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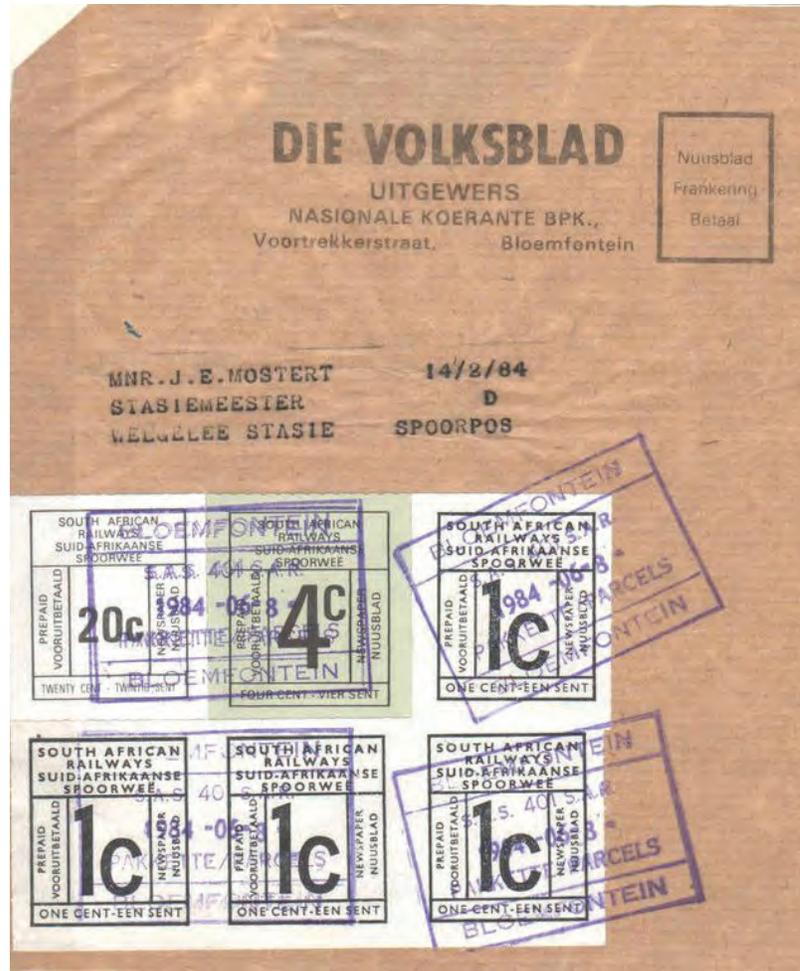
******FORERUNNERS*

JOURNAL OF THE PHILATELIC SOCIETY FOR GREATER SOUTHERN AFRICA

Affiliated with the American Philatelic Society and the Philatelic Federation of South Africa

Volume XXX, Number 1, Whole No. 86

July-October 2016



South Africa Railways stamps on a newspaper wrapper carrying Die Volksblad from Bloemfontein in 1984. See article by Curtis on page 15

Highlights

Private Printed Wrappers

Printing Secure Stamps

The 2016 Society Auction Closes December 15
Prepare for the 2017 Society Convention

Publications of the PSGSA

Philately of the Orange Free State by R.W. Hisey & R.T. Bartshe

Vol. 3. THE REVENUES AND POSTAL STATIONERY

2009. A history and study of the revenues, military and police franks and postal stationery of the Orange Free State and its occupation. New updated treatment of the subject.

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Founded 1987

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This stamp at the standard letter rate was part of a series of four stamps, plus a miniature sheet, with tortoises of Namibia. The stamp shown illustrates an angulate tortoise and was issued on May 11, 2016, by Namibia Post. Printer was Southern Colour Print.

Front Illustration:

Unusual South Africa Railways stamps on a newspaper wrapper carrying Die Volksblad from Bloemfontein in 1984. The stamps were issued during 1977-84. See article on page 15.

