

# GIBBONS Stamp MONTHLY

AUTUMN STAMPEX  
SEPTEMBER 2021

FREE

THE FIRST CHOICE FOR STAMP COLLECTORS SINCE 1890

PUBLISHED BY  STANLEY GIBBONS

## FAKE NEWS

The real story  
behind Britain's  
'Royal Reprints'



## CELEBRATING A MUSIC ICON

Royal Mail  
salutes the  
solo career  
of Paul  
McCartney



## SOUTH TYROL

Postal history of the  
transition to Italian control  
after World War I



## BRITISH GUIANA

The De La Rue issues  
1876–1932

PLUS: STAMP HUNTING · MACHIN WATCH · GB NEWS



# GIBBONS Stamp MONTHLY Contents

THE UK'S NUMBER ONE STAMP MAGAZINE

Autumn Stampex Special

September 2021



Dear Reader

Welcome to this bite-sized taster edition of *Gibbons Stamp Monthly*, which has been compiled especially for download during Stampex. I hope you enjoy this

brief taste of what *GSM* has to offer. You will find much more content in the full-sized magazine each and every month. I hope you can join us.

Dean Shepherd  
Editor *Gibbons Stamp Monthly*

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## Three Treasures sale makes US\$32 million

The much awaited Three Treasures sale, featuring the world's rarest and most valuable stamps and coins, took place at Sotheby's, New York, on 8 June. The sale offered three famously unique items from the collections of American shoe designer and collector Stuart Weitzman: the 1933 Double Eagle gold coin, the 1918 Inverted Jenny plate block and the 1856 British Guiana 1c. black on magenta. When all the bidding was done – a mere ten minutes later – all three items had sold for a combined price of \$32,039,250 (including buyers' premium).

The first item to be auctioned was the 1933 'Double Eagle' coin. Although the US Mint produced 445,500 examples of this gold \$20 coin they were never put into circulation and all but 20 coins were melted down. The coin sold at Sotheby's is the only example that was ever monetised by the US Mint, as such it is the only example that can be legally owned by a private individual. The coin sold for a record price of \$18.9 million.

Also offered in the sale was a unique plate number block of four of probably the most famous stamp error in the world – the 1918 Inverted Jenny. This sold for \$4.9 million, setting a new record for an American philatelic item.

The other of the unique treasures to be sold at Sotheby's was the legendary British Guiana 1c. black on magenta, which took just 20 seconds to realise a price of \$8.3 million, thus maintaining its status as the world's most valuable stamp.

Questions regarding the purchasers of the items was rife following the sale, until UK stamp dealer Stanley Gibbons announced that it was the new owner of the British Guiana 1c. Magenta. A little later, financier David Rubenstein was revealed as the new owner of the Inverted Jenny plate block.

As purchasers of the 1c. Magenta, Stanley Gibbons has announced that it will be on display at their store on the Strand in London and also that the company wanted to make it available for

everyone to own through fractional ownership. You can read more about this purchase on page 12.

In a statement, Stuart Weitzman said, 'It has been an honour to be a custodian of these three legendary treasures and it fills me with great joy to have fulfilled a childhood dream of bringing these remarkable pieces together into one collection'. Weitzman will donate all of his proceeds from the sale to charity organisations, including The Weitzman Family Foundation.



The items from the much-awaited Three Treasures sale sold for a combined price of US\$32 million, including buyers' premiums



## In Brief

### Midland Philatelic Federation Fair

The Midland Philatelic Federation Autumn Convention and Solihull Philatelic Society Stamp Fair is being held on 23 October. This new event replaces the postponed 2020 exhibition, which was to mark the 50th anniversary of the Solihull Philatelic Society. The fair is being held at Lode Heath School, Lode Lane, Solihull B91 2HW. For more details, contact Paul Woodness on 01564 776879 or paulwoodness@aol.com

### MonacoPhil 2022

The organisers of the MonacoPhil international exhibition have announced early details of the themes for the next event, which will take place in Monaco 24-26 November 2022. This exhibition replaces MonacoPhil 2021, which was postponed due to Covid-19 restrictions.

Next year's event will take us back to the Napoleonic period with an exhibition on the often eventful postal history of Egypt during this period of war and conquest. The exhibition will also showcase in-depth displays focusing on India. In addition, material from top collections around the world will be brought together for another '100 Iconic Items' display.

The exhibition will also host a bourse operated by 80 postal operators and international stamp dealers.



# NEW COLLECTOR

By Richard West

Continuing his essential guide for those who have recently taken up or returned to the hobby of stamp collecting during lockdown, Richard West looks at some tools which he considers important to have to get off to the right start.

A few words for those who, during the lockdowns while having a 'sort-out' at home, re-discovered an old stamp collection and have turned to stamp collecting once again, or who have considered taking up the hobby for the first time. In the previous article I looked at ideas for developing a collection. The joy of our hobby is that every collection is unique – what you collect, and how you set about it, is entirely personal. However, there are a few tools of the trade that you will find not only useful but, in some cases, essential.

If the Government's hopes have come to fruition, by the time you are reading this, many of the restrictions on our lives in Britain will have been lifted. I say this because it should be that stamp shops, now sadly few in number, can be open once more, and there may be plans afoot for stamp exhibitions and stamp fairs to be held again. We all know that, during the weeks only essential shops were open, online shopping increased considerably. However (probably an age thing), I do prefer to see what I am buying for real, not just on a screen.

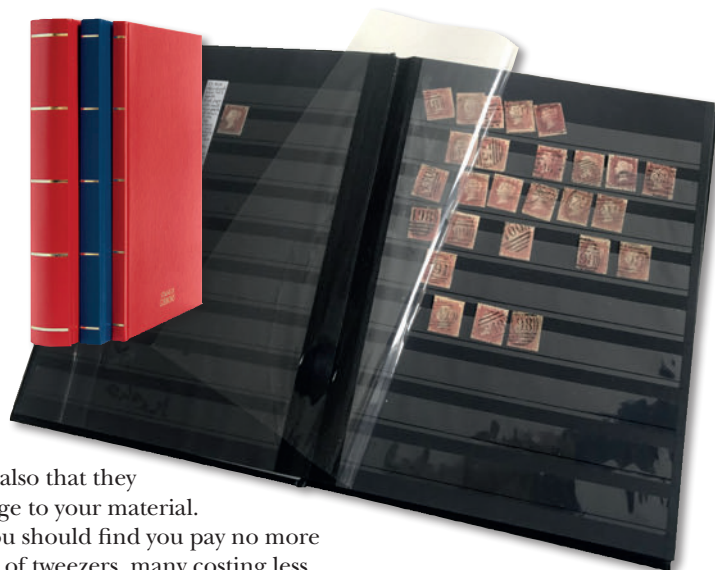
## A most essential tool

This applies to the most essential tools a collector needs: a pair of stamp tweezers. Books that advise on getting started in the hobby will tell you that fingers can pass grease and dirty marks onto your stamps. The fact is that, once you have become used to using them, it is far easier to handle stamps with tweezers. The question is: what style of tweezers suits you best? The advice is always that only proper stamp tweezers should ever be used – other tweezers will cause more harm than good. However, you need to be comfortable when handling and using tweezers, and this is often best determined by a personal trial. There are various styles, mainly differing at the end – the point that comes in contact with the stamps. You can have a finepoint end, a round end, a spade end, or tweezers using the spade style, but slightly bent at the end (*Fig 1*). Remember, not only must you find that the tweezers you choose are



**Fig 1** Tweezers are a most essential tool for a stamp collector. They come in different lengths and ends including, spade end, slightly bent spade end, round end and finepoint end. Choose one you feel comfortable with

**Fig 2** A stockbook is the best way to keep and sort your items while you decide on how you are going to later mount and write up your material



comfortable to use, but also that they will not cause any damage to your material.

Prices will vary, but you should find you pay no more than about £7 for a pair of tweezers, many costing less.

Another early purchase should be a stockbook (*Fig 2*). This is the best way to keep and sort your material as you decide the shape your collection will take. Prices vary, mainly determined by the number of pages in the stockbook. Later you can think about properly mounting and writing up your material (*Fig 3*).

## Catalogues

If your chosen collection in any way involves the study of stamps, then to have access to a stamp catalogue is vital. The name of Stanley Gibbons is synonymous throughout the philatelic world for its catalogues, which started life in 1865 as a price list. It remains a price list – but is also so much more.

So what makes a catalogue so essential? While collectors will look at prices quoted in the catalogues – and these are carefully checked for every new edition to reflect the market – far more important for the majority is the wealth of information embraced. The catalogue can provide the following:

- An illustration – these days invariably in colour – of at least one stamp from the set (colour illustrations cannot be the actual size of the stamps).
- The title and date of issue of the stamps – stamps are listed in chronological order (sometimes the stamps in a set can appear over a period of time – they are generally



grouped under the initial release date).

- The name of the designer, printer and printing method.
- A description or designation given to the watermark, if any, found in the paper, plus the perforation measurement.
- If appropriate, a description of the paper on which the stamps are printed, and the adhesive used.
- A brief description of the designs of the stamps and the colours in which each is printed (most modern stamps are described as 'multicoloured').
- The catalogue number allocated to each individual stamp, followed by the denomination, and the price the catalogue publisher feels correctly reflects the market – generally the pricing is in two columns, with that for unused (mint) stamps on the left, for used stamps on the right.
- Below the listing of the individual stamps are given prices for the complete set.
- Under each individual stamp can appear any variations that are known such as shade, watermark, perforation, paper, booklet panes, errors and varieties.
- Any additional formats in which the stamps appear, such as gutter pairs, miniature sheets, presentation packs, first day covers and stamp cards.

Naturally the information can vary depending on the scope of the particular catalogue. Perhaps surprisingly, the catalogue number is key, essential for ease of identification when buying or selling. Which also makes the pricing very useful. It helps you decide initially whether or not a particular stamp, or indeed a range of issues, is ever likely to find its way into your collection. In addition it enables you to determine what might be a fair price to pay for a stamp.

An extensive range of catalogues is produced, meeting the differing demands from those who just want basic information to those seeking much more detail. The down side is that, given such a range, it is impossible for all volumes to be currently available, with updates in many cases only feasible every few years.

## Stanley Gibbons GB catalogues

Naturally, one of the strengths of the Gibbons' catalogue is its coverage of the stamps of Great Britain – and here updates are published annually. Two volumes appear each year, the first being *Collect British Stamps* (Fig 4). While the information this provides is straightforward, it offers an ideal balance for those who, while seeking some variety in the collection, do not want to become bogged down in detail. With so many

Fig 3 When you have decided which way your collection is going there are plenty of binders and albums to choose from to house it. Pre-printed pages, which illustrate stamps and show you where to mount them, will also have description notes so will save you time writing it up



Fig 4 Catalogues devoted Great Britain are particularly well covered by Stanley Gibbons. *Collect British Stamps* is a good starting point



Fig 5 For those interested in Great Britain and are looking for a bit more detail then look no further than *Great Britain Concise*

stamps now appearing from Royal Mail making identification of single stamps ever more difficult, one of the strengths of this catalogue is that it illustrates each design, including miniature sheets, in colour, plus there is a useful design index. Included are visible plate number differences (for collectors of the reign of Queen Victoria), watermark differences (essential for those who collect the definitives with the Dorothy Wilding portrait of The Queen), easily visible changes, such as graphite lines and phosphor bands, ordinary gum or self-adhesive, plus references to printer and printing process changes. Apart from the standard definitives and commemorative (special) issues, also listed are the Regional (Country) stamps, Postage Due (To Pay) labels, Official stamps, Prestige stamp books, plus the Frama labels and Post & Go issues; also found, not included in other catalogues, is a listing of numismatic and medallic covers. The listings provide the title and date of each issue, and include presentation packs, first day covers, stamp cards and gutter pairs. The catalogue opens with an extremely useful Glossary, making for a most helpful package.

For those who want to take the collection a few steps further, there is the annual *Great Britain Concise* catalogue (Fig 5). This has many of the attributes of *Collect British Stamps*, such as all designs shown in colour with an index to designs. The listings follow a similar pattern but now with far more technical detail, such as designers, printers and processes used, watermark and perforation varieties and errors, while not forgetting printing varieties and missing colour errors. In addition to Prestige stamp books, this volume lists all stamp booklets, plus individual booklet panes apart from those that comprise just a single denomination. This catalogue also includes the 'Smilers' sheets, and a much more

thorough listing of Post & Go issues. Again, useful 'Philatelic Information' is provided.

For many Great Britain collectors, this catalogue provides the perfect balance, offering a level of specialisation that is manageable. This is probably particularly pertinent for those collecting the Machin definitives: these have provided so many twists and turns since their introduction in 1967 they can prove a challenge, but with this catalogue handy, life becomes easier – especially as it is published annually.

For those who want an extensive study of their stamps, the Great Britain Specialised Catalogue provides the answer. This comes in five volumes: Volume 1 – Queen Victoria (Fig 6); Volume 2 – King Edward VII to King George VI; Volume 3 – Queen Elizabeth II pre-decimal; Volume 4 – Queen Elizabeth II decimal definitives; Volume 5 – Queen Elizabeth II decimal special issues. However, so extensive are these listings that Volume 4 already comes in two parts, while from this year Volume 1 is being similarly treated, with Part 1 now available, and Part 2 (surface printed issues onwards) eagerly awaited.

The vast amount of research and detail that forms each of these tomes is much admired and appreciated by collectors, but the detailed work needed to produce each new edition means it has been over ten years since the most recent editions of Volume 4 were published, and over 20 years for Volume 5. Thankfully *Great Britain Concise* more than adequately fills the gap.

Adopting a similar approach to the *Great Britain Concise* is *Collect Channel Islands and Isle of Man Stamps* (Fig 7). The level of information is more detailed than in the similarly-named *Collect British Stamps*. For those who want to delve further, at one time Stanley Gibbons did produce a *Channel Islands Specialised Catalogue of Stamps and Postal History*: sadly this was last published in 1983.

## Covering the world

For those taking a much broader approach, embracing the entire world, there is the annual *Stamps of the World* six-volume catalogue, arranged alphabetically by country name, still affectionately referred to by its original name of the 'Simplified' (Fig 8). While not providing technical information, these volumes nevertheless provide easy reference to stamp issues: definitive, commemorative, miniature sheets, postage dues and Officials. Illustrations are again in colour, but only one design from each set is shown. While all six volumes require a reasonable outlay, depending on your chosen countries it might be possible simply to buy selected volumes second hand.

For those like myself whose memories go back a few years, there will be recollections



Fig 6 For an extensive study there is the range of Great Britain Specialised catalogues which includes the new *Queen Victoria Volume 1 Part 1*

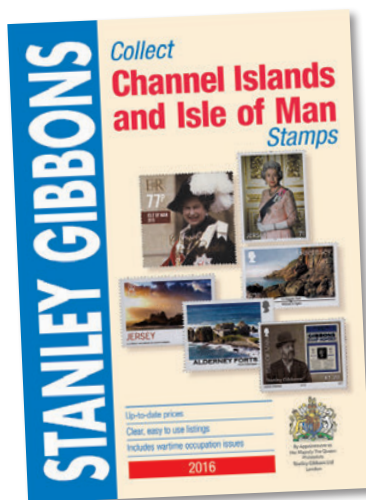


Fig 7 The level of research and detailed work need to produce catalogues means that some titles take longer to be updated, but, as with *Collect Channel Islands and Isle of Man Stamps*, the information held within is still a very valuable reference resource



Fig 8 Anyone interested in a broader range which covers the entire world, the annual *Stamps of the World*, in six volumes, is the place to go

of the days when the Simplified filled just one volume, while the more detailed listing could be housed in three volumes, known as Part 1 (British Commonwealth), Part 2 (Europe) and Part 3 (Overseas). What was Part 1 still remains but is confined to stamps issued from 1840 to 1970. While, as mentioned, the catalogues are essentially price lists, it is the information that many collectors find most useful, so some decide to retain their catalogues for many years, or rely on second-hand editions. This might seem sensible for a catalogue whose cut-off year is 1970. However, ours is very much a living hobby with research constantly happening and new or revised information coming to light. So it is with the *Commonwealth & British Empire Stamps 1840-1970* catalogue, each annual new edition being keenly anticipated – but don't dismiss the pricing which is carefully re-appraised each year (Fig 9).

At one time there was a *Commonwealth Simplified Stamp Catalogue*, but this is no longer published.

Popular among collectors are the stamps issued by Great Britain and the British Commonwealth during the reign of King George VI: these are covered in a separate catalogue (Fig 10).

## Individual countries

For those whose attention is focused on individual, or group of, countries, from the first stamps in each case up to more recent issues, there is a large range of separate catalogues. Examples of some of the volumes available include: Australia; Canada; Falkland Islands;



Hong Kong; India; Ireland; Leeward Islands; Windward Islands; West Africa; Southern Africa; China; France; Germany; Poland; Portugal; Switzerland (Fig 11).

## Digital offerings

Having mentioned earlier that I prefer seeing actual goods before purchase, so likewise I feel more comfortable handling a printed book rather than using digital versions. However, I do accept that not all share my opinion. A selection of the Gibbons' catalogues is available for purchase in digital form (Fig 12).

With limited availability left, Stanley Gibbons has also published *Collect British Postmarks* (Fig 13), a very useful handbook, and for a few years provided a series of catalogues covering a range of the more popular themes (such as Aircraft, Birds, Railways and Ships).

