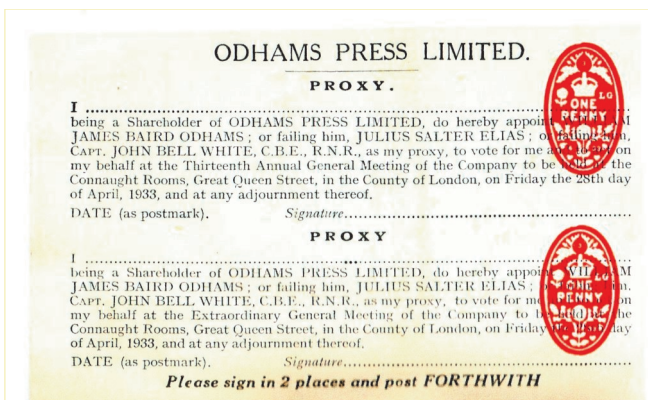
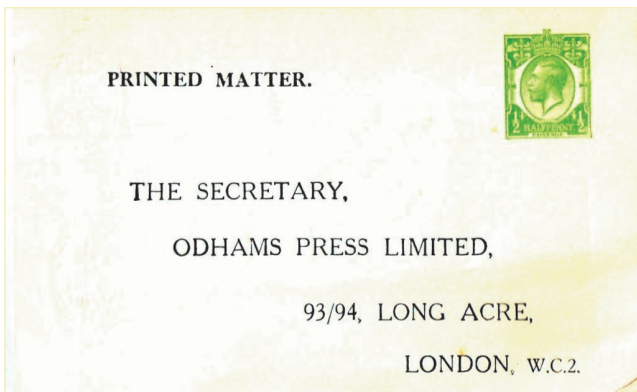
Tony Goldstone writes:

George King's short article (serial no. 69) regarding the RES and LX409E imprints on the QE2 aerogrammes brought back exciting memories of how I had managed to include this pair in my own collection in the 1970s, having tracked down an aerogramme dealer in USA who had these two aerogrammes for sale at a premium price as ! They are indeed very rare.

Peter O'Keeffe writes:

ODHAMS PRESS LTD Proxy Voting Card.

I acquired a KGV unused 1/2d Postal Stationery postcard recently at a local stamp fair, but it is of a type I have never seen before - it has TWO embossed 'fiscal' one penny impressions on the back. Both were impressed on the same date, the 3rd April 1933.



One might assume that it was usual practice to have to pay 1d Tax for each General meeting a company held, so by using just one card, rather than two, they at least saved the additional 1/2d postage that two cards would have cost.

The wording on the card was added after they were impressed - one relates to the 13th Annual General Meeting of the company, and the lower one is for an Extraordinary General Meeting, both to be held on the same date, the 28th May 1933.

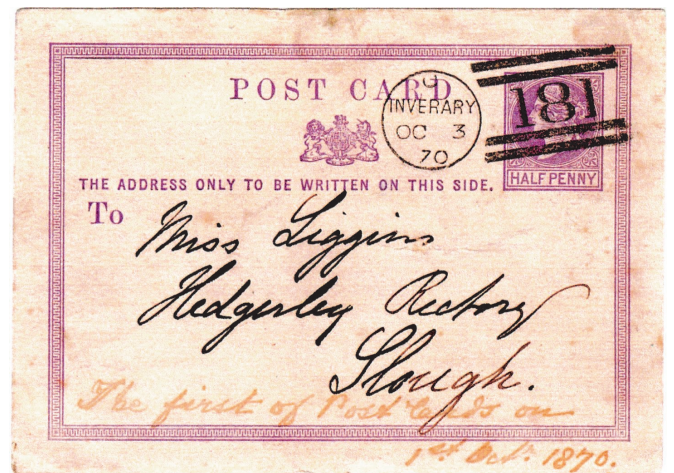
I cannot recall any other member reporting similar cards, so thought it might be of interest.

Roy Maltson writes:

My collecting journey began with postmarks as such and then to picture postcards as a source of them and inevitably to ppcs themselves. These then lead me to illustrated postal stationery cards as further sources of postmarks and pictures. In joining the PS Society I felt a bit of a fraud as I had no interest in postal stationery itself but from the Journals I have since read I have learned that I am not alone in my interests going beyond unadorned post office issued stationery.

In the picture postcard collector's world there has long been conflicting views on whether or not illustrated postal stationery cards are acceptable as picture postcards, particularly when considering pre 1984 when the Postal Authorities allowed ppcs as such.

In his book, "The Picture Postcard and its Origins" Frank Staff illustrated a British Postal stationery advert card postally used on 1/11/70, the first day of issue of postal stationery cards. I have also read somewhere of a British postal stationery card owned by an American collector postmarked 2/11/70 which is illustrated with a drawing of a horse and carriage and two passengers. Those bring me to a very pleasing recent acquisition of mine of a postal stationery card postmarked Inverary 3/10/70 and on which the sender has quite artistically drawn a picture of Inverary Castle, Loch Fyne and the surrounding countryside. This represents to me the earliest British topographical picture postcard – until someone finds another one! I hope it of interest to our readers.



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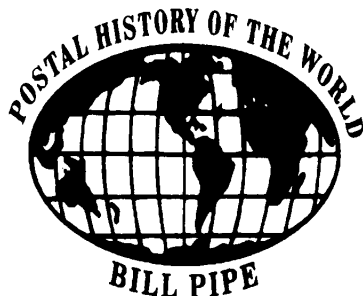
Dr Alan Huggins British Levant, Part 2

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