*****FORERUNNERS**

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Vol. XXX Number 1, Whole No. 86, July-October 2016

Official Journal of the Philatelic Society for Greater Southern Africa

Large Silver at WORLD STAMP SHOW NEW YORK 2016; Vermeil at CHICAGOPEX 2015; Silver at CHICAGOPEX 2014; Silver-Bronze at CHICAGOPEX 2013; Vermeil at STAMPSHOW 2013, Milwaukee; Large Silvers at the New Zealand National Philatelic Literature Exhibitions 2012 & 2013; Vermeil at JO'BURG, 2010; Vermeil at STAMPSHOW 2010, Richmond; Vermeil at CHICAGOPEX 2009; Silver at STAMPSHOW 2007, Portland; Large Silver at WASHINGTON 2006; Vermeils in 2005 at STAMPSHOW and C7NPLE, Toronto; Silver at CHICAGOPEX 2005; Silver-Bronze at LONDON 2000; Silvers at JOPEX 99, STAMPSHOW 99, and COLOPEX 99; Silver-Bronze at PACIFIC 97; Vermeil/Certificate of Merit at OKPEX 96; Large Silver at New Zealand National Philatelic Exhibition 96; Silvers at SESCAL 95, CAPEX 96, WAPEX 93, and HAFNIA 94; Silver-Bronze at ESPAMER 96, SINGAPORE 95, and PHILAKOREA 94.

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Editorial Notes

It is again a surprise that this issue is taking shape and on its way to the printer. Just a couple of weeks ago, the in box was empty and it looked like #86 would be cheap to mail. But then, a couple of articles miraculously appeared. Consider that the Forerunners is being published to provide a media for members to communicate with other members: to tell about their recent finds, to publish their research findings, to ask for help in explaining an unusual stamp or cover, or to report about anything else - a new book, a meeting, or a postal strike. Unfortunately, the fact is that all too often the pages are filled by collectors that are not members of the PSGSA. If Forerunners shall continue to exist as a society journal, your support is essential.

This time we carry two large articles. The first is by Franco Frescura who discusses his experiences from his tenure as the senior manager of the South Africa Philatelic Services, being mostly about the security issues of stamp design and production. The other is by John Curtis who reviews and discusses his finds on eBay of private produced newspaper wrappers from the Greater Southern Africa. Newspapers was, and still is, an important factor in the social and economic development of southern Africa and deserve a lot more attention than postal historians typically give to them.

We also report on a couple of important society events. The planning of the 2017 PSGSA Convention is moving forward as reported on page 3. Mark already now your calendar for this event and expect to get the details soon as an email and in the next journal.

Thanks to the effort of our auctioneer, we can again offer a large society auction. There should be something of interest to even the most specialized collectors. Get your bids in as soon as possible, since the bidding end on December 15. The fully illustrated catalogue are posted on our website as well a other places. See page 3 for details.

The annual 'Article of Distinction Award' for volume XXIX has awarded to Franco Frescura for 'The South Africa Christmas Stamp Project, 1929-1965' that appeared in No. 83. This is the second time that Franco wins this prestigious award.

It is now 40th issues ago that I took over as the editor. Time has clearly come for me to handle over the editorial responsibility to somebody else with a different experience and better ideas about how this job should be done. So don't hesitate to come forward.

I will be at CHICAGOPEX next month if you want to discuss those articles you have always wanted to write, but never did. Or anything else.

Peter Thy

The deadline for the next issue will be February, 2017. Please let the Editor have your contributions - small or large - as soon as possible.

Changes of address or email should be reported to the Secretary-Treasurer David McNamee at dmcnamee@aol.com.



New Membership Fees

Membership includes a subscription to the Society's journal Forerunners. The membership fees are now US\$20 for the digital version of Forerunners PLUS US\$5 for USA mailing addresses, US\$10 for Canadian addresses, and US\$15 for all other addresses if you want the printed version. All members will, if an email address is known to us, receive the electronic version. Those that join before July 1 will receive the complete back issues for that year. Thereafter annual renewals occur in August and are due by September 1. These changes has been implemented after years of consideration and after several appeals for input from the membership.

PSGSA Archive from NY 2016

Pdf files of our display and presentations are posted in a web folder. You can reach this folder by using this link <https://www.dropbox.com/sh/7qm5paqmww9722j/AABsLrHwOf2u40lfbCWWdzIAa?dl=0> or simply using the QRC to the right.