## Other publications and overseas publishers

Other publishers have also produced catalogues for collectors of British stamps, dealing with specific areas such as first day covers, presentation packs and customised stamp sheets. There have been several catalogues focused on the Machin series, including *The Connoisseur Catalogue of Machin Stamps and Decimal Definitives*, *The Bookmark Catalogue* specifically covering stamp booklets, the *Deegam Machin Handbook* and the *Queen Elizabeth II Specialised Definitives Stamp Catalogue* from the Machin Collectors Club which also embraces the Wilding definitives. Past editions of these are available by searching online, with more up-to-date versions available digitally.

Understandably, the Stanley Gibbons catalogues are particularly strong when it comes to the coverage of Great Britain stamps. In similar vein, overseas publishers of catalogues have their particular strengths, for example: AFA (Denmark); Edifil (Spain); Facit (Sweden); Michel (Germany); Norgeskatalogen (Norway); Scott (USA); Yvert & Tellier (France) (Fig 14).

The main question has to be: which catalogue fulfils my needs best? Fuller information about the Stanley Gibbons catalogues currently available can be found at [www.stanleygibbons.com](http://www.stanleygibbons.com). When stamp fairs and exhibitions can be held once again (details of which will be found in this magazine) it will be possible to look personally at many. Perhaps a public library with a range of catalogues to consult can help you decide. Whatever the outcome, there can be no substitute for having the latest edition by your side.

Of course, as demands change, so some catalogues cease to be published. Nevertheless, past editions can remain useful: I frequently refer to the final,



Fig 9 Keenly anticipated each year due to its constant revision as new information comes to light, as well as its carefully re-appraised stamp values, is the *Commonwealth & British Empire Stamps 1840-1970* catalogue

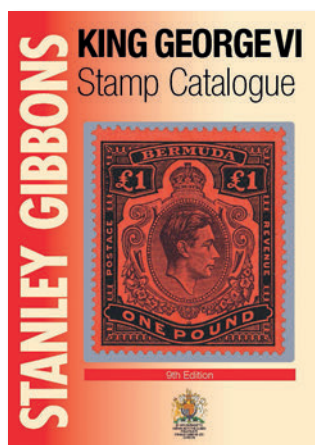


Fig 10 The *King George VI Stamp Catalogue* is popular for stamp issues by Great Britain and the Commonwealth during his reign



Fig 11 There is a large range of separate catalogues for those who are focused on individual countries



Fig 12 More and more catalogues are becoming available in digital form



Fig 13 *Collect British Postmarks* is another great reference for those who are interested in more than just the stamps themselves

Fig 14 As well as Stanley Gibbons catalogues there are several overseas publishers that have produced an assortment of country catalogues

1983, edition of the *Stanley Gibbons Elizabethan British Commonwealth Catalogue* finding it invaluable when it comes to printings of the early definitives of the current reign.

Next time I will look at further useful items that aid the collector.



STANLEY GIBBONS

## BRITISH STAMPS

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Supplement No 484

## Music Giants V – Paul McCartney



In a tribute to the musical contribution of Paul McCartney, one of the world's most iconic and enduring music artists, Royal Mail released 12 stamps on 28 May. McCartney is an icon of 20th- and 21st-century popular music. He has sold more records than any other artist over the course of nearly six decades and is recognised by *Guinness World Records* as 'the most successful songwriter of all time', having written or co-written 188 charted records in the UK, of which 91 reached the top ten and 33 reached number one. He is the most successful albums act in UK Official Chart history and has been awarded more than 60 gold discs. In the USA, he has composed 32 number one singles and is a 21-time Grammy award winner.

McCartney is one of only three individual music artists to be featured in a dedicated stamp issue, with the two others being David Bowie (2017) and Elton John (2019).

This year is the 50th anniversary of the solo album *RAM* and the formation of the band Wings, which achieved huge success as among the biggest selling acts of the 1970s with 27 US top 40 hits and five consecutive number one albums. The 1977 Wings single, 'Mull of Kintyre', remains the UK's biggest selling non-charity single.

Eight of the stamps feature images of some of Paul McCartney's most-loved album covers, which have defined his career from his first solo album, *McCartney*, released in 1970, through to his most recent number one album, *McCartney III*, which was recorded and released during lockdown in 2020. A further four stamps, showing McCartney in the recording studio, are presented in a miniature sheet. These span three decades of Paul in the studio and reflect his passion for studio recording. Royal Mail collaborated closely with Paul and his team at MPL Communications Ltd on the collection, with Paul having personal involvement in the images used and the wider product range created for the issue.

**McCartney (1st)**

As far from the production extravaganza of The Beatles final recorded album, *Abbey Road*, as you can get, Paul McCartney's solo debut, *McCartney* (1970) was recorded mostly in his living room, with him playing every instrument. The sound of a brilliant musical mind throwing out random ideas – and finding they all work – still sounds compelling 50 years on, with its loose patchwork of songs, instrumentals and experiments. It was released a month before *Let It Be* – the final album released by The Beatles.

**RAM (1st)**

More professionally recorded than McCartney's debut, *RAM* (1971) nevertheless shared its charming, homespun feel. Credited to Paul and Linda McCartney, *RAM* took in everything from the gentle, ukulele-driven 'Ram On' to the hard rocking 'Smile Away' and the experimental song suite 'Uncle Albert/Admiral Halsey'; the latter an unexpected US number one. On its release, the album went to number one in the UK and was in the US top ten for five months.

**Venus and Mars (1st)**

The song 'Rock Show' from *Venus and Mars* (1975) is a paean to the huge stadium gigs that McCartney's 1970s band Wings would help pioneer: their ensuing world tour became one of the mid-1970s most celebrated musical events. Recorded in New Orleans and Los Angeles, *Venus and Mars* captures Wings at their zenith: a supremely polished band operating on the



## Technical details

**Number of stamps:** 4×1st, 4×£1.70

**Printer:** International Security Printers

**Stamp size:** 38mm(w)×31mm(h)

**Stamp format:** Sheets of 48

**Print process:** Lithography, gummed

**Perforations:** 14×14

**Phosphor bars:** appropriate to service provided

cup of pop and rock, mixing hits, such as 'Listen to What the Man Said', with more whimsical ideas, among them a cover of the theme from the TV soap *Crossroads*.

### *McCartney II* (1st)

Once more recorded at home and greeted with bafflement on release, *McCartney II* (1980) eventually assumed its rightful place as one of its author's most celebrated solo albums. McCartney threw himself into experiments, largely driven by synthesisers and drum machines, which ranged from the funky ('Temporary Secretary' or 'Coming Up') to the flatly bizarre ('Bogey Music'). The album was recorded in the summer of 1979 when the future of Wings remained uncertain.

### *Tug of War* (£1.70)

Produced by George Martin after the break-up of Wings, the global chart-topper *Tug of War* (1982) is a song writing masterclass and Paul's first album after the death of John Lennon. 'Ebony and Ivory' and 'Take It Away' were the big hits and the reflective tribute to the late John Lennon 'Here Today' is perhaps its most enduring moment. However, the album is densely packed with fantastic tracks, the supremely funky Stevie Wonder collaboration 'What's That You're Doing' and the gorgeous ballad 'Wanderlust' among them.

### *Flaming Pie* (£1.70)

Inspired by the years spent working on *The Beatles' Anthology* and mostly co-produced by Jeff Lynne – who had also worked on 'new' Beatles songs 'Free as a Bird' and 'Real Love' – *Flaming Pie* (1997) saw McCartney strip back his sound, a move that allowed an extremely strong, occasionally understated set of songs to flourish. *Flaming Pie* features a rare co-writing credit for Ringo Starr and, more poignantly, is also the last McCartney album to feature the backing vocals of Linda McCartney, who died the following year.

### *Egypt Station* (£1.70)

In 2018, Paul McCartney unexpectedly teamed up with Adele's producer Greg Kurstin and well-known pop songwriter Ryan Tedder. Despite this, *Egypt Station* (2018) is not a straightforward attempt for latter-day pop contemporaneity: it is an impressively varied album, which switches between the raucous stomp of 'Come on to Me', the troubled, reflective 'I Don't Know' and 'Hunt You Down/Naked/C-Link', the latest in a long line of McCartney tracks that segue different song fragments together in a thrillingly episodic whole.

### *McCartney III* (£1.70)

Inspired by the circumstances of lockdown to return to the home-studio, one-man-band approach of the two previous albums in the McCartney series, *McCartney III* (2020) unexpectedly appeared at the end of 2020, a critically lauded collection of songs that ranged from acoustic ballads to tough rock and roll. Recorded in Sussex during lockdown, the creative process for the album began when Paul returned to material he hadn't previously had time to complete. The experimental spirit of its predecessors in the McCartney series was underlined by its lengthy instrumental opener, 'Long Tailed Winter Bird', and the powerful, episodic eight minutes of 'Deep Deep Feeling'.



## Miniature sheet

The miniature sheet contains an additional four stamps featuring photography of Paul McCartney performing in the recording studio during the production of four of the albums in the main set: *McCartney*, 1970 (1st); *RAM*, 1971 (1st); *McCartney II*, 1980 (£1.70); and *Flaming Pie*, 1997 (£1.70).

## Other products

As to be expected with such a high-profile release, there are numerous additional products. A presentation pack contains the eight special stamps and the miniature sheet, along with text that takes the reader on a fascinating and insightful journey through Paul McCartney's musical career after The Beatles written by renowned music journalist and head rock and pop critic at *The Guardian*, Alexis Petridis.

For the f.d.c., the insert card includes an overview of Paul McCartney's career with a selection of images of his albums and singles covers, plus the specifications for the stamp issue itself.

A retail stamp book has also been produced, along with a rich, 24-page p.s.b. written by Alexis Petridis which looks back in detail at the extraordinary life and career of McCartney.

## Postmarks

The standard Tallents House postmark is inspired by Paul McCartney's song 'Maybe I'm Amazed' dedicated to his wife Linda. The alternative postmark features Paul McCartney's signature and the postmark location, Liverpool, represents his hometown.

# A 'ROYAL' BIT OF FAKE NEWS

By Devlan Kruck

As the name suggests, it was initially reported that the so-called 'Royal Reprints' of the Penny Black in the 1860s were produced at the request of royalty – a claim later disproved by further research. Devlan Kruck reveals the truth and the mystery surrounding this curious reprinting of the Penny Black which mislead eminent philatelists for more than half a century.

Here's a set of three stamps which spent the first 50 years of their existence being associated with royalty, but in the 1920s they found themselves rejected from the realms of nobility and cast into the rather more obscure dominion of proofs, and of those which it is difficult to ascertain their precise purpose (*Fig 1*). What's more, they have recently undergone another dumbing-down of their philatelic credentials, and yet they remain eminently unique in the kingdom of line-engraved, with a hint of mystique, so let's find out more.

## Making headlines

This isn't scientific by any stretch of the imagination, but I've just asked my wife where she thinks the term 'fake news' comes from, and as I expected she said 'Donald Trump'. And the thing is, she isn't alone. Indeed you could also be forgiven for thinking it's a modern day social media phenomenon which came directly from the presidential tweeter. In fact, there is an article on the BBC website dated January 2018 which talks about the emergence of this phrase as deriving from the 2016 American elections when a US media outlet discovered a whopping 140 fake websites all located in a place called Verles in Macedonia. These dodgy sites had false and spurious headlines about Hillary Clinton and Donald Trump. You'll probably remember some of the headlines which cast a cloud over Clinton's presidential integrity.

The reality in this case was that a bunch of internet savvy individuals, possibly Macedonians but probably not, knew how the social media algorithms and their advertising systems worked, and they figured out that they could make a lot of money if they connected their knowledge to an election

campaign which had gripped not just the US nation, but the entire world. The more traffic they attracted to their false stories, the more money they earned. Trouble is, some of those headlines got more than traction on social media. They crept into traditional news and TV media platforms and became a reality. Not because they were true, no, they were all fictitious, but people began to believe they had truth in them simply down to the fact that they appeared in their social media newsfeed.

However, Donald Trump's favourite insult to anyone asking a question he didn't appreciate is nothing new. In fact, 'fake news' was being bandied around way before even Trump was born. Illustrator Frederick Oppen (1857 to 1937) used that exact phrase way back in Victorian times. It appeared in an American newspaper cartoon illustration back in 1894 (*Fig 2*).

The world of philately hasn't been immune to the grasp of fake news; our featured stamps even take their name from made up news, and for a while that name stuck until years later new information came to light and its description had to be changed from the '1864 Royal Reprints', to, 'The So-called "Royal" Reprints', and the date of their printing was changed as well, to 1865.

## Truth or fiction?

Let's find out why. In 1881 eminent philatelists, F A Philbrick and W A S Westoby published a book called, *The Postage and Telegraph Stamps of Great Britain*, and on page 82 it mentions these stamps and states, here paraphrased, that in 1864 an application was made to the Board of Inland Revenue for specimens of the 1d. black for some younger members of the royal family. As there were no spare copies of this stamp available, a few impressions were printed, in black, on watermark Large Crown paper, from Die II, Plate 66, which at that time was a plate that had been withdrawn from active service (*Fig 3*).

In 1895, not long after our illustrator Frederick Oppen sketched his satirical cartoon about fake news, an article appeared in *The Stamp Collectors' Fortnightly* which claimed that five sheets were printed of this '1864 Royal Reprint' and that one sheet was presented to each of the following: Prince of Wales, Duke of Connaught, Princess Clemetine (the daughter of the King of Belgium) and the Emperor of Germany. The fifth sheet remained at Somerset House. Then in 1899, Hastings F Wright and A B



Fig 1 For the first 50 years of their existence the so-called Royal Reprints were believed to have links to royalty. However, this was dismissed in later research





Fig 2 Despite its modern-day usage, the term 'fake news' appeared in an 1894 political cartoon by Frederick Burr Oppen

Creeke, in their book, *A History of the Adhesive Stamps of the British Isles*, stated pretty much the same as Philbrick and Westoby, but added that four sheets were printed, all of which had the watermark Large Crown inverted. So for two decades that was the accepted story of the stamps here featured, and they were known as 'The 1864 Royal Reprints'.

### Nothing 'Royal' about it

Fast forward to 1920, and Edward Denny Bacon, the then President of the Royal Philatelic Society, steps onto the philatelic podium and announces in his book, *The Line Engraved Postage Stamps of Great Britain*, that there is little or no truth in the list of recipients of the four sheets, and that he could find no record of the supposed 1864 correspondence of any special printing in black of the 1d. value. However, Bacon did find a letter from Ormond Hill (who was the son of Rowland Hill's brother and who worked with him in the development of the postal service) dated 1 September 1865 in which he requested a proof, in black. Bacon concluded that this letter can only have referred to the so-called 'Royal Reprint' of the 1d. black and that this was made in September 1865, and not in 1864, as was formerly believed.

Nothing was said in Ormond Hill's letter about taking impressions in the colour in use at the time (carmine-rose) but Bacon felt this wasn't of any significance because many instructions were conveyed verbally between the Inland Revenue and the printers Perkins, Bacon & Co. In concluding, Bacon didn't attach any importance to the omission of any reference to printing the reprints in red (carmine-rose), and felt it was certain, since specimens are known in the red shade, that at the time the requested impressions were taken from Plate 66 in black, a few were printed from the same plate in carmine-rose, and like those in black these were imperforate and printed on watermark Large Crown paper.

Fig 3 Three examples of the Penny Black printed from Plate 66, Die II, which was first thought to have been printed in 1864 at the request of members from the royal family



Fig 4 The so-called 'Royal' reprints come in three forms, all printed on Large Crown watermark paper, Die II, Plate 66. One sheet printed in black (watermark inverted), one in carmine-rose and another also in carmine-rose but overprinted 'SPECIMEN' (not shown)



Now pretty much from that time forward to today these reprints have been known as 'The So-called "Royal" Reprints' of 1865. So-called due to the 'Royal' claim being incorrect. There was also no basis that more than one sheet in each colour was printed at the time Ormond Hill requested the blacks. It's worth making the point that Edward Denny Bacon was in an ideal position to clarify the fact that the sheets were not printed for the young Royals, he being the keeper of the Royal Collection at that time, and a friend and confidant of King George V, who Bacon dedicated the book mentioned above to. King George V would have also known if his father, Edward VII, who was Prince of Wales in 1864, had received such a gift of a sheet of Penny Blacks as claimed by the fortnightly stamp publication in 1895, and no doubt if he had, they would have found their way into the Royal Philatelic Collection, and thus Edward Denny Bacon would have seen them.

Later authors on this topic seem to take their lead from Bacon's conclusion and assumptions. In 1962, in the book, *Postage Stamps of Great Britain Volume 2* by W R D Wiggins, on page 165, he says: 'This plate was used for the "Royal reprint", which was done in black', and references Bacon's book. Also, Dr Kenneth W Statham, who authored, *Essential Guide to the Great Britain Line Engraved 1d and 2d Stars, 1840-64*, published in 2000, again concludes the same, and there appears to be no fresh evidence to add to what was put forward in 1920.

### The stamps in detail

Now, with the facts surrounding our reprints cleared up, and that isn't to say that is the end of the story, let's take a closer look at these stamps. They are detailed within the Stanley Gibbons *GB Specialised Volume 1, Part 1, Queen Victoria*, stamp catalogue under the section; The Line Engraved Issues, Essays, Die Proofs, Plate Proofs, Colour Trials and Reprints. As we've ascertained they come under the heading, 'The So-called "Royal" Reprints'. The reprints came in three forms, all printed upon paper with a Large Crown watermark and all from Die II, Plate 66. One sheet (240 stamps) was printed in black with watermark inverted, one sheet was printed in carmine-rose, and there are stamps in carmine-rose overprinted 'SPECIMEN'. The latter are extraordinarily rare, their catalogue value being £15,000, whereas the blacks are now £2500, and the reds £2250 (Fig 4). As alluded to in the introduction, these figures are from the latest edition of the SG catalogue printed in 2020, 1st edition. Previously their catalogue values were, £35,000, £3500 and £3000, respectively, and that is a bit of a comedown for the ex-Royals.



We could debate the logic of this given there was only one sheet of each colour, and thus they are rare, but with all catalogue values you have to take into consideration demand, and whilst Penny Blacks are a lot more common, the demand for them is much greater. These proofs are a specialised issue and the demands for them are perhaps confined to a much smaller group of collectors.

All three are printed on ungummed paper and are unused. It's important to qualify Plate 66, which was registered in January 1862 and used to print the SG spec C10 1d. red perforated issue. The plate was withdrawn from use in March 1864 and sent to Somerset House, and intended to be effectively a reserve plate, should one be needed. Why it was selected for the reprints here discussed can only be guessed at but Ormond Hill probably chose this plate simply because it was not in use and as a reserve plate was ideal for his purpose. What that purpose was exactly is a mystery. And another mystery, or coincidence if you believe in such things, is why do Plate 66, Die II, imprimaturs exist with the Large Crown watermark inverted? Remember, the reprints in black only exist with Large Crown watermark inverted, but the reprints in carmine-rose have the watermark in the correct upright position.

I must say, it is a very rare occurrence for an imprimatur to have a watermark inverted. There are only two other imprimaturs in the entire Penny Red group from 1841 to 1862 which have an imprimatur sheet with the watermark inverted, and none of the available Penny Black imprimaturs have inverted watermarks either. The only known imprimaturs with watermark inverted are, Die I, Plate 129 (Alphabet I), Die II, Plate 8 (Alphabet II). So for plate 66 to have the same error of printing on the imprimatur as well as the black reprints, makes you stop and wonder how come. But of course without any hard evidence to suggest anything other than lightning striking twice on the same plate three years apart, we can only raise an eyebrow.

## Spot the difference

At this juncture and at the risk of stating the obvious, it might be helpful to reiterate what the difference is between our 'Royal' reprints in black, spec DP35(a), and a Penny Black, spec A1 (SG1 to 3), as on the surface they are very similar. Firstly, they are derived from different plates, the Penny Blacks coming from plates 1 to 11, and from the original Die I, which provides distinct differences between that of Die II used for the reprints. There is a list of 15 distinguishing differences illustrated rather helpfully in the *SG GB Specialised Volume 1, Part 1, Queen Victoria*, but there

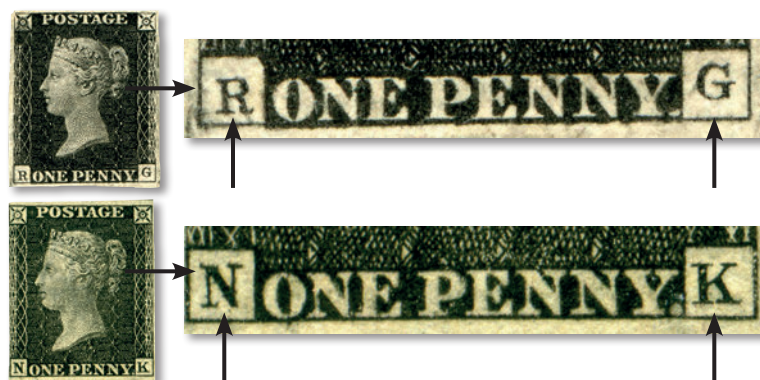


Fig 5 One of the obvious differences between a 'Royal' reprint (DP35) and an 1840 Penny Black (spec A1 SG 1 to 3) is the different corner letters used. Shown at top is an 1840 Penny Black from plate 11 with corner letters from Alphabet I. The bottom stamp is a Penny Black from the 'Royal' reprint with corner letters from Alphabet III

are three which are the easiest to spot when comparing. Firstly, the upper of the two rows of jewels in the band of the crown appear rounded on Die I, but diamond shaped on Die II. Next, the eye on Die II is always darker, the shading is heavy and lined, whereas Die I is faint and dotted. Finally, the lips on Die II are always more pronounced, appearing closed with a strong vertical at the edge, while on Die I the mouth is slightly open.

The other fundamental difference between the reprints and the Penny Blacks is the check-letters. The Die II, Plate 66, are Alphabet III, the Penny Black were of course Alphabet I. In a nutshell, the letters are larger in most cases on the latter alphabet, so the 'A's are taller, the 'B's bigger and broader. Although there are some tricky letters, such as 'T', 'E' and 'P', they normally can be distinguished if the apparent Die isn't obvious (Fig 5). However, by far the most telling factor is that the original Penny Blacks were printed on paper with a Small Crown watermark. No Die I Penny Black stamp exists with a Large Crown watermark.

What is remarkable about this so-called 'Royal' reprint issue, apart from the curious fake news that it was printed for some budding Royal stamp collectors and now carries this unique title as a consequence of the incorrect naming, is that Die II, Plate 66, is a very unremarkable plate, from a relatively common issue, that catalogues at £8 for a used example in red with perforations (Fig 6). It also doesn't have much in the way of interesting features for plating, there are just two listed on this plate, position 'AC' which has a constant variety, and 'EL' which has a misplaced 'E'. That's it. However, for reasons we perhaps will never know, this modest plate, which was no longer required for day-to-day printing, was selected to be used by Ormond Hill for a proof in black. Why Perkins, Bacon & Co also printed a sheet in red, and marked a small selection of them 'SPECIMEN' isn't known, but it would be reasonable to suspect that upon instruction the plate was prepared for printing, and as 1d. values were at that time being printed in carmine-rose, they produced a sheet in this colour first.

Whatever the reasons, we do know that this fascinating group of stamps had a lofty beginning thanks to some fake news, but I guess, like our social media posting former president, there comes a day when you have to accept your position in the world. And although you might always carry an association with fake news, the reality is you've had a bit of fall from grace. But we can have some sympathy for our DP35 proofs, they did nothing to elevate their position in the philatelic world and they even stepped down from their position without so much as a murmur, let alone a tweet.



Fig 6 Plate 66, Die II is a relatively unremarkable plate and used examples in red with perforations currently have a catalogue value of £8. Shown here is a used single and a block of nine unused





# MACHIN WATCH

By John Deering

In his latest column for modern GB collectors, John Deering dissects the retail booklet and p.s.b. of Royal Mail's latest Music Giants issue, featuring Sir Paul McCartney, and concludes his catch-up on recent Post & Go issues produced at The Postal Museum.

Welcome to this, the August 2021 'Machin Watch' in which I bring you a full report on the two booklets issued as part of the Paul McCartney issue (28 May 2021) – one of which is 6×1st class mixed commemorative/definitive (custom) retail booklet. In addition, there is another 6×1st class mixed booklet that will have been issued by the time you are reading this: Dennis & Gnasher (1 July). I mentioned it last month, but owing to Royal Mail's usual embargo rules, it was too early to include a picture, which I can now do. It's a colourful affair! No doubt it'll lighten the mood a little and make us smile from childhood memories of the menacing Dennis and his sidekick hound.

While matters Post & Go have been complex concerning the now superseded September 2020 values and Europe and Worldwide Large service stamps introduced in January 2021, there hasn't been the usual past quantity of new inscriptions. In 2020 there were only two new examples, both at The Postal Museum (see my July 2021 article). Now there is another – also from The Postal Museum. The new inscription, available from Thursday 20 May, reads 'The Postal Museum Wish You Were Here' and marks 151 years of the British Postcard. The inscription comes with the addition of a simplified postcard image which is positioned just (only just) to the left of The Queen's face (I don't imagine she is too impressed by being almost bumped on the nose!).

The new inscription is only available on the two Machin designs, the blue second class design with 2nd and 2nd Large, and the olive-brown first class design with 1st through to Worldwide Large 100g. The



The Dennis & Gnasher 6×1st class mixed commemorative/definitive (custom) retail booklet issued on 1 July 2021 (Reduced)



The new 'The Postal Museum Wish You Were Here' inscription from The Postal Museum (20 May 2021) marking over 150 years of the British Postcard. The inscription comes with an image of a postcard, which partly obscures the year codes

second class design is the original version (i.e. not with 2ndCLASS in the background) and has an MA15 year code. The first class design has an MA13 year code. Note that due to the placement of the postcard image, neither year code is easy to see. Both are partially obscured, but that is how they come. I am picturing some examples and have also made some enlargements of the year codes to show you where to look.

The Postal Museum re-opened its doors on 20 May. With the re-opening came a new, temporary (until January 2022) exhibition celebrating the iconic role the postcard has played in connecting people for over 150 years. 1870 was the year of the first British postcard. Issued by the Post Office, it didn't have an image but did have a stamp imprint incorporated into the design. Postcards became an important part of history, a way of sending a brief note, a welcome message to a sweetheart and, of course, they were a real morale booster for soldiers at war. The new Post & Go inscription helps to mark the museum's exhibition and reminds us of the postcard's past importance, not forgetting the holiday association of 'Wish You Were Here' (or not as the case may be, ha, ha!). I hope you enjoy this month's offering.

## Music Giants V: Paul McCartney (booklets)

On 28 May 2021, Royal Mail issued Music Giants V, the fifth in its series of stamps honouring giants of the music industry. With this issue, it's the turn of Sir Paul McCartney!

This ongoing series all started back in 2016 when the extraordinary and influential rock band Pink Floyd was celebrated through a set of commemorative counter sheet stamps and a miniature sheet. In 2017 the groundbreaking and chameleon-

like David Bowie was honoured through counter sheet stamps, a miniature sheet and a 6×1st class mixed commemorative/definitive (custom) retail booklet. A similar issue (counter sheet stamps, miniature sheet and retail booklet) followed in 2019 for the flamboyant rock legend Sir Elton John. In 2020 the equally legendary and flamboyant rock band Queen had their status marked too, with an issue which included a very nice prestige stamp booklet.

Royal Mail's celebration of music spanning the last 60 years started in earnest in 2010 with the Classic Album Covers issue. However, the Music Giants series officially started with Pink Floyd in 2016. The Beatles were honoured through a stamp issue in 2007, and if we go back to the 1999 Millennium Series, The Entertainers' Tale issue featured Freddie Mercury on one of the stamps.

As you can see from the other four issues, Paul McCartney is the third solo artist to be honoured by a dedicated stamp issue – and a prominent issue it is. There are counter sheet stamps, a miniature sheet, and a 6×1st mixed commemorative/definitive (custom) retail booklet. Macca, as he is known, gets a prestige stamp booklet (p.s.b.) as well (with M21L Security Machins). As mentioned, Queen got a p.s.b. but McCartney is the first solo artist to have one.

My taste and music knowledge fit more with the first four giants issues, so I needed to do a bit of Macca homework. Having done so, I've concluded that the opening and ending text of the p.s.b. suitably extols McCartney's status as a true music giant, and a quick read makes it quite obvious why he is so deserving of his stamp issue. So I'll quote from the text of the booklet.

On the first page of p.s.b., under the title 'Here Today' the text says: *'It is not hyperbole to call Paul McCartney's career the most extraordinary in pop history: over the course of nearly six decades, he has sold more records than any other artist.'*

*'Depending on which estimate you accept, the cumulative sales of The Beatles, Wings and his solo work are somewhere between 600 and 700 million. He has written or co-written more songs that have gone on to become modern standards than anyone else, and he has had an immeasurable impact on the way pop music sounds and looks.'*

Turning to the last page, 'Wild Life', the last paragraph says: *'To date, McCartney has won 18 Grammy Awards, has been inducted twice to the Rock & Roll Hall of Fame and is the world's most successful songwriter according to Guinness World Records. He has written or co-written 32 US Number One singles, and his 1965 song 'Yesterday' has been recorded by over 2,000 artists. His musical legacy is incalculable – it is virtually impossible to imagine what pop music might sound like had Paul McCartney never existed.'*

Wow, that says it all! I think that is an astonishing achievement.

### The stamp issue in general

The central part of the issue is of eight counter sheet commemoratives (through two *se-tenant* strips of four), four each of 1st class and £1.70. Like the stamps of the previous Music Giants issues, they are of some of the artist's album covers. The now-

familiar design of the stamps has an album cover with part of a vinyl record (those were the days) sticking out of the open edge at the right.

The stamp issue includes a 'Paul McCartney in the Studio' miniature sheet containing four entirely different designs to the sheet stamps. As we might expect from the title, instead of album covers, the stamps' (monochrome) images are photographs of McCartney in the recording studio. The miniature sheet contains two each of 1st class and £1.70. There is also a generic sheet of ten stamps, using all eight counter sheet designs, so two of the designs get repeated. Whether counter, miniature or generic sheet, all the stamps have ordinary gum and are printed in litho by ISP Cartor.

Much will already have been written about the commemorative issue. Therefore, I will not particularly discuss it here, other than to list the album covers and studio photographs featured on the stamps. The eight albums as they appear in the two *se-tenant* strips are as follows: (1st class) *McCartney* (untitled on the front, and showing a bowl of cherry-red liquid surrounded by loose red cherries), *RAM*, *Venus and Mars*, and *McCartney II*; (£1.70) *Tug of War*, *Flaming Pie*, *Egypt Station*, and *McCartney III*. The miniature sheet's stamps are photographs of McCartney taken while recording four of the eight albums: 1st: *McCartney*, 1970; 1st: *RAM*, 1971; £1.70: *McCartney II*, 1980; and £1.70: *Flaming Pie*, 1997.

### Paul McCartney prestige stamp booklet

Before getting onto the prestige stamp booklet's Security Machins, let's first look at it as a whole. It's entitled Paul McCartney, and the front cover is a very straightforward affair – just picturing McCartney on stage at the Ahoy in Rotterdam during the Paul McCartney World Tour, 1989. The back cover shows the artist performing in 2019.

The booklet (SG DY38, I think) has the usual pages with text, illustrations and photographs, and interspersed between them are four (ordinary gum) stamp panes, all of which are printed in lithography by ISP Cartor. Of the four stamp panes, pane 4 is the Machin *se-tenant* label pane.



The front cover from the Paul McCartney prestige stamp booklet issued on 28 May 2021 (Reduced)

The p.s.b. is an interesting read. The various pages discuss different chapters of McCartney's life, from his birth in June 1942 and then meeting George Harrison on a bus journey to school. Read on, and you discover that McCartney encountered (at a church fête) John Lennon's skiffle band in 1957, which he subsequently joined, as did George Harrison. The formation of The Beatles in 1960 is noted, as is the band's split in 1970 and McCartney's solo career. McCartney's post-Beatles band Wings is covered, as is the *McCartney II* album, his involvement in film – and much more.

### The commemorative panes

Between them, panes 1 and 2 contain the eight commemorative counter sheet designs. Both panes have a *se-tenant* block of four (2×2); pane 1 is of the 1st class designs, and pane 2 has the £1.70 designs. Horizontally, the two rows of two stamps in each pane follow the same *se-tenant* arrangement as the counter sheet stamps. For a period, it had been commonplace for the commemorative panes in a p.s.b. to have a different *se-tenant* arrangement to the sheet issues, but not here.

Pane 3 contains the same four stamps that are in the miniature sheet and echoes their arrangement. Unlike some p.s.b. panes, though, it isn't a pseudo miniature sheet. Instead, it is a totally different animal, just of the same stamps.

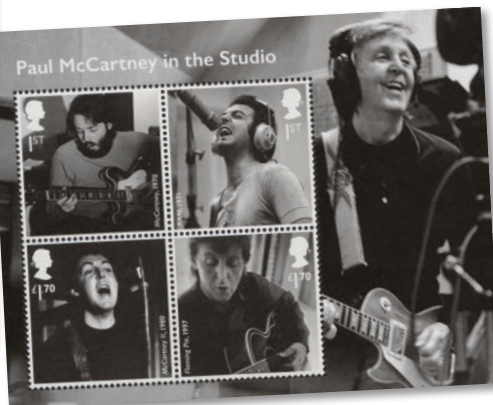
### Machin se-tenant label pane – with M21L stamps!

As already noted, pane 4 is the Machin *se-tenant* label pane (3×3). The stamp pane is against a very multi-coloured page – apparently it's the psychedelic paint job found on the back of McCartney's so-called 'Magic Piano'. The pane contains eight Security Machin stamps. In the middle of the pane is a label, which shows a photograph of McCartney taken during the photoshoot for the *McCartney II*, 1979, album.





Panes 1 and 2 from the 'Paul McCartney' p.s.b., which between them combine the eight counter sheet stamp designs (Reduced)



Pane 3 from the 'Paul McCartney' p.s.b., which contains the four stamp designs taken from the miniature sheet. Also pictured is the actual miniature sheet (Reduced)

All eight (litho) stamps have ordinary gum and, of course, have the usual prestige stamp booklet denoting the MPIL source code. In addition, though, making them very special are their M21L year codes – special because they are the first MPIL M21L stamps of the year. So while the Only Fools and Horses p.s.b. was issued in February 2021, its Machins all have M20L.