Society Affairs

Forerunners is the official journal of the Philatelic Society for Greater Southern Africa and is published three times per year for the periods July/October, November/February, and March/June. Subscription to the Forerunners is included in the membership fees to the Philatelic Society for Greater Southern Africa (PSGSA). The basic membership fee is US\$20 for the electronic version of the journal. The print version can in addition be obtained by adding \$5 for USA mailing addresses, \$10 for Canada addresses, and \$15 for the rest of the world. Those that join before July 1st will receive the complete back issues for that year. Thereafter annual renewals occur in August and are due by September 1st each year. A sample copy of Forerunners is available from the Editor for \$6. A sample issue can be freely downloaded together with application form from www.psgsa.org. Advertising rates can be found in the Market Place section. Payment options are (1) check drawn on a US bank and made payable to PSGSA, (2) US \$ or £ Sterling bank notes at the current exchange rates and mailed at the sender's own risk, or (3) PayPal plus \$1 fee to the Society Treasurer at dmcnamee@aol.com. All membership fees and other payments should be mailed directly to the Treasurer. All communications about membership, subscriptions, publications, activities, and services of the Society should be sent to the Secretary.

Instructions for Manuscript Submissions

Manuscripts should be sent directly to the Editor. Electronic versions of submissions are preferred either embedded in an email message, email attachments or on a CD. MS Word files are preferred. Tables in Excel or text format is preferred; avoid complex Word tables. Illustrations should be in color and scanned at least at 150 dpi and submitted in pdf, tiff, gif, or jpg formats. Illustrations should not be embedded in manuscript files. Contact the Editor if you have any questions and your submission requires special attention. Needless to say, good old fashioned typed or hand written manuscripts and photocopies can still be submitted and are most welcome.

President's Corner

Greetings from Southern Ontario to all PSGSA members. The Royal Philatelic Society of Canada has an annual show in different parts of the country and the President 'phoned me a while back to ask if I could put up my exhibit of Rhodesia in the Court of Honour at the upcoming event and I said I would be very happy to do so. Luckily, I had not taken the exhibit apart after showing it in Denver, so it was ready to be mounted! The show was sponsored by the Kitchener Waterloo Philatelic Society at the Waterloo Memorial Recreation Complex from August 19-21 in Kitchener. When I arrived on the 18th to set up the exhibit, I was surprised to find that it was to be in the Hockey Rink! Needless to say, there was no ice on the floor! I was even more surprised to find new frames, which I was told had been purchased after the World Postage Stamp Show in New York. I was not overly impressed, as the frames seemed somewhat flimsy and it was difficult to get the screws in to their respective positions. There were some excellent exhibits and I was glad that I was no longer able to judge, although I always enjoyed judging when asked. Several collectors asked about my exhibit; how long did it take to assemble the exhibit being the main query. I even had one collector ask me if I could help him start collecting the Double Head issue! The show was a bit disappointing, as there were not very many dealers and the attendance was not great, possibly influenced by the fact that the whole city of Kitchener/Waterloo seemed to be undergoing road repairs, which made finding one's way around was difficult.

There has been a number of most interesting articles in Vol. XXIX of Forerunners. The committee thus had some difficulties before it was able to select Franco Frescura's article on the South Africa Christmas Stamp Project as the winner of this year's Annual Article of Distinction Award. The runner-up articles was John Gledhill with postal orders and Richard Stroud with material laws.

Until next time...

Alan J. Hanks

PSGSA 30th Anniversary Events May 2017

As part of its 30th anniversary celebrations, the PSGSA will partner with the Spellman Museum of Stamps & Postal History and participate in the Museum's annual philatelic symposium to be held on Thursday, May 4, 2017.

For the last four years, on the day before the start of the American Philatelic Society World Series Philatelic Show in Boxborough MA, the Spellman Museum has held an annual symposium on the campus of Regis College, in Weston, MA, where the Museum is located. This is not far from the Boxborough show venue at the Holiday Inn, Boxborough.