The eight MPIL M21L Security Machin stamps in the McCartney pane are as follows: two each of 2p (U3071), 10p (U3074), 50p (U3077) and 1st class bright scarlet (U3157). The result, four new Machins! The pane arrangement goes like this: 2p/50p/1st (top row), 10p/label/10p (middle row), and 1st/50p/2p (bottom row). As we would expect, the stamps each have two (side) phosphor bands.

Let's consider the immediately previous year codes of the four MPIL values in McCartney. They are as follows: there are 2p M20L stamps from the 2020 Star Trek booklet (DY36) and 10p M19L (there isn't an M20L) from the 2020 Visions of the Universe booklet (DY32). Furthermore, 50p stamps with M20L exist from the 2020 End of the Second World War (DY34) and 2020 Star Trek booklets (DY36). Finally, 1st class bright scarlet M20L stamps exist from the Only Fools and Horses booklet (DY37).

For those of you who are interested in additional detail, while the 50p 'slate' is already new through its M21L year code, the stamps shade is deeper – so from a specialised perspective, it's perhaps a deep slate. However, the other three values shades are close enough to their predecessors, so it's only the 50p that is notable.

**Paul McCartney 6×1st class retail booklet**  
Just like the Music Giants II, III and IV offerings (Bowie, Elton and Queen), the



Paul McCartney issue has a (self-adhesive) 6×1st class mixed commemorative/definitive (custom) retail booklet (which I think will be SG PM79, yes, the 79th such booklet). As is the norm, it's from the Walsall stable and printed in gravure.

Like all such mixed booklets, it contains two 1st class commemoratives and four 1st class Security Machins. The two commemoratives are different from each other, and their designs are taken from the 1st class counter sheet issue (for the Only Fools and Horses issue, the booklet's stamp designs were taken from the miniature sheet). At the left of the booklet is the untitled stamp design showing a bowl of cherry-red liquid surrounded by loose red cherries, and at the right is the *McCartney II* design. The stamps are set against a background image of the psychedelic Magic Piano motif, which extends to the tab end where reversed out in white are the words 'PAUL McCARTNEY'.



As an aside, there are many untitled album front covers. Some are iconic, some have recognisable pictures and, of course, when you have the album in your hands, the lack of a title isn't a problem. If one is in any doubt as to the artist, then the back cover (or inside if a gatefold) usually tells all, and then there is the record itself. A stamp is a different matter, however. On its own, unless one is a fan with prior knowledge, it might just be a meaningless image. It's therefore a shame that the stamps couldn't be captioned in some way by Royal Mail. I am a big music fan and have many albums, but this one had escaped me (I have no idea what the significance of the bowl of cherries is, but I imagine somebody will soon tell me now).

### Machins, the printed backing, and the cylinder number

The booklet has the usual group of four 1st class bright scarlet MCIL Machins (U3027), each with two (side) phosphor bands. Like the two previous similar booklets (National Parks and Only Fools and Horses), the Machin stamps' year code is M21L. In terms of the repeating 'ROYALMAIL' wording of the self-adhesive backing, it is the sort with alternate pairs of lines inverted – and the booklets I've seen so far have small lettering above Large

(Type PB-sL). National Parks and Only Fools and Horses are also with sL, so the Machins in McCartney are very much repeats of what has come before, and therefore are not new as such.

Booklets with cylinder numbers exist, and the numbers are in the usual place (the 2mm wide, white, unprinted strip just beyond the right hand commemorative and before the tab). The cylinder number combination goes like this (reading down the tab): phosphor W1 followed by an iridescent W1 (really hard to see); and six W1, W1, W1, W1, W1, W1 ink numbers (the usual five plus silver).



The Paul McCartney retail booklet with cylinder numbers (Reduced). The MCIL Machins have an M21L year code and in the booklet shown, the 'ROYALMAIL' printed backing is Type PB-sL



An enlargement of the cylinder number combination at the tab end of the retail booklet. See also the picture taken under ultraviolet light to highlight the phosphor W1

### Museum Post & Go issues, a catch-up (Part 1a)

In the July 2021 'Machin Watch', I brought you an in-depth report of the different material available from The Postal Museum's Post & Go machines during the museum's limited opening in 2020. I mentioned that there are two Post & Go machines at the museum, one in the gift shop and another (usually across the road) for Mail Rail at their site. My report discussed and pictured the three new values that came about through the tariff change: Euro 100g World 20g, World 100g Zone 1 & 3, and World 100g Zone 2.

I explained that the two machines have a fairly standard selection of available designs, including the Royal Mail Heritage

– Post Office (London) Railway design (from digitally printed, single-design rolls). With the new values, the Machin, Mail Coach, and Winter Greenery designs all exist with just one year code, while the Union Flag doesn't have a year code at all.

By contrast, the Post Office (London) Railway designs with both The Postal Museum and Mail Rail inscriptions (with the new values) are each known with two year codes, one of which is much more awkward than the other. Last month, I noted and pictured The Postal Museum version with R19Y and the Mail Rail version with MA18. However, you'll want to know that the Postal Museum version also exists MA18, and Mail Rail MA17 (the base



With 'The Postal Museum' and 'Mail Rail' inscriptions, is the Post Office (London) Railway design with the three (at the time) completely new values: Euro 100g World 20g, World 100g Zone 1 & 3, and World 100g Zone 2. Shown here are 'The Postal Museum' with MA18 and 'Mail Rail' with MA17 versions



stock digitally printed), both pictured this month.

This concludes my catch-up of the Postal Museum issues to the end of December 2020. Bringing the issues together is one of my trusty tables. It's devoted to the issues since the three new values came into being before they were superseded on 1

January 2021. The table includes the Machin and Union Flag designs and the pictorial designs, including the Post Office (London) Railway in both year codes. It'll soon be the turn of one of the Military Museums, which will become Part 2 of my Post & Go catch-up.

Post and Go stamps – the inscriptions/values available from The Postal Museum October–December 2020:  
A simplified checklist of the Machin, Union Flag and pictorial issues

Stamp design, values and inscriptions	Year code	Availability (dates inclusive) & Note(s)	Cat. No. of issue without inscription, or closest match
Machin: 1st/1st L/E 20g WW 10g/E 100g WW 20g/WW 100g Zone 1 & 3/WW 100g Zone 2 (Dual-zone value with ampersand i.e. 'World 100g Zone 1 & 3')			
The Postal Museum Virtual Stampex 2020	MA14	Only available via mail order from The Postal Museum London online shop between 1–3 October 2020 <sup>1</sup> , i.e. duration Virtual Autumn Stampex 2020	FS77b, 78b, 79bb (Type IIIA), 80d, 84d var & 84e (but Type IIIA)
The Postal Museum	MA14	29 October–1 November 2020 <sup>1</sup>	FS77b, 78b, 79bb (Type IIIA), 80d, 84d var & 84e (but Type IIIA)
Mail Rail	MA14	29 October–1 November 2020 <sup>1</sup> 3 November 2020 <sup>1</sup> 3–19 December 2020 <sup>1</sup>	FS77b, 78b, 79bb (Type IIIA), 80d, 84d var & 84e (but Type IIIA)
Union Flag: 1st/1st L/E 20g WW 10g/E 100g WW 20g/WW 100g Zone 1 & 3/WW 100g Zone 2 (Dual-zone value with ampersand i.e. 'World 100g Zone 1 & 3')			
The Postal Museum	None	29 October–1 November 2020 <sup>1</sup> 3 November 2020 <sup>1</sup> 3–19 December 2020 <sup>1</sup>	FS39, 40, 41a, 41d, 44d & 44e (but Type IIIA)
Royal Mail Heritage - Mail Coach design: 1st/1st L/E 20g WW 10g/E 100g WW 20g/WW 100g Zone 1 & 3/WW 100g Zone 2 (Dual-zone value with ampersand i.e. 'World 100g Zone 1 & 3')			
The Postal Museum Postcards 150	MA16	29 October–1 November 2020 <sup>1</sup> 3 November 2020 <sup>1</sup> 3–19 December 2020 <sup>1</sup>	FS151/153, FSvar x 3 (but Type IIIA & digitally printed)
Royal Mail Heritage - Post Office (London) Railway design: 1st/1st L/E 20g WW 10g/E 100g WW 20g/WW 100g Zone 1 & 3/WW 100g Zone 2 (Dual-zone value with ampersand i.e. 'World 100g Zone 1 & 3')			
The Postal Museum	R19Y	29 October–1 November 2020 <sup>1</sup> 3 November 2020 <sup>1</sup>	FS173a/175a, FSvar x 3 (Type IIIA but digitally printed)
	MA18	Late on 3 November <sup>1</sup> 3–19 December 2020 <sup>1</sup>	FS173a/175a, FSvar x 3 (Type IIIA but digitally printed)
Mail Rail	MA18	29 October–1 November 2020 <sup>1</sup>	FS173a/175a, FSvar x 3 (Type IIIA but digitally printed)
	MA17	Late on 1 November 2020 <sup>1</sup> 3 November 2020 <sup>1</sup> 3–19 December 2020 <sup>1</sup>	FS173a/175a, FSvar x 3 (Type IIIA but digitally printed)
Winter Greenery 2017 issue: 1st/1st L/E 20g WW 10g/E 100g WW 20g/WW 100g Zone 1 & 3/WW 100g Zone 2 (Dual-zone value with ampersand i.e. 'World 100g Zone 1 & 3')			
The Postal Museum	R17Y	3 November 2020 <sup>1</sup> 3–19 December 2020 <sup>1</sup>	FS193a/195a (Type IIIA), 196b, 198b/198c (but Type IIIA)

<sup>1</sup> Owing to Covid 19 restrictions, The Postal Museum closed its doors to the general public on 18 March 2020. It temporarily reopened between 29 October and 4 November and 3 to 19 December, both periods with a much-reduced Thursday to Sunday opening schedule. There was also a special one-day opening on Tuesday 3 November for the Museum's annual 'Winter Greenery' offering.

## Tailpiece

Here we are at the end of yet another 'Machin Watch', which I hope has been a pleasant and helpful read? Before closing, I want to leave you with a taster picture of something I'll discuss in more detail another time; it's a sheetlet of stamps produced for Her Majesty The Queen's 95th birthday. The sheetlet was only printed for use on a special limited edition coin cover, sold in conjunction with The Royal Mint. I am relatively sure it was also commissioned by them, which means it's not a usual stamp issue.

To avoid any doubt, the sheetlet has been specially printed for the coin covers, is only meant to be used on cover, and has not been made available by Royal Mail to philatelists as a

mint product. This situation produces a dilemma; after all, it is a unique item that isn't available mint, but an item that enthusiasts would like in their stamp collection. If you collect mint Machins, it rather goes against the grain to include a coin cover in your collection. It is not a very easy situation because the stamps are unique. Following lots of enquiries, I wanted to tell you that I'll explain more fully when I return to the topic in due course and when space allows.



# WHAT PAKISTAN CAN OFFER YOU

By members of the Pakistan Study Circle

This year marks the 20th anniversary of the Pakistan Study Circle. To celebrate, several members of the Circle reveal why they are passionate about the stamps and postal history of this relatively new country and offer an introduction into a few of the many collecting avenues that the philately of Pakistan has to offer.

Pakistan philately is an enigma. We are all aware that the country has a postal history but some may doubt that it can have any serious claim on philately. After all, as the country was only created 75 years ago, surely the most it can boast are picturesque topicals for thematic enthusiasts, without the allure of pre-Elizabethan issues?

The Pakistan Study Circle is celebrating its 20th anniversary, so GSM has set us the challenge to show that our members are not 'mad, bad and dangerous to know' (as Lord Byron was famously characterised).

Perhaps you may be surprised to learn that the Pakistan postal administration has pursued a relatively modest stamp issuing policy. For the completist, this means that it is still possible to collect each issue in the catalogues without being a lottery winner. However, it has much more to offer. Here, five of our members have shone a torch into a corner of their collections to illuminate the rich diversity of this underrated country.

We look at the charm and challenge offered by modern issues and the fascinating variety of postal stationery items. However, the country is better known for its many overprinted stamps. A simple and pragmatic solution when resources were scarce and, therefore, embracing eco-friendliness before it was fashionable. Consequently, we discover how the postal authorities coped with decimalisation (poorly), but begin with two articles addressing the very birth of Pakistan, when the rushed division of the Indian subcontinent caused serious problems through shortages of suitable stamps. Thus, existing stocks of the newly obsolete Imperial Indian stamps were pressed into service by straightforwardly overprinting them at post offices and treasuries across the country.



Fig 1 A registered airmail cover sent from Pakistan to Hamburg, Germany on 23 March 1948 using machine overprinted 'PAKISTAN' stamps (Reduced)



Fig 2 Another registered airmail cover from the same sender, posted on 8 April 1948. Here the ordinary 3a. and 1r. Indian stamps have typewritten 'PAKISTAN' overprints (Reduced)

## Typed overprints by Christian Sperber

British Indian stamps were in circulation in Pakistan on its inception on 14 August 1947. Later, machine overprinted stamps with the new name of the country (SG 1/19, O1/O13) were issued on 1 October 1947, but shortages meant much overprinting had to be done locally to meet the public demand and this forms a most interesting field in philately.

In search of an affordable philatelic challenge, I became a Pakistan collector in the early 1980s and was immediately fascinated by Partition period items. At that time, I was delighted to find a few covers from a local stamp dealer while studying in Hamburg. Each of them was priced between 5 and 10 deutsche marks (£2 to £4), but it took me quite a while to find out that one of them was very special indeed.

The first cover (Fig 1), mailed on 23 March 1948, is of humble philatelic significance due to the use of the common machine overprinted stamps. Immediately after World War II, Hamburg was part of the British occupation zone in Germany and the covers were addressed accordingly. It was soon possible to send letters by airmail into Germany as BEA (British European Airways) operated services from London to Hamburg and Frankfurt. It should be noted that Germans could not use airmail



services prior to 1 May 1948. Perhaps Messrs Mahomed did not receive a reply as quickly as expected and possibly re-sent their letter registered on 8 April 1948 (Fig 2).

This registered cover was sent from the post office at the Mereweather Clock Tower, Karachi, and is franked with stamps with a total value of 31a. The combined airmail letter rate to Germany was 14a. per ½oz with registration of 3a., therefore, this letter warranted a double rate.

Much later, I discovered that the stamps denominated 3a. and 1r. actually have typewritten 'PAKISTAN' overprints. Typed overprints on service stamps are well known by collectors and described in the literature, with most surviving items having a military origin. Examples of typewritten overprints on ordinary

stamps, on the other hand, are particularly unusual and have been considered as curiosities and little understood. From this single cover, it cannot be determined whether the typing was authorised by the Pakistan Post Office or produced by the sender to 'utilise' obsolete postage stamps.

Being a registered cover, the reverse received the Hamburg arrival postmark of 12 April 1948. The short transit time of four days achieved more than 70 years ago is also quite remarkable as it was very probably routed via London.

What is evident is that it was accepted by the international postal authorities without hindrance or tax. This survivor from a period of great upheaval is a testament to the adage 'Keep calm and carry on'!

## Gulf States under Pakistan postal administration by Dr Martin Robinson

Before World War II, several now wealthy states in the Persian Gulf, such as Muscat and Dubai, didn't have their own postal systems. Instead, they used the stamps of Imperial India, which operated a long-standing postal agency there. When India and Pakistan were each granted independence in August 1947, the postal agency was transferred to Pakistan for a short while.

A strange curiosity is that the relatively small and, until recently, rather insignificant port of Guadur (now known as Gwadar) on the Mekran coast within geographical Pakistan, was politically a dependency of Muscat at this time. It remained so for a number of years afterwards until it was ceded to Pakistan in 1958. Indian stamps with Guadur postmarks are of great interest, not only to Pakistan collectors but also to the very keen group of collectors of the Persian Gulf.

The main illustration (Fig 3) shows an Indian King George VI 1½a. postal stationery envelope with a large 'PAKISTAN' overprint, uprated with four 3p. stamps, again overprinted 'PAKISTAN' (Pakistan SG 1). It has been used from Guadur to Muscat; the departure postmarks are not clear, but there is a Muscat arrival mark of 20 December 1948 on the back (Fig 4). A few weeks after the postal agency was transferred to Pakistan in August 1947, Indian stamps overprinted for use in Pakistan (1/17) were used in Guadur until the late 1940s. You could say that these are 'Indian stamps overprinted for use in Pakistan, used abroad (in Muscat) used abroad (in Guadur)'!

However, it's the large overprint on the postal stationery envelope that is particularly interesting. There are many different 'local' Pakistan overprints applied to residual stocks of Indian stamps left in the country, produced in



Fig 3 A King George VI 1½a. postal stationery envelope of India with a large 'PAKISTAN' overprint, uprated with four 3p. stamps, also overprinted 'PAKISTAN'. The cover, posted in 1948, was sent from Guadur, which was a dependency of Muscat at that time

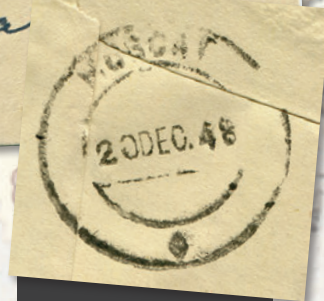


Fig 4 The Muscat arrival mark from the back of Figure 3

post offices and treasuries during the chaos that immediately followed partition from India. Specialists can usually link an overprint according to its detailed characteristics (size, colour, etc.) to a specific location. The overprint on this envelope can conclusively be identified as having been carried out at Quetta, in the Baluchistan province of Pakistan, but some 1100km inland from Guadur, with large stretches of desert separating the two.