The symposium will be held on May 4, 2017 with six presentations taking place between 10:00 am and 3:30 pm. A no host anniversary dinner will be held in the evening.

Invitations are extended to those interested in African philately to attend the symposium and to consider exhibiting at Philatelic Show. The show will be held from May 5 to May 7, 2017. Details of the show may be found at their website: www.nefed.org.

Further details about the symposium may be obtained from the Museum website: www.spellmanmuseum.org. Or from

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The program for the symposium will soon be distributed via email to all members and will also appear in the next issue of Forerunners.

2016 Society Auction Is Ready

The upcoming Society auction will feature over 400 Lots of philatelic singles, sets, postal history and ephemera. The auction is designed specifically for collectors of Southern Africa from the early days of posts to present and includes material from a number of Society members. A picture of every Lot is included to help you decide whether to bid. Reserves are lowered on previously offered items and all Lots are guaranteed or your money back. If you have any questions feel free contact the Auction Manager.

The auction will be online and open from the day you receive the catalog. Bids may be submitted by email until December 15. We encourage your participation.

Our goal is to offer philatelic material at reasonable prices. The Society does not offer thus service to make money, only cover actual costs.

The auction is available on the Society website or by using one of the two links below. The first link below is for the pdf version (~12 MB): <https://www.dropbox.com/s/lasvm1e2wnaiqxq/2016%20PSGSA%20AUCTION.pdf?dl=0>

The second link is to the eBook version that can only be used on your computer or tablets. You may not be able to download as pdf: https://issuu.com/peterthy/docs/2016_psgsa_auction

The bidding closes on December 15.

Good Luck to all.

Moody Tidwell
PSGSA2016@gmail.com

2016 PSGSA Auction Catalogue



pdf version



eBook

New Member

Welcome to

Campbell Buchanan, USA

Rhodesia, Boer War, Pre-Union and Pre-Independence Southern Africa

Joint Southern Africa Societies' Conference

It is now the time to turn our attention to the Joint Southern Africa Societies' Conference. We have relocated to The Honiley Court Hotel on Friday 11th to Sunday 13th November 2016. It is close to Leamington Spa, so for many of you who travel from the south, you would still leave the M40 at junction 15. The nearest larger railway station is Warwick Parkway, on the Chiltern and London Midland lines. It is 10.5 miles from Birmingham Airport, should you wish to attend this year from further afield. The hotel's postcode is CV8 1NP.

The hotel has the advantage of the facilities being on the ground floor and there being a lift to bedrooms on the second floor. I visited the hotel earlier this month and it has undergone some recent refurbishment. As the hotel now has different management, I would like to be able to have a better idea of numbers earlier than usual, so if you would like to attend, please let me know soonest. I won't necessarily be able to guarantee last minute additions should you decide that you can come along the week before conference, like we have in the past. If you book and then have to drop out, that won't be a problem. The room rates are £75 for a single occupancy, £95 for double occupancy. There will also be a delegates' charge of £16.95 per person, per day. This charge does include a buffet lunch and daily tea & coffee.

Simon Peetoom

Contact Simon by writing to simon@africastamps.co.uk

Mark Your Calendar

Several important stamp shows and exhibitions are fast approaching. It is now time for making a decision about to attend and to mark your calendar.

PSGSA 30th Anniversary Convention will take place during **Philatelic Show, Boxborough, Massachusetts**, May 5-7, 2017. A full day African Philately Symposium is being planned for May 5th at the Spellman Museum (<http://www.spellmanmuseum.org>).

APS STAMPSHOW, Richmond, VA, August 3-6, 2017. For information go to <http://www.stamps.org/STAMPSHOW-SS>

Postal History Symposium hosted jointly with the American Philatelic Research Library, and the Smithsonian National Postal Museum

since 2006. The Tenth Blount Postal History Symposium will be held Nov. 1-2, 2018 at the Smithsonian National Postal Museum in Washington, D.C. The theme



is "WWI and its Immediate Aftermath". Information is now available. Deadline for submitting proposals is June 15, 2017. Visit <http://www.stamps.org/Postal-History-Symposium> for information.