Why has an overprinted envelope from far-away Quetta been used from Guadur? Well, perhaps this shouldn't be too great a surprise; Neil Donaldson in his book *The Postal Agencies in Eastern Arabia and the Gulf* (1998) records that civil airlines ceased to call at Guadur after the outbreak of war in 1939, and despatches of mail by sea were uncertain. It, therefore, became the custom for mail from Guadur to be sent overland to Quetta by camel train for onward transit; a small number of unused postal stationery envelopes overprinted in Quetta seem to have made the return journey, ready to be used from Guadur.

Interestingly, the envelope is addressed to R Eldon Ellison, His Britannic Majesty's Consul and Political Agent in Muscat – as much Gulf mail at this time is. The late Ron Doubleday, co-author of one of the leading books on the early Pakistan overprints published in 1992, considered this and another similar envelope (the only two that have been recorded). His view was that they were not philatelically inspired, but probably related to Eldon Ellison's work carrying out political duties in Muscat. There might even be a third survivor, so keep your eyes open!



## Decimal overprints by Mike Roberts

The 1961 decimal surcharges have always lived in the shadows of their cousins born 13 years earlier shortly after partition. Only the historical context can possibly justify this! Personally, I much prefer the inventive and colourful variety of the 1961 emergency local surcharges produced for decimalisation, including the errors caused by the mind-boggling incompetence of the Times Press, which was commissioned to create some of the surcharges.

D(ecimalisation)-Day was to be 1 January 1961. One rupee was to be made up of 100 paisa, replacing the existing 12 pies to 1 anna and 16 annas to 1 rupee. This move had been known for ages but as the months went by, the postal authorities did next to nothing about it. The 'Anna finally dropped' in early November 1960, when it was reported that new stamps would not be available on the due date and overprinting would have to occur.

The Pakistan Security Printing Corporation reluctantly agreed to surcharge the three values that required the least work (3p. Scales of Justice, and 6p. and 2a. map stamps (123/124 and 126) – they did a good job, nearly all the errors on these stamps being forgeries). Surcharging the three remaining selected stamps (122, 125 and 127), a much larger task, was put out to tender. In accepting the lowest price, from Times Press, the Controller of Printing and Stationery certainly got what he paid for.

In a footnote, the SG catalogue states (rather generously, I think) in relation to 'the less experienced Times Press. This was a very hurried job and there was no time to carry out the usual checks. It is also known that some errors were not issued to the public but came on the market by other means.'

By whichever door they left the printers, the errors were certainly spectacular, with inverts, doubles, omitted and incorrect spellings galore. Misalignments, partial overprints, and kiss prints, which would induce ecstasy amongst collectors of other territories, barely command a mention.

One example will suffice. On stamp six of the second row of the 1 paisa surcharge on 1½a., the word 'PAISA' fell out during the printing. Then the number '1' joined it. Once this was noticed, the type was speedily reset, the new surcharge reading '1 PASIA' with a numeral '1' in place of the letter 'I'! (Fig 5).

### Handstamped surcharges

The catalogue footnote continues: 'Stamps in the old currency were also handstamped with new currency equivalents and issued in various districts but these local issues



Fig 5 The three states of the decimal '1 PAISA' on 1½a. surcharge by the Times Press. At first, the word 'PAISA' dropped out at position R2/6, followed by the number '1'. The type was then reset with a numeral '1' in place of the letter 'I' in 'PAISA'

are outside the scope of this catalogue.' This, to my mind, is where the greatest interest in Pakistan philately lies. Fortunately, an excellent handbook on the subject (admittedly now a little out of date and not easy to obtain) was published in Pakistan in 1981: *Stamps of Pakistan; Decimal Currency Surcharges* by Dr U A Isani. Official documents reprinted therein reveal in a note dated 13 December 1960 that, 'it has accordingly been decided that the existing stocks of the stamps should continue to be sold but the value in new currency should be overprinted on each stamp by using an ordinary rubber stamp'. It was also stated that this was to be an 'ad hoc' arrangement to last no later than 1 July 1961 by which time the new definitives to be supplied by Pakistan Security Corporation would be ready (in fact values were issued piecemeal throughout 1961 and 1962).

Both ordinary and Service stamps were overprinted throughout West and East Pakistan. The former are more frequently encountered and were better documented by Isani. With the Eastern Pakistan issues, it is possible to further divide them into Roman and Bengali scripts. In total, approaching 40 different places of issue have been identified. The beauty is in the sheer variety of the handstamps, with some treasuries simply supplying single-line handstamps stating the new currency and others imaginatively creating quite flamboyant products, often referencing the old pies/annas currency. As might be expected, a lack of time to prepare, no doubt inexperienced staff and the very nature of handstamping, produced some spectacular errors. A small selection are described to give an overall impression of what is available to collectors.

A frequently encountered boxed handstamp showing both old and new currencies originates in Tank, Waziristan. It is one of two types issued there (the other is perhaps even more unusual) and the proliferation of rotated handstamps adds to their attraction. At Harnai, in the Quetta District, a distinctive single-line handstamp, again showing both currencies, was employed.



The two types of handstamp produced in the Khairpur Mirs District are of unusual style and it appears that the second type developed as a result of the first type being too large for use on smaller sized stamps.

A spectacular variety amongst the surcharges applied at Kalat in the Kharan District is illustrated here (Fig 6): the 50 paisa overprint on the 8 anna is on top of an erroneously applied 25 paisa handstamp!

Probably the commonest surcharges from East Pakistan are those produced in Mymensingh District. All are exclusively in Bengali script and with the exception of



Fig 6 This 50 paisa handstamped surcharge on the 8a. value covers a previous 25 paisa handstamp applied in error

the 6 paisa on 1 anna surcharge, are in a rectangular frame.

Finally, mention must be made of the local overprints from Mastung, West Pakistan, which uniquely were applied by machine at the Ismalia Electric Press, Quetta. Of the three stamps surcharged, only the 13 paisa on 2 annas was issued for use. Needless to say, errors abound!

The partition overprint specialists will no doubt fiercely disagree, but to my mind the 1961 decimal surcharges are the clear winners when it comes to collector appeal.

## Postal stationery overview by Joachim Wrede

As already mentioned, Pakistan became independent on 14 August 1947 by dividing British India into India and Pakistan. The hasty divorce and dire economic situation forced the use of all available postal stationery from the colonial British Indian period simply overprinted with the new country's name. This period is a favourite theme for in-depth philatelic studies but is not considered here. Instead the postal stationery printed under the authority of the Pakistan Post is discussed below.

The postal stationery for public use included inland letter envelopes (1948 until today: 64 different issues), inland postcards (1948 until today: 23), aerogrammes (1949–94: 46), airmail letter envelopes (1950–2001: 36) and registered letter envelopes (1951?–2001: 15). Three airmail postcards have been issued – one for international airmail in 1950, one 1953 issue intended for communication between the two wings of Pakistan and a third one (1970) which was immediately rendered obsolete, as at that time inland mail was given an airlift without extra charge.

A curiosity is a postcard from 1950, which seemed to be intended for international surface mail, but with insufficient postage value for this purpose was seldom used. Shown is such a used 2a. postcard uprated with 6p. to cover the international surface mail rate (Fig 7). It was sent from Karachi on 18 December 1951 to Madagascar (a rare destination), with a Ambato Boeni arrival postmark of 17 February 1952 on the reverse.

We also find items for official use derived from existing postal stationery with an additional 'SERVICE' printing, such as official postcards (1948–61: four issues) used by the North Western Railway and other authorities. A mysterious card was issued in 2001 in connection with the government's Food Support Programme. The Hajj department of the Ministry of Religious Affairs has used special postcards



Fig 7 The 1950 2a. postcard intended for international surface mail was seldom used because of its insufficient face value. This example has been uprated by 6p. to cover the international surface mail rate (Reduced)

for organising the pilgrimage to Mecca from at least 1985. Postmarked items show handling by the Pakistan postal system. A postcard for Service inland airmail was issued in 1953, but used items seem to be rare. The status of a Service aerogramme believed to be issued in 1966 is undefined because only one mint item is definitely known.

Letter sheets for Forces Staff (1965?–2005?: circa 20 issues) had been introduced as a service for military personnel to communicate from field camps with their families at home. The sheets were distributed by military offices and could be posted via field post offices or by dropping into public post boxes.

### Conservative designs

The choice of the motifs of the imprints of the various postal stationery can be defined as conservative – in any case definitely not influenced by the consideration to attract stamp collectors as customers – for the period up to the separation of East Pakistan in 1972. For surface mail items, we find drawings of a crescent and star or the Pakistan flag used as state symbols and the country name in calligraphic letters with arabesque ornamental patterns, even a cotton ball to symbolise agricultural produce. A banana plant on a 1961 postcard can be considered as an 'exotic exception'. The airmail envelopes and aerogrammes (up to 1962) mainly only present three motifs: the Karachi Airport building, another version of the country name in calligraphic letters with arabesque ornamental patterns and a drawing of crescent and star with symbolic aeroplane and hourglass.

Only starting in 1966, multicolour printing was applied more frequently to items and finally in 1999 multicolour printing become the standard. With the introduction of colour printing, gradually new motifs became popular: more vivid designs showing domestic produce, handicraft, flowers and floral ornaments, famous buildings and environmental issues addressed by images from flora and fauna, as well as three issues showing M A Jinnah (the country's first Governor General). Colourful issues are collectable since 2001. The inland envelopes show on the reverse (and on the left front) various advertisements, company promotions and publicity for state authorities, even the postal authority itself.

Simultaneously, the frequency of new inland envelopes rose. In the 53 years up to the year 2000, we count 34 issues. The 21 years thereafter produced another 30 issues. In this period, we also find some new motifs beside those already mentioned. Two additional famous people are mentioned and the SAARC (South Asian Association for Regional Cooperation) summit of 2004 is promoted by an extra issue. Two others point to the victims of the 2005 Kashmir earthquake and the 2009 Swat refugees respectively by asking

for donations. 2001 brought an unusual issue with a postcard to promote the 9th South Asian Federation Games. With seven different pictures related to the event shown on the reverse, the card was printed with unique lottery numbers offering rewards up to Rs 1,000,000. Unused cards (lottery blanks) are common but to find such cards commercially used is nearly impossible.

Pakistan postal stationery is primarily not an area to collect nice and colourful images but it is a fascinating area for philatelic study. There are countless topics to be studied in depth.

Papers of different type or colour can be studied on all types of postal stationery. Watermarked papers also occur occasionally. Looking at the envelopes as well as the aerogrammes (and some airmail envelopes too), we have to deal with different 'cuts' (shape of the paper trimmed to fold an item). The 1961 conversion to decimal currency produced overprinted envelopes with numerous



Fig 8 A 1a. airmail postcard with inverted imprint (Reduced)

variants. Other overprints are caused by postage rate changes. Curiously, for some of the overprints, secret printing elements can be found. Printing marks were introduced by the printers in the mid-eighties. The first were cryptic signs, but these marks later showed information about printing batch and date. Printing variants of the form elements are observed on postcards and registration envelopes.

Printing errors exist, varying from constant errors – such as this spectacular 1a. airmail postcard with inverted imprint of the stamp (Fig 8) – to accidental mistakes and ending up with printer's waste brought into the philatelic market to dupe the inexperienced collector.

Prices for items have steadily increased in the last few years but still, with some luck, one can get the rarest items for just over £100.

If this has whetted your appetite, you can find a more detailed study of Pakistan postal stationery at my homepage ([www.jwredeg.de](http://www.jwredeg.de)).

## Founding father remembered on foreign stamps by Dr Ehtasham Ahmad

Pakistan came into existence as a result of the religious divide of British India into the Muslim majority territory of Pakistan and Hindu majority India. The Muslim struggle for independence was led by a charismatic Muhammad Ali Jinnah (Fig 9) who, after studying at Lincoln's Inn, in 1895 became the youngest Indian to be called to the bar in England at the age of 19. It was at this time that his political fervour was awakened, which half a century later resulted in him becoming the founder of Pakistan and revered as *Quaid-e-Azam* (Great Leader).

To celebrate the birth centenary of Jinnah, the Pakistan Post Office issued a striking and innovative stamp on 25 December 1976, printed by Cartor S. A. in France (436). Each stamp contained 23/24 carat gold and was printed in sheets of ten. In addition, 8000 imperforate miniature sheets containing one stamp each in a golden presentation pack were also prepared, mostly for distribution to foreign delegates and VIPs. I feel these are some of the most beautiful stamps issued by the Pakistan Post Office to date.

However, to make it an international event, Pakistan Post Office reached an agreement with sympathetic countries, including Iran (one value), Jordan (two values), Liberia (one value), Mauritania (one value), Morocco (one value), Sierra Leone (one value), Sudan (three values) and the Republic of Togo (one value) to coordinate stamp issues on this occasion.



Fig 9 Muhammad Ali Jinnah, founder of Pakistan, with Louis Mountbatten, the last viceroy of India

What makes these stamps highly relevant to collectors of Pakistan philately is that most of these foreign stamps were printed by the Pakistan Security Printing Corporation for distribution to the respective authorities for issuance as postage stamps for public use. Incidentally, a stamp was also prepared for issue by Upper Volta (French: Haute-Volta, later changed to Burkina Faso in 1984) but for some reason it was not issued.

All these stamps share the same portrait of Jinnah in single colours, except for the stamp issued by Morocco, in which the Jinnah portrait is in vivid multicolour. This leads me to think that this might be the only stamp in the series not printed in Pakistan! Rather, the portrait of Jinnah was likely provided to the security printers in Morocco and the stamp was then printed locally.

Although collecting these stamps is not difficult and still easily available for purchase, what makes it challenging and rewarding for collectors is finding sheets with Pakistan Security Printing Corporation imprints (Fig 10), commercially used covers (Fig 11) or proofs and early designs of these stamps. Trial designs of some of these stamps have recently emerged in local markets in Pakistan, but I doubt that these are genuine, so if you happen to be one of the buyers, make sure to get it certified.

Prior to these 1976 issues, Jinnah's portrait first featured on a stamp issued by the former princely State of Bahawalpur in 1948 to celebrate the first year of union with Pakistan. Later, in July 1976, just a few months before the birth centenary of Jinnah, Pakistan, Iran, and Turkey jointly issued a series of three stamps with one stamp from each country featuring Jinnah to celebrate the 12th anniversary of the formation of the



Regional Cooperation for Development (RCD). In recent years, Burkina Faso (1988), Turkey (1997) and Turkmenistan (2001) have also issued stamps featuring Jinnah.

For those not familiar with Pakistan philately, collecting these Jinnah stamps from 1976 would make an excellent start, be within a reasonable budget and offer a strong possibility of completion. Also, despite being issued more than 40 years ago, there is very little background information available regarding the full details of these stamps, which paves the road for further research. Happy collecting.

#### *The Pakistan Study Circle*

Hopefully, our passionate members have demonstrated that Pakistan deserves a closer look. If you have been persuaded, you can dip your toe into our website ([pakistanstudycircle.wordpress.com](http://pakistanstudycircle.wordpress.com)), which has much more on the philatelic legacy of a country that has a lot to offer to both basic and specialist collectors, as well as details on how to join. You never know you might be helping us celebrate our next anniversary.

*George Rab, General Secretary PSC*

## PAKISTAN STUDY CIRCLE

The International Society for the study of Pakistan's postage stamps



Fig 10 Pakistan Security Printing Corporation imprints on sheets of Jinnah stamps from the United Arab Emirates, Sudan and Sierra Leone

Fig 11 A commercially used cover from Morocco using the 1976 multicoloured portrait of Jinnah





# TRADITIONAL PHILATELY AND THE TRANSVAAL 1d. ARMS STAMP OF 1883

By Lars Jørgensen RDPSA

You may think that building a collection based on one stamp would limit the chance for research and enjoyment. However, as Lars Jørgensen demonstrates, focusing your attention on a single issue is the perfect way to get the most from your stamps.



Fig 1 The 1883 re-issued 1d. Arms stamp

The starting point of all philatelic interest was the stamp. From here grew the interest in collecting and studying stamps, which is what we today refer to as traditional philately. All other philatelic disciplines: thematic, postal history, etc. are spin offs from the initial passion for the stamp itself.

Traditional philately puts the stamp central and seeks to investigate, analyse and show all the facets to the stamp. You could refer to it as a technical analysis of the stamp, but this may sound a bit boring. I prefer to say that traditional philately is telling the life-story of the stamp. At any rate, traditional philately is about colours and shades, paper, gum, perforation, varieties and to a lesser extent the use of the stamp, i.e. showing cancellations and on cover.

Personally, I enjoy collecting stamps in this way and can only recommend everybody with the slightest interest in stamps to look more profoundly at their stamps and extract the story the stamps are telling. If no other argument can win over the collector, I am sure the following argument can. By moving away from collecting 'one of each' one is obliged to really look at a stamp in order to identify exactly what the stamp shows and which part of the story it belongs to. Sometimes you really have to look very hard before you extract the right information from the stamp and in so doing you spent a lot of time with it. You can therefore argue, you get more pleasure out of the stamp.

## One stamp, immense collectability

Let me exemplify how far one can go and what discoveries one can encounter along the way. I turn my attention to Transvaal and the re-issued 1d. Arms stamp of 1883.

In 1870 the first Transvaal (or strictly speaking Zuid Afrikaansche



Fig 2 Fifty shades of grey. Copies of the 1883 1d. stamp show a wide variety of shades, from light grey to jet-black



Fig 3 Major varieties are found on stamps from several positions. Here shown are positions R1/ 2 of the left pane (damage obscuring 'P'), R1/ 7 of the left pane (uncoloured spot across left '1'), R1/ 4 of the right pane ('Q' for 'O' and broken right frame) and R4/ 2 of the right pane (damage above 'GE' of 'POSTZEGEL')

Republiek) stamps were issued. These were large size (22x25 mm) stamps printed from plates produced by Adolph Otto of Mecklenburg, Germany. The original printing plates served for many years and were reused for a last time when the 'First British Occupation' of Transvaal ended and new supplies of stamps were needed. This was in 1883-85.

The 1883 re-issued 1d. Arms stamp is the most common of the Transvaal stamps from the 'classic period' which came to an end in March 1885 when stamps of a new design were issued (Fig 1).

When looking in the catalogue, one gets the impression that there is very little to be said about the 1883 1d. There is only one catalogue reference, although SG's 'Part 1' does indicate that the stamp comes in different shades and partly imperforate.

Chances are that if one has two copies of the 1883 1d. stamp, that they will show a different intensity of black. There are copies that are light grey, copies in intense 'full' jet-black and a whole range of greys in between. It makes good sense to show two very contrasting stamps and it is equally tempting to show a range of stamps moving gradually from the light grey to the full black. However, with one exception to which I shall revert later, everything suggests that the different shades are not distinct to specific print batches (printings), but rather a consequence of heavy or light inking of the printing plate during the printing process (Fig 2).

We know that the 1d. was printed in different batches (printings) and that there were more than 20 different printings. Unfortunately, the source documents for this information have been lost and no details on when the different printings were made is available – except for the first delivery.





Fig 4 A complete reconstructed sheet of the 1883 1d. with its two panes of 40 stamps

It only requires two copies of the 1883 1d. to appreciate that the stamp comes in different shades; and it only takes three copies before, in all likelihood, one realises that there are several striking and very collectable varieties to look for.

The printing plates had been in use for 13 years with only one short intervening period of Queen Victoria stamps printed from different plates, and by 1883 the plate-wear was very evident. In addition, some of the electros (*clichés*) were damaged when handled or when a tool was dropped onto the plate (Fig 3).

Acquiring one stamp with a variety quickly incentivises one to look out for more, and once one has been able to assemble a few prominent examples it does not take long before one wants to have every variation (damage) there is to be found.

A striking variety is of interest on its own merit and is a good addition to a collection. However, just describing the variety is only part of the story. It adds depth and understanding if one can tell which position in the sheet the particular stamp had. It takes a lot of material including larger blocks to establish which position a stamp came from, and normally one has to refer to previous studies to obtain such information.

If after a period of collecting one assembles a fair number of positions, the desire to get more only grows. Indeed, one soon wants to have all positions. This process of reconstructing a full sheet is as old as stamp collecting and must be considered as at the heart of traditional philately.

The 1883 1d. stamp was printed from two plates of 40 arranged in five horizontal rows of eight. The two plates were used concurrently joined together and we refer to the left and the right pane (Fig 4).

It is a gratifying but at times tedious process to progress the completion of



Fig 5 You can use a 'reference' stamp with known perforations to accurately identify even small differences in perforations. Here the top stamp is p.12.2 and the bottom is p.11.9



Fig 6 A light grey 1d. on surfaced paper and perforated 11.9 from the first printing

the two panes in the sheet. In total there are 80 positions to fill. In the beginning the likelihood is that the next stamp you acquire is from a different position, but as your sheet reconstruction fills up the likelihood decreases and filling the last few positions will always be tough. Also, not all positions show significant varieties. A number of stamps can be difficult to positively establish as being from the one position. Again, this forces you – in the most positive understanding of the word – to 'look' (a lot) at your stamps, to have more fun with them. Having to work hard to get hold of the last few positions only makes the gratification so much the greater when finally you succeed in obtaining a copy from a missing position.

## Making discoveries

Additionally, whilst looking for one thing one might coincidentally become aware of an entirely different aspect.

In working on my own sheet reconstruction it became clear that the perforation on some stamps differed from the perforation on other stamps. SG's 'Part 1' describes the perforation as '12' (holes per 2cm). However, it turns out that some stamps were perforated 11.9 and others 12.2. This may seem as a very small difference, but trust me; after a while you can tell the difference from one to the other even without measuring. By the way, I find the easiest way to check the perforation is to use a reference stamp rather than a perforation gauge. The perforation of other stamps can be measured against the reference stamp with known perforation by aligning the perforation of the two stamps (Fig 5).

This discovery, well over 100 years after the stamp was issued, suddenly divided all my 1d. stamps in two distinct groups: the earlier stamps perforated 11.9 and a later group perforated 12.2. But it doesn't stop there.

All my copies showing a distinct light grey shade fell in the group perforated 11.9. A closer look (and feel) at these established that these light grey stamps were printed on a different paper. These were on smooth surfaced paper, whereas all my other copies of the 1d. were on a slightly rough (unsurfaced) paper, absorbing the printing ink to a higher or lesser degree. Dated copies of the 1883 1d. are hard to come by, but two known covers with the light grey 1d. on surfaced paper confirms that these must have been the first stamps of the 1883 1d. issue to have been printed, i.e. stamps of the first printing (Fig 6).



Another close look at my small selection of 1d. stamps from the first printing led to another discovery. A particular example, which I had not been able to position in the sheet, suddenly made sense. It had always looked weird and now doubly weird. The paper was no doubt the surfaced paper but the stamp looked much darker than any of my other copies on this paper. It turned out that it had been printed twice – a double print!

The second print is only ever so slightly misplaced in comparison to the initial print but does give a shadowy doubling of the whole design. This is especially easy to recognise at the spears of the flagpoles surrounding the coat of arms (*Fig 7*).

## Imperfect perforations

Both the perforation 11.9 and 12.2 are line perforations, i.e. come from perforation pins set in a line applied to the sheets of imperforate stamps both horizontally and vertically (six times horizontally and nine times vertically) to perforate a pane of 40 stamps (8x5).

The perforation was not always done with adequate accuracy which on occasion gave rise to funny looking stamps (*Fig 8*); sometimes an additional row of perforation was applied in error (*Fig 9*); and, as recognised by the SG catalogue, on occasion two neighbouring columns or rows of stamps were left imperforated (missing perforation) (*Fig 10*).

As spectacular as some of these perforation errors are, the most interesting thing about the perforation is perhaps that the double sheets (2x40 stamps) were mostly (but not always) perforated folded in half down a 12mm gutter separating the two panes of 40 stamps. To find a gutter-pair showing the fold and both a stamp from the left pane and a stamp from the right pane represents a very nice illustration of this perforation practice (*Fig 11*).

## Cancels

The 1883 1d. stamps were printed and used for the best part of a two year period, 1883-85. During this period stamps were predominantly cancelling by three-ring numeral cancels. Number '1' from Pretoria is by far the most common and represents more than half of the used copies encountered. All other numeral cancels are rarer, some of them are quite scarce and some are unknown (*Fig 12*). At the time Potchefstroom was the second town and was allocated number '2'. At Potchefstroom however, an older dumb four-ring cancel was preferred to the three-ring coded '2' and no 1883 1d. stamps have been found cancelled by the number '2' cancel. Stamps cancelled by town datestamps, cork obliterators or bag seal are uncommon to scarce (*Fig 13*).



**Fig 7** This shade from an early printing on surfaced paper looked much darker than any other copies on this paper. A closer inspection revealed that the darker colour was actually caused by a double printing



**Fig 8** A misaligned perforation error



**Fig 9** An example with an extra line of perforations running through the stamp



**Fig 10** A horizontally imperforate pair of stamp



**Fig 11** Complete sheets of 80 stamps were often folded before being perforated. This gutter-pair shows the fold between the left and right panes of the complete sheet

**As spectacular as some of these perforation errors are, the most interesting thing about the perforation is perhaps that the double sheets were mostly perforated folded in half**



**Fig 12** The three-ring cancels of Pretoria (number '1') and Komati ('25'), and the dumb four-ring cancel of Potchefstroom



**Fig 13** Rare examples of a Pretoria datestamp, a cork obliator and a bag seal of Llanwarne

## Collecting on cover

Used on cover, the 1883 1d. is surprisingly scarce. Only some 70 covers have been recorded and it is always nice if it is possible to illustrate how the stamps were actually used as prepayment for postage (*Fig 14*).

Describing and illustrating the different aspects as above brings the single stamp as referred to in the catalogues into life and tell a fascinating story. The single anonymous stamp has grown to a story spread over several album pages (*Fig 15*).



Fig 14 An 1883 1d. used together with the 3d. vermillion of the same issue to make up the 4d. letter rate to Natal. The cover was sent from Zeerust and the stamps cancelled by the three-ring numeral cancel coded 8



Used on cover, the 1883 1d. is surprisingly scarce. Only some 70 covers have been recorded and it is always nice if it is possible to illustrate how the stamps were actually used as prepayment for postage

### 1883 Arms Stamps Reissue 1d grey-black

Gutter - The print sheets were divided into two panes of 40 stamps separated by an 11mm gutter. Sheets perforated 12.2 were folded down the middle before being perforated in one operation - one pane perforated from the front and one perforated from the back. Typically the panes were separated (torn through the fold in the gutter) before distributed/sold but occasionally not. Gutter pairs documenting the method of perforation and showing the gutter between panes are rare, especially used.



Gutter block of four with stamps of both left and right pane. Positions L8 - R1 and L16 - R1. Very rare used gutter block cancelled by an equally rare negative bag seal.



Exceptional gutter block showing two perforation errors: Horizontally: The line of perforation covered the whole width of the panes leaving the central stamps half imperforate. Vertically: The perforation is doubled (diamond perforation) on the far side of the outer stamps. Positions L31-32 - R25-26 and L39-40 - R33-34.



Used gutter pair positions L40 - R33. Note the misalignment between the two stamps caused by not folding the two panes straight down the middle.

### 1883 Arms Stamps Reissue 1d grey-black

Whereas the sheets perforated 12.2 were always folded down the middle of the gutter before perforated, the sheets of the earlier printings were mostly perforated down the middle of the gutter. The sheets were perforated all around but sometimes the operation was missed leaving stamps to be imperforated in between.



L40 perf. 11.9 R33 perf. 11.9 Sheets perf. 11.9 perforated through gutter.



L24 perf. 12.2 R33 perf. 12.2 Sheets perf. 12.2 folded through the gutter.



Pair imperforated in between horizontally. The pair is also showing the vertical perforation margin of the sheet as well as the horizontal perforation widely placed into the lower margin. (perforation 12.2)



Block of four positions L26-27/34-35 Widely perforated lower margin



Block of four positions R7-8/15-16 Widely perforated upper B left margin

### 1883 Arms Stamps Reissue 1d grey-black

### 1d grey-black

The sheets of the first printing on surfaced paper were all perforated leaving the margins imperforated leaving the stamps at the edges of the panes with large margins. However, very few stamps with the full margin have survived to this day. The double sheets were perforated down the middle gutter. Due to the surfacing of the paper the colour is slightly washed out on used copies.



Full upper margin L6

Full lower margin and perforated gutter R33



One of only two recorded covers carrying copies of the first printing of the 1883 reissued 1d. stamp, and extraordinarily both copies show the full upper margin. The left stamp (position L8) shows also the perforated gutter separation between the left and the right pane. The stamp covers the margin of the right stamp (position R7). The two stamps are used in combination with two Queen Victoria stamps of the first British Occupation making up the 1 shilling rate to Europe via the Cape (1/10-1882 - 31/3-1885).



L28-29 Pilgrim's Rest

Fig 15 These selected pages from the author's collection give some idea of the scope of research traditional philately can offer even for just one stamp



# BRITISH GUIANA: DE LA RUE ISSUES (1876–1932)

By Peter Ford

Peter Ford examines the British Guiana stamps, excluding provisionals, printed by De La Rue between 1876 and 1932. Despite very few varieties to seek out due the quality of De La Rue's printing, these issues still offer plenty of scope for study, as Peter reveals.

Until 1876, the stamps of British Guiana had been printed by Waterlow using a lithographic process, which led to a number of varieties, much to the delight of the philatelists who studied them. However, with the improvements of the new typographic process now championed by De La Rue (DLR), the authorities in British Guiana were persuaded to switch suppliers. Over the period in question, they utilised three designs of definitives and two for the Diamond Jubilee of Queen Victoria.

In the late-19th and early-20th century, many countries within the British Empire had their stamps printed by De La Rue who had developed an economical system of key and duty plate production. Some colonies opted for the Universal Key Plate design, while others went their own way and called for a design specifically geared to their own colony. Normally, at that time, sheets were printed of 120 stamps in two panes of 60, side by side, with plate numbers above and below the second and penultimate columns and with a vertical gutter between. British Guiana, however, did not favour a design with the head of Queen Victoria but decided to have one with a depiction of the three-masted sailing ship similar to the one that had graced the earlier Waterlow designs.

The result was a rather simple, but attractive, design with the two words of the colony vertically on either side and the word 'POSTAGE' across the top and the value across the bottom of the stamp) (Fig 1, Fig 2 and Fig 3). The collar surrounding the ship design contains the colony motto 'DAMUS PETIMUSQUE VICISSIM' (We Give and Expect in Return).

It was printed using the key and duty plate process, whereby the paper passed through the printer twice, once for the key design to be printed and subsequently for the value. This was an economical method for printing the



Fig 2 A cut-down, stamp-sized proof of the complete design with blank value tablet, mounted on stiff card

Fig 3 An 1879 cover to London with an 8c. rose tied by a 'cork' cancel and showing an American type Georgetown cancel (Reduced)

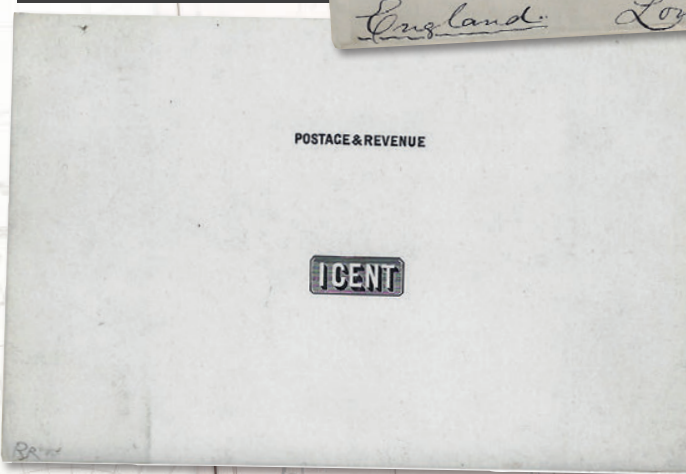


Fig 4 A die proof for the 1c. duty plate

nine values required from 1c. to 96c. In addition to the plate numbers, the Current Number '1' in a rectangle with chamfered corners appears in both top and bottom margins. The issue of the stamps in mainly duo-decimal values (1c., 2c., 4c., 6c., 8c., 12c., 24c., 48c. and 96c.) was to reflect the fixed exchange rate of 1 penny sterling equals 2 cents.

The 1876 issue was printed on paper watermarked Crown CC and perforated 14. With a couple of exceptions, all these DLR designs were perforated 14; the exceptions are that in 1877, the 4c. blue was issued perforated 12½ and later, in 1879, the 1c. slate was issued perforated with a compound perforation of 14×12½. Neither Easton in his 1958 work, *The De La Rue history of British and Foreign postage stamps 1855 to 1901*, nor Townsend and Howe in their 1970 book, *Postage Stamps and Postal History of British Guiana*, were able to give an explanation for these changes of perforation; one can only assume that, for some reason, the usual perforation machine was unavailable.

In 1880, it was decided that the printing plate had worn out and a new Plate 2 was made. There is a recently discovered flaw with a 'broken frame', initially found on the 48c. value, but now it has been seen on all other values.

An interesting offshoot of studying this issue is the number of different specimen types that can be collected. De La Rue produced two overprinted specimen types and a perforated one. Aside from this, there are another three locally produced specimen



Fig 1 A cut-down, stamp-sized proof of the vignette for the 1876 issue mounted on stiff card



varieties – two handstamped and one perforated. These are rarely found in good condition and tend to command high prices at auction.

When the Crown CA paper came into use, the lower values from 1c. to 8c. appeared on this paper in 1882. In 1888, this same design was overprinted and used for revenue purposes; mention of this is made because these stamps are known to have been used for postage.

## A new design

In 1889, the next issue appeared with a new design. Even the most generous critics would not contend that this was one of De La Rue's most attractive designs. It still featured the three-masted ship but, this time had the value in a horizontal rounded rectangular tablet beneath (*Fig 4*). Again, the colony motto appeared, this time above the ship design. It did not help that the first issue of these stamps were all printed with the key design for every value in a dull purple colour; the value and the words 'POSTAGE & REVENUE' at the top were printed in a variety of colours. Several individual values of these stamps had very similar but slightly differing colours of the duty impression. These differences are not easy to distinguish unless the two stamps are placed one beside the other.

There were four later issues in different colours, values and watermarks. In 1890–91 the 1c. and 8c. were issued in new colours as well as a new value, a 5c. ultramarine. There were further issues in 1900, 1905 and 1907, this last adhering to the prescribed UPU colours of green for the 1c. ( $\frac{1}{2}$ d.), red for the 2c. (1d.) and blue for the 5c. ( $2\frac{1}{2}$ d.). Because of the large number of stamps printed in this period, four plates had to be prepared.

## Plate blocks

What makes collecting these stamps interesting is that, despite their unappealing appearance, they are eminently collectable as plate blocks (*Fig 5* and *Fig 6*). There are around 75 different plate blocks possible but finding them is a Herculean task. The author has been collecting these for 40 years and possesses a mere 25 examples. Some of the later colours make these stamps look much more attractive, especially when in plate blocks!

This design was also used for revenue purposes with values up to \$50. In 1905, the Government demanded that in future all of these revenue stamps should be available for postage and that they should be overprinted 'POSTAGE AND REVENUE'. In the event, only the \$2.40



Fig 5 A Plate 3 block of four of the 4c. dull purple and ultramarine



Fig 6 A Plate 4 block of four of the 1c.



Fig 7 A 'POSTAGE AND REVENUE' overprint was added to \$2.40 fiscal stamps in 1905, making them eligible for postal use



Fig 8 A die proof of the 2c. redrawn die, marked 'AFTER STRIKING' and dated '16 JUN. 09'



Fig 10 The 1898 Jubilee issue showing Kaieteur Falls



Fig 9 A Plate 1 block of four of the redrawn 2c. rose-red

stamp was ever overprinted, but even so, there was never any real need for such a high value for postal use (*Fig 7*).

## The 2c. redrawn die

In 1910, despite having decided on a new design for the next definitive issue, the Plate 4 had completely worn out and, in the interim, it was decided that, as the 2c. was the only value likely to be needed, a new die, solely for the 2c., should be made and the stamp printed in one operation (*Fig 8* and *Fig 9*). Two cents was the local letter rate.

This is the redrawn die and to quote the catalogue directly, the difference is that 'the flag at the main truck is close to the mast, whereas in the original type it appears to be flying loose from the halyards. There are two background lines above the value "2 CENTS" instead of three and the "S" is further away from the end of the tablet'. The new plate prepared from this new die was numbered Plate 1.

## Diamond Jubilee

Whilst these definitives were in use, the colony decided to celebrate the Diamond Jubilee of Queen Victoria with a special commemorative issue. Again they eschewed using a design with a depiction of the Queen's head, instead using the occasion to advertise the scenery of the country. Two designs were used, one a horizontal design showing Mount Roraima and another showing Kaieteur Falls, this time in a vertical design (*Fig 10*). The Jubilee was in 1897; however, because of a series of unfortunate



occurrences, the stamps were not issued until July 1898. Five values were issued, the 1c., 2c., 5c., 10c. and 15c.

## A royal appearance

The final design produced by De La Rue emanates from the monarch's edict that all stamps issued in the Empire should have a depiction of his head. This new design again showed the three-masted ship, as well as the King's head in an oval, the words 'POSTAGE & REVENUE' and the colony name, along with the colony's motto. This might seem to be a lot to cram into a small space but De La Rue came up trumps, producing a design which was much superior to their previous effort (Fig 11 and Fig 12).

The new design appeared initially on paper watermarked Multiple Crown CA and again extended from 1c. to 96c., the higher values on chalk-surfaced paper. In 1921, paper watermarked Multiple Script CA was used.

Initially, the 1913 King George V definitives of British Guiana were printed using a plate comprising two panes of 60 (120-set). De La Rue decided in 1917 that the numbers of the 2c. ordered were so large that it would be economically beneficial to print the 2c. in sheets of 240, as 2c. was still the local letter rate. To accomplish this, a new 120-set key plate was made (Plate 2). Surprisingly, there is no evidence in the *De La Rue Private Day Books* of any charge being made to the colony for this plate. They then took the original key plate (Plate 1) and excised the bottom margin and clamped Plate 2 below it with a spacing piece in between. As a result, in the unlikely event that one ever obtained a complete sheet of 240 of the 2c., one would find two plate plugs numbered '1' in the top margin and two numbered '2' in the bottom margin.

It would seem, from the *De La Rue Private Day Books*, that all of the other values continued to be printed in sheets of 120. Whether there was any logic as to whether these were printed using Plate 1 or Plate 2 is not known. But obviously now, after Plate 1 had thus been altered, any Plate 1 120-set printing would only have plate plugs in the top margin and similarly Plate 2 printings only in the bottom. Townsend and Howe in their 1970 work state categorically that Plate 1 numbers can only be found in the top margin and Plate 2 in the bottom. What about those sheets of 120 printed before the decision to print the 2c. in sheets of 240? For instance, there were some four printings of the 1c. prior to the introduction of Plate 2, totalling 26,201 sheets; there were two other printings, in November 1914 and November 1916, but

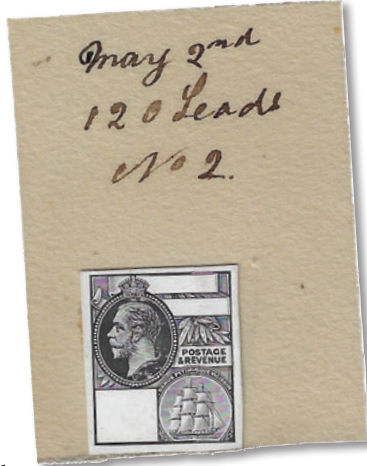


Fig 11 Master die proof from the De La Rue Appendix Sheet and marked 'May 2nd/120 Leads/No 2'

Fig 12 Die proof of the key die, dated '3 OCT 12' and marked 'BEFORE HARDENING' in black on white card

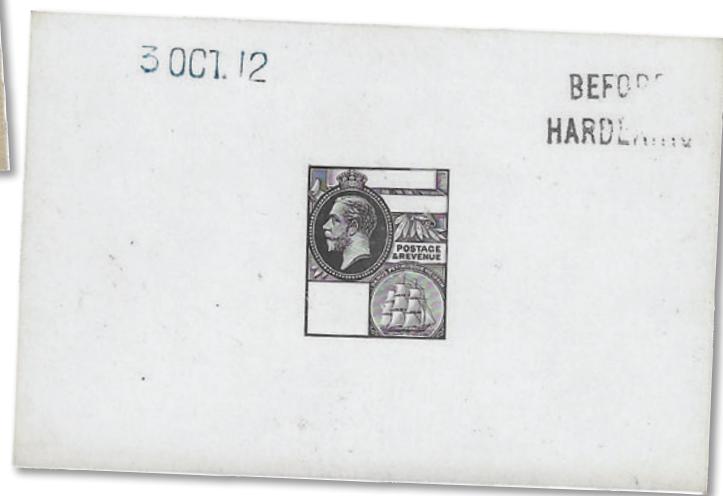


Fig 13 Pair of the 5c. bright blue with Plate 1 in the bottom margin

these were all made into rolls. Also there were five printings of the 5c. blue with 2360 sheets printed (Fig 13).

The other point is that after 1917 were all the 120-set printings made from Plate 2 or was the decision as to which plate to use just left to the operator on the day? There had been some doubt whether we would ever see a top-corner marginal piece without a plate number. This would, of course, indicate that it had come from Plate 2. A few years ago, a fellow collector, Richard Maisel, produced a corner block of four of the 12c. without the plate number (Fig 14).

Obviously, there are going to be more examples of Plate 1 found in the top margin than in the bottom, but Plate 2 of course will only ever be found in bottom margin.

In 1918, as with other colonies within the Empire, British Guiana overprinted a War Tax stamp. The 2c. scarlet was overprinted locally by *The Daily Chronicle* newspaper and over 400,000 stamps were overprinted; as is usual with locally produced overprints, many varieties exist. The War Tax overprint can be found with plate plugs '1' (top selvedge) and '2' (bottom selvedge).

## Varieties

De La Rue had a well-earned reputation for the quality of their stamps and, except for



Fig 14 A 12c. orange and violet from Plate 2, witnessed by the lack of any plate number in the top margin



Fig 15 Except for watermark varieties, these stamps display few varieties, such as this 'Broken Frame' flaw

varieties of watermark, these stamps display only a very few varieties, some are now catalogued, but they are worth searching for (Fig 15).

As mentioned at the start, these lovely definitive stamps were superseded by a pictorial issue printed, rather ironically, by Waterlow.



# STAMP HUNTING

**Nimrod** suggests some stamps worth looking for

## St Lucia

In comparison with the other islands of the Caribbean that used them, the Crowned-Circle handstamp of St Lucia (SG CC1) looks particularly good value at the current catalogue price, especially as really fine examples seem to be few and far between.



The 1860 Perkins Bacon stamps appeal to collectors of 'first issues'

Somewhat unusually, the early stamps of St Lucia were issued without face value, the differing colours deemed sufficient to be able to distinguish between them. The 1860 Perkins Bacon printing (1/3) appeals to both collectors of 'first issues' and those of the work of Perkins Bacon. Mint blocks of four or more in fine condition are very scarce and are worth a premium.

From 1863 the contract to print stamps for St Lucia passed to De La Rue (5/8, 11/18). Of the initial 1863 issue, the 4d. (7) appears to be somewhat uncommon in used condition, while of the later 1864-76 printings used examples of both the perf 12½ 4d. (12) and 6d. (13) are worthy of mention. The perf 14 6d. (17) is uncommon in fine mint.



The 1863 4d. is not common used



The used 1882 6d. may take some looking for

The 1882-84 perf 14 4d. (27) has long been recognised as a very scarce stamp mint, while both the 6d. (28) and 1s. (29) will require some diligence when searching for used examples.

De La Rue's 'General Keyplate' design was utilised from 1883 onwards. The first set (31/36) is seldom seen in fine mint condition, with plate number blocks and singles being very desirable. Used are more readily available, although the 6d. (35) may prove problematic.

Mint sets of the New Colours issue of 1886-87 (39/42) are dominated by 3d. and 1s. values (40, 42), but my focus would be on the 6d. (41) in used condition. With the changes to Die II, new values were added to the set to form the 1891-98 issue (43/52). Mint sets look remarkably good value at current prices, while used sets are completely dependent on the 5s. and 10s. (51, 52) which are very seldom seen.



Look out for the used Die I 6d. dull mauve and blue



The mint 1891-98 Die II set is looking good value

Most unusually, the initial issue of King Edward VII on Crown CA paper did not include any values above 1s. (58/62), which suggests that stocks of the previous issues high values were still very healthy. The 1s. (62) is the key value to a used set and is very scarce thus. The 1904-10 issue on Multiple Crown CA (64/77)

did include a couple of 5s. values (76, 77) the first of which is extremely scarce in used condition. Other used stamps to look out for include the 3d. purple on yellow paper (71), 6d. dull purple (73) and 1s. green and black (74).



Several of the Edward VII values on Multiple Crown CA are worth seeking out used

The Georgian period stamps are generally separated into those on Multiple Crown CA paper (78/88), those on Script CA paper (91/105) and the Pictorial issue of 1936 (113/24). Of the first, the three high values – 1s., 2s.6d., 5s. (86/88) – are key to a basic used set, but it is the



The Multiple Script 1d. rose-carmine is not an easy stamp to find

Die II 3d. purple on pale yellow paper (82b) that is the standout used stamp. From the Script CA set, the 2½d. orange (97) is exceptionally scarce fine used. While not quite as scarce, the 1d. rose-carmine (92) will still prove difficult in used condition. The highly attractive Pictorial issue is fairly straightforward to assemble in mint condition, although gum creasing can be a problem. Used sets are slightly more difficult, with the 10s. (124) the standout value.



The Die II 3d. on pale yellow paper is the standout used stamp in the 1912-21 set



The top value is the key to completing the 1936 pictorial set

In comparison to the foregoing issues, the 1938-48 King George VI issue (128/41) is relatively common in used condition, although trying to assemble a fine set will take some time as perforations are often damaged. The Decimal Currency issue of 1949-50 (146/59) is much less common in used condition. This set includes one of the rarest non-error stamps of the entire King George VI period, the 4c. grey perf 14½x14 (149a) of which just a handful of copies are known.

Unlike many other former colonies, the first Queen Elizabeth II issue (172/84) of St Lucia hasn't benefited from renewed collector interest, which means prices have remained fairly low for an extended period of time. The exception to this is the listed shades of the 5c., 6c. and 15c. (176a, 177a, 180a), all of which are worth acquiring in unmounted mint condition.



The used 1949-50 decimal currency set is much less common than the previous issue



# THE ITALIANISATION OF SOUTH TYROL

By Gerhard Freund

As a reward for joining the Entente towards the end of World War I, Italy was given the Austrian region of South Tyrol up to the Brenner Pass, a development that would have a drastic effect on the region's postal history, as Gerhard Freund reveals.

Until 1915, Austria, Germany and Italy were in the Triple Alliance, which failed when Italy signed the secret Treaty of London on 26 April 1915 during World War I, and on 23 May 1915 entered into the war on the side of the Entente. For its entry into the war, the Entente promised Italy the Austrian areas such as Istria, Trentino and South Tyrol up to the Brenner Pass in the Alps.

Until 1918, South Tyrol was part of the *Gefürstete Grafschaft Tirol* in the multi-ethnic state of Austria-Hungary. After the capitulation of Austria-Hungary in November 1918, the Italian army occupied Welschtirol (today the province Trento in Northern Italy) and South Tyrol up to the Brenner and formed the new region, *Venezia Tridentina*. The new Brenner border was closed to passengers and postal traffic. Telegraphs and also carrier pigeons were confiscated. Postal contact with the war opponents of Italy, such as Germany, Bulgaria, Turkey and especially Austria-Hungary, was strictly prohibited. This ban was maintained until the end of March 1919. Post to the remaining states ran through Milan and was censored (*Fig 1*).

In addition to the censorship at the post office, the South Tyrolean newspapers were also affected by censorship. Articles which spoke of the right of peoples for self-determination were deleted. For these reasons, the famous petition for independence from the mayors of South Tyrol sent to the US President, Woodrow Wilson, was smuggled over the 3600m-high Similaun into the Ötztal valley and then to Innsbruck (North Tyrol, Austria). However, this wasn't the only letter to have travelled through this secret route. Private persons also tried to write letters to their families and friends in Austria or Germany, as the illustrated letter at *Figure 2* very well proves.

The letter was written in Brixen on 26 January 1919, smuggled over the border and was handed over to the post office in Innsbruck on 19 February



Fig 1 A registered letter from Sterzing (South Tyrol) to Bern in Switzerland. Switzerland was not a war opponent of Italy so the letter ran through Milan, where it received an Italian cachet 81 censor mark. The Italian stamps are tied by the Austrian 'STERZING' postmark with the date '08.12.1918'



Fig 2 A letter sent from Brixen to Munich, Germany (now a hostile country), on 26 January 1919. It was smuggled over the border and handed over to the post office in Innsbruck on 19 February 1919 (Reduced)



Brixen, den 26. I. 19.  
 Meine sehr verehrten, lieben Freunde!  
 Ob Ihr wohl meinen Brief vom Oktober  
 noch bekommen habt, oft frage ich  
 mich? es war schon etwas unsicher,  
 ich habe jedenfalls keinen von Euch  
 bekommen. Diesen Brief kann  
 ich schicken privatim, durch die Güte  
 einer Dame aus Bozen welche irgend  
 eine Geheimnisvolle Beförderung hat.  
 Wie wird es Euch wohl gehen und  
 wie halt Ihr den Winter? und erlittet  
 Ist das Fräulein nun verheiratet und  
 wie stehen die Aktien sonst? was  
 machen meine lieben, schätzbaren  
 Buben und ist das Fräulein endlich  
 unter die Haube gekommen, ich meine  
 unter dem Heiratsgarn seine Haube.

Fig 3 The letter inside  
 Figure 2 reveals how it was  
 sent via a 'secret delivery'

Fig 4 A cover with  
 overprinted Italian  
 and overprinted  
 Austrian stamps,  
 which were used  
 in South Tyrol  
 after Italy took  
 control (Reduced)



Fig 5 A registered letter from Brixen to Klausen  
 with Italian stamps overprinted 'Venezia Tridentina'  
 and the value in heller. The stamps are tied by an  
 Austrian 'BRIXEN 1' postmark dated '11.01.1919'.  
 The cover also received a censor cachet (Reduced)



Fig 6 A Registered letter from Brixen sent  
 locally using Italian stamps overprinted  
 'centesimi di corona' (Reduced)



1919, where it received an 'INNSBRUCK 2' postmark dated '19.02.19'. The censor seal 'Unter Kriegsrecht geöffnet' (Opened Under Martial Law) comes from the Foreign Exchange Control Office in Munich. The number 61 is a personal control stamp also from Munich.

The letter was written by Marie Lang from Munich, who worked in a sanatorium in Brixen. Particularly interesting is the following text in the letter, translated from German: 'This letter I can send privately, by the kindness of a lady from Bozen who knows a secret delivery.' (over the new border by the village Brenner to Innsbruck and than forward to Munich) (Fig 3).

After the Italian occupation, the last remaining Austrian stamps were overprinted with 'Regno d'Italia/Trentino/3. Nov. 1918' (Fig 4). These

stamps were overprinted in Trento (Trient in German) by the printing house Seiser. The stamps were used in the provinces Trento and South Tyrol, beginning on 11 November 1918.

On December 1918, Italian stamps with a 'Venezia/Tridentina' overprint and the currency in heller were issued (Fig 5). Heller and kronen was the Austrian currency, which was also the currency in South Tyrol before the occupation. The stamps were overprinted in Rome.

From 27 February 1919, another set of overprinted stamps was issued. Because the heller currency was too reminiscent of the former fatherland, Austria, another overprint was chosen, this time in the Italian currency 'centesimi di corona'. These were also overprinted in Rome (Fig 6).



The Austrian heller and kronen currency was valid until 10 April 1919, when it was replaced by the Italian currency of centesimi and lire. All overprinted stamps in both currencies were valid until 19 April 1919. After that time, normal Italian stamps were used.

## A linguistic minority

Despite South Tyrol's petition to President Wilson, in the peace treaty of St Germain in September 1919, South Tyrol and Welschtirol was awarded finally to Italy (Fig 7). The South Tyroleans had to find their way in a new state as a linguistic minority. The beginnings of which had already begun, as the cover at Figure 8 illustrates. This cover was sent from Meran on 31 January 1919 and was stamped with an Italian 'MERANO' postmark. This was the first postmark in the Italian language used in South Tyrol. After protests from the local population, the postmark was removed after few days

Liberal-minded politicians and high-ranking military men, including King Victor Emmanuel III, assured the South Tyroleans of the continued existence of the German-speaking school. It also negotiated the continuity of administrative structures. However, the autonomy negotiations were interrupted after the seizure of power by the fascists in Italy on 28 October 1922. From that date, all minorities in Italy lost any special rights. Even as early as 24 April 1921, the South Tyroleans had felt the violence and the aversion of the fascists to linguistic minorities. On that day, a procession in Bozen was attacked by fascists and a teacher, Franz Innerhofer, was killed and many people were injured.

On 21 January 1923, the province of Trento was founded, in which South Tyrol was also incorporated. Next came the introduction of Italian place names and the requirement to use them only. Of course, this also applied to the addresses on letters and postcards.

While some names were translations of the original German, for example Niederdorf (Low Village) became Villabassa in Italian, many places which were not able to translate meaningfully were invented freely. For example, Gossensass became Colle Isarco, Gasteig became Casateia and Schlanders became Silandro.

As Italian was now the official language and the language in court, even surnames were translated. For example the surname Rabensteiner (Stonecrow in English) was translated as Pietracorvo.

The use of the names Tyrol and South Tyrol were also banned in public (Fig 9 and Fig 10). Starting from the first grade



Fig 7 A postcard of the Brenner border in the 1920s

Fig 8 This postmark for 'MERANO' (formerly Meran) was the first postmark in the Italian language used in South Tyrol after it was awarded to Italy

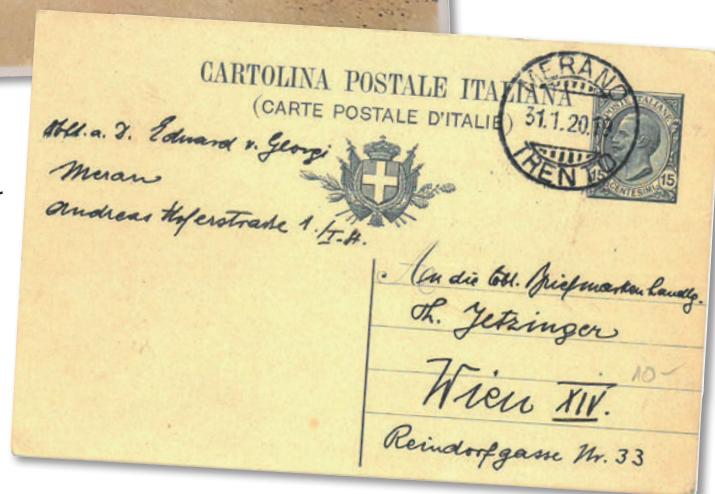


Fig 9 The reverse of a cover posted on 14 January 1919 with the Austrian postmark for Klausen, which included the letters 'TIR' for Tirol (the German spelling for Tyrol). The same postmark was modified in 1922 by the Italians and 'TIR' was deleted



of elementary school, Italian was introduced as the language of instruction, and from 1925, even private German lessons were strictly forbidden. The consequences were that numerous exclusively Italian-speaking teachers came to South Tyrol. If South Tyrolean teachers taught the German language, they were transferred to Southern Italy.

To keep the German language alive in South Tyrol, a priest called Kanonikus Michael Gamper organised the so-called 'Catacombs Schools'. The instructions took place in secret in cellars or other hidden places. In 1926, the South Tyrolean mayors were replaced



by nominated Italian mayors (*podesta*). Towards the end of the year, the province of Bozen/Bolzano was founded next to the province of Trento (Fig 11).

To speed up the Italianisation of South Tyrol, Italy tried to entice as many Italians as possible to go into the new province. Italy even tried to settle southern Italians as mountain farmers in South Tyrol, a plan which failed. In the thirties, Italy built industrial factories with residential quarters for workers in Bozen (the capital of South Tyrol) to lure Italians from the south of Italy who were unemployed. By the end of the 1930s, the majority of the inhabitants of the city of Bozen were Italian.

Today, South Tyrol is a multicultural (70 per cent German, 26 per cent Italian and 4 per cent Ladin), autonomous province in the north of Italy and in the heart of Europe. For many minorities in the world, a flagship model to resolve decades of conflict. There are still many minorities worldwide that are being suppressed.



Fig 10 A historic Austrian postcard depicting Runkelstein castle. The text on the second postcard was reprinted in Italian and 'Tirol' was overprinted in black



All covers shown reduced



Fig 11 These covers show the Italianisation of the postmarks of the village of Gossensass: A) The Austrian postmark 'Gossensass' on an Austrian stamp depicting Emperor Franz Josef I. B) A 1923 bilingual Italian/German 'COLLE ISARCO (GOSENSASS) TRENTO' postmark on Italian stamps depicting Emperor Vittorio Emanuele III. C) A 1926 postmark in Italian only - 'COLLE ISARCO TRENTO'. D) A 1928 Italian 'COLLE ISARCO' postmark and the new province name of 'BOLZANO'



# GONE BUT NOT FORGOTTEN

By John Moody

In his latest article looking at the stamps of countries that no longer exist, John Moody investigates the issues of the various governments of 'independent' Serbia produced during the German occupation of World War II.

The Military Territory Commander in Serbia emerged out of the occupation of a large area of what we know today as the Republic of Serbia and was the result of the Axis dismembering of Yugoslavia during World War II. In April 1941 the occupied area included central Serbia with the addition of the northern part of Kosovo and an area on the old Romanian border known as the Banat. This territory was declared an independent state by Germany but sources variously also describe it as a puppet state, a protectorate, a special administrative province, or an independent state with a puppet government. The Military Commander in Serbia had very limited German troops and police to maintain order.

Whatever the status of the state, one fact that can be verified is that it had an independent stamp issuing Post Office, which, during its short history, issued a fair number of stamps and on occasions used very sophisticated printing processes of the time. Also during its short history, the state had two different governments. The first was known as the Commissioner Government, which was led by Milan Aćimović. He was the chief of police in Belgrade in 1938 and was appointed Minister of Interior on 21 December 1938. He held this position until 5 February 1939. On 30 May 1941, a few weeks after the Axis invasion of Yugoslavia, Aćimović formed the first government of 'independent' Serbia. The second was the Government of Salvation led by Milan Nedić. He was a Yugoslav and Serbian army general and politician who served as the Chief of the General Staff of the Royal Yugoslavian Army and Minister of War in the Royal Yugoslav Government. During World War II he collaborated with Nazi Germany.

## Commissioner Government 30 April to 29 August 1941

The Government comprised ten Commissioners, four were ex-Yugoslavian ministers and two had been assistant ministers. All the members



Fig 1 The first issue of the Commissioner Government were Yugoslavian King Peter II definitives overprinted 'SERBIEN'



Fig 2 Eight postage dues using an unissued Yugoslavian Government design and overprinted 'SERBIEN' were issued on 24 June 1941



Fig 3 Ten overprinted Yugoslavian airmail stamps were issued on 19 July 1941



Fig 4 The last issue by the Commissioner Government was a set of five surcharged airmail stamps released on 28 July 1941

were obviously pro-German and also anti-Semitic, anti-masonic, anti-communist and believed that Germany would win the war.

The Aćimović government, despite a supposed independent authority, really only carried out the orders of the SS-Brigadeführer and State Councillor, Harald Turner. In early July, a communist-led uprising broke out and as a consequence Aćimović reshuffled his government, replacing three commissioners and appointing deputies, but by mid-July, the Germans had decided that the Aćimović regime was incompetent and began looking for a replacement.

Despite its early chaotic existence, the Commissioner Government managed to issued four sets of stamps. The first being on 5 June 1941. Like many 'new' countries, the Post Office inherited the stamp supplies of its predecessor and its first action was to overprint a set of 15 Yugoslavian King Peter II definitive issues of 1939 (SG G1/15). The overprint was simply the word 'SERBIEN' in black, applied to the stamps from top to bottom at a slant (*Fig 1*).

On 24 June a set of eight postage dues, which were unissued by the Yugoslavian Government, designed by S Grujić and typographically printed, were overprinted with the same die, also in black, used for the postage stamps (GD16/23) (*Fig 2*).

A set of ten airmail stamps appeared on 19 July, again overprinting 'SERBIEN' on Yugoslavian stamps (G16/25). The overprint is larger than previously used and runs diagonally upwards on numbers G19, G23 and G25 and applied downwards on the remainder, the overprint is in red on some stamps and black on others. The angle of the letters varies according to the shape of the stamp. The stamps comprise various views with an aircraft flying over the landscape (*Fig 3*).

The last set of stamps issued by the Commissioner Government was a further overprint on five of the previous airmail stamps but on this occasion they were also surcharged (G26/30). The overprint and surcharges were in black and/or red (*Fig 4*).



## Government of Salvation 29 August 1941 to October 1944

This second Government was appointed entirely by the German Military Commander in Serbia. The regime was never accorded any status in international law by the Axis and therefore did not have formal diplomatic recognition. The new regime, however, was accepted by many Serbs, but was unpopular with a majority who supported one of the two major factions, the Yugoslav Partisans and/or the Royalist Chetniks, which were perceived as having connections to the Allied Powers.

Despite the state of the war at the time, the new government continued to issue independent stamps from within the Axis. The first set was issued on 1 September 1941, which was again the 'SERBIEN' overprint in black on the 1939 Yugoslav King Peter II definitives (G31/45) (Fig 5).

The second set, issued on 22 September, was the first to use the 'Serbien' title within the design and were also the first commemorative stamps issued. They are surcharged in aid of the Smederevo Disaster Fund (G46/49) (Fig 6).

The Smederevo Fortress originally belonged to the defeated Royal Yugoslav Army and was used to stockpile ammunition and petrol. It spectacularly exploded due to unknown reasons on 5 June 1941, possibly by a discarded cigarette from a German soldier. The number of casualties is uncertain but estimates range from several hundreds to 2500 killed and about 5500 injured. The explosion wiped out the town of Smederevo and reached settlements more than six miles away. The railway station, packed with people, was blown away and most of the buildings in the town were turned to debris.

The four stamps share two designs – a picture of the fortress before the explosion and refugees after the explosion. In addition to the stamps, two miniature sheets were also issued showing one of each of the designs in different colours to the stamps and carrying higher surcharges than the stamps. One sheet carries perforated stamps (MSG49a) (Fig 7) and the other imperforated stamps (MSG49b) (Fig 8).

Another commemorative set was issued on 5 December, on this occasion in aid of the Prisoners of War Fund. The set was issued in two forms with pink burelage (G50a/53a) (Fig 9) and without burelage (G50b/53b) (Fig 10).

Burelage, also known as *burelé*, is

Fig 5 The first Government of National Salvation stamps, issued on 1 September 1941, were again the 1939 Yugoslav King Peter II definitives overprinted 'SERBIEN'



Fig 6 The first stamps to use the 'Serbien' inscription was a four-stamp set surcharged in aid of the Smederevo Disaster Fund

Fig 7 The perforated Smederevo Disaster Fund miniature sheet (Reduced)



Fig 8 The Disaster Fund miniature sheet with imperforate stamps (Reduced)



Fig 9 The 1941 Prisoners of War Fund with pink burelage



Fig 10 The same set was also issued without the burelage



a French term referring to an intricate network of fine lines, dots or other designs printed over or as the background of some postage or revenue stamps to prevent counterfeiting.

Another surprise can also be found in the printing. The stamps were printed in two panes of 25 stamps of which 20 have the burelage and the five in the centre, which form a cross, are without burelage. In addition, four of the stamps with the



burelage bear a large double-lined 'C' (which resembles an 'E' in English), two normal (*Fig 11*) and two reversed (*Fig 12*). In addition to this, the title of Serbia, which had previously appeared in German, was included in the design in Serbian.

A hideous set of stamps was issued on 1 January 1942 to commemorate the Belgrade Anti-Masonic and Anti-Jewish Exhibition (G54/G57). The stamps were printed by the State printers in Belgrade and are comb perforated (*Fig 13*). The exhibition was financed by the Nazis, and supported and promoted by Milan Nedić. Its propaganda featured an estimated 200,000 brochures, 108,000 copies of nine different types of envelopes, 100,000 flyers, 60,000 copies of 20 different posters, and 176 different films. It is estimated that around 80,000 people visited the exhibition before it closed on 19 January 1942

A much more attractive set, celebrating the monasteries of Serbia, was issued on 10 January 1942, which continued to be added to until 1943, making a set of 11 (G58/68). The designs feature the monasteries at Kelenic, Lazarica, Ravanica, Gornjak, Studenica, Manasija, Ljubostinja, Sopocani and Zica (*Fig 14*).

New postage dues were issued on 10 January 1942, of a similar design to the overprinted Yugoslavia issue of 1941, the main difference being that there was no 'SERBIEN' overprint which was replaced by the country's name in Serbian as part of the stamps' design. (GD69/75) (*Fig 15*).

A reprint of the 1941 Prisoners of War set was issued on 24 March 1942 in different colours without the burelage and printed on thick paper (G68a/68d). The stamps were printed in the same sheet formation as the previous set except in place of the five central stamps in the form of a cross there are four blanks and the central label bears the Serbian coat of arms (*Fig 16*).

The Serbian Post Office reverted to overprinting and surcharging old Yugoslavian stamps on 5 July 1942 with the issue of five airmail stamps (G69/73). The overprint and surcharge are illustrated (*Fig 17*).

Another set of charity stamps was issued on 13 September 1942, the four stamps all share the same image depicting a mother and children and all are surcharged in aid of the War Orphans Fund (G74/77) (*Fig 18*).

The 1943 stamp issues commenced on 1 January when a single official stamp made an appearance (G078) with a simple design of the Serbian emblem (*Fig 19*).

The single stamp was followed on 16 May by another charity set, on this occasion surcharged on behalf of the War Invalids Relief Fund (G78/81). The stamps feature



Fig 11 A 1941 Prisoners of War Fund stamp with large double-lined 'C'



Fig 12 A 1941 Prisoners of War Fund stamp with double-lined 'C' reversed



Fig 13 The 0.50d. +0.50d. commemorative of January 1942 marking the Belgrade Anti-Masonic and Anti-Jewish Exhibition



Fig 14 Two examples from the Monasteries set initiated in 1942 and added to in 1943



Fig 15 New postage dues now bearing the country name were issued on 10 January 1942



Fig 16 A reprint of the 1941 Prisoners of War set was issued on 24 March 1942 in different colours



Fig 17 Yugoslavian stamps were overprinted again for a set of five airmail stamps issued on 5 July 1942



Fig 18 The 1942 charity issue in aid of the War Orphans Fund



Fig 19 The first issue of 1943 was a single official stamp depicting the Serbian emblem

designs which include a broken sword, a standard bearer, wounded soldier and a nurse tending a soldier. In addition to the single stamps two miniature sheets were also issued, each containing two of the four stamps (MSG81a) (*Fig 20*).

Another set of postage dues was released on 1 July with some different colours and denominations (GD82/88) and with a slight change of design featuring the Serbian double-headed eagle emblem (*Fig 21*).

The country's last commemorative set was issued on 15 October 1943, a set of five





Fig 20 The two miniature sheets issued on 16 May 1943 in aid of the War Invalids Relief Fund

stamps commemorating the centenary of the Post Office (G82/86) which include five different designs: a postal rider on a horse, post horse and wagon, loading mail onto a train, loading mail onto a lorry and loading mail onto a Junkers aircraft (Fig 22). The stamps were also printed in special sheets containing each value in blocks of four with a central label containing a shield on either side of the date.

The Government of Salvation's very last set of stamps was issued on 11 December 1943 before the Administration's officials escaped to Austria. The set commemorated the Bombing of Niš by the Royal Air Force and United States Army Air Force. Very hard hit was the industrial town of Niš in south Serbia. The bombing began on 20 October 1943, killing 250 people, although German forces in the town were barely affected. Niš was bombed 15 times in total. Unfortunately, the greatest damage was in the most destitute parts of the town, along the railway. The Monasteries set of stamps were overprinted and surcharged in aid of the Relief Fund (G87/95) (Fig 23).

In the first week of October 1944, the Government of National Salvation was evacuated from Belgrade via Budapest, Hungary, to Kitzbühel, Austria, in the hope of being dealt with by the British or Americans instead of the Russians before the German withdrawal from Serbia, which ended its authority.



Fig 21 New postage dues featuring the Serbian double-headed eagle emblem were released in July 1943



Fig 22 The country's last commemorative issue was a set of five stamps commemorating the centenary of the Post Office issued on 15 October 1943



Fig 23 On 11 December 1943 the Monasteries set was overprinted and surcharged in aid of a relief fund set up to help victims of the bombing of Niš, which took place a few months earlier



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