Past Print Issues of Forerunners

In an attempt to reduce valuable storage space, the past print issues of Forerunners are available to members willing to pay for shipping. Send a wish list to the Editor and he will let you know which issues are still available and the shipping expenses (only from No. 47). The most recent issues of the past two years will not normally be part of this offer. The full set in searchable pdf format is available on CD and takes up much less space.

Active Email and Web Links

Considering that more and more members are using Forerunners in its electronic form, we attempt to preserve hyperlinks in the pdf version. By clicking on an email address or web link you should now for the first time be taken to an email box or directly to the web. Let the Editor know how it works.

Annual Article of Distinction Award

The Article of Distinction Award for the past volume has been given to Franco Frescura for "The South Africa Christmas Stamp Project, 1929-1965" that appeared in No. 83. This is the second time that Franco Frescura wins this prestigious award. Congratulation.

The next award will be for the current volume ending with No. 88 and will be announced in No. 89.

All feature and column articles of more than two printed pages will be eligible. The competition will be judged by an *ad hoc* committee presided by the Society President. The judgement of the committee will be final.

The winning article will also be eligible to be posted on the American Philatelic Society's 'Articles of Distinction Archive' (www.stamps.org/Articles-of-Distinction).

Remember:

The 2016 Society Auction Closes on December 15

Contact the auctioneer if any questions and our website for a copy of the catalogue

Stamp Collecting Survey: Feedback from the Philatelic Federation of South Africa

The major exercise conducted since the last meeting of the Federation was the opinion survey of collectors. The response was very high indeed, suggesting that there is much goodwill towards finding a positive way forward.

We received 484 responses. A handful of respondents could not navigate the application, but it is evident that they were not a meaningful number.

A total of 40 % of the respondents were not affiliated members of Federation. The most important reasons for not joining were

- Live too far away
- Collect a different topic from most members
- Don't like clubs
- My society closed down
- Members too stuffy or elitist

Cost was not a prime factor. It is noteworthy that all respondents were email responses, so any web-based solution could reach them.

Most people collect for the love of collecting and the relaxation it provides, and a number are happy that their hobby stores value, so at least some of the investment should be recoverable if necessary. All sellers would like more, but that is beyond our control! A prime joy is the thrill of finding elusive items. They would benefit from Federation assistance to help in this regard (website links, archive data, etc.). Many people simply love showing their collections and seeing other people's collections. (SA Philatelist feedback indicated they would like more of this in SAP).

If we are to draw more people into the formal side of the hobby, we should not be aiming at the addicts; we should rather listen carefully to those on the margin. That was 60 % of the respondents, some of whom were already members but not passionate (yet!).

Most people collect classic stamps and postal history. Thematic and modern were less well supported.

People buy from dealers and over the internet.

An in-depth analysis of the data provides three key areas for feedback – What can Federation do? What can Societies do? What can the Post Office do? We will attempt to pull the numbers and comments together and address the three areas separately.

There seems to be little problem with communication about how to join. Those who are not members can access the information if they want.

Less than 2 % believed that the SA Philatelist was "poor". However, that is not reason not to seek improvement in what we have. There are plenty opportunities. Specific areas where respondents want to see more are sharing gold medal collections, details and history of rare stamps and provision of services. People would like advice on how to value their collection, as simply following catalogue values is a source of grief for those who are uninformed. They would like Federation assistance in debunking myths about the value store of a stamp collection or

the validity of catalogue prices. They would like to know how to use the Expert Committee service. They want access to information – archives, links to other sites, news. There is a poor understanding of the services offered by Federation. A service advising on disposal of "Grandfather's collection" would also be well received.

There is a widespread view that a newsletter or magazine is not enough on its own, but that it should be provided as well as a website.

It is interesting to see that the collecting fraternity is drawn from all sectors from beginner to specialist and expenditure ranges from very little to very much and all would like the service to cater for them. Arguments that SAP should be more specialised or be more simplified have no basis. We must provide both. The website must be the equivalent of both the Sun newspaper and the Financial Times at the same time. That is a quite manageable challenge.

What do people want from the Federation? They want a good website, expert assistance and exhibitions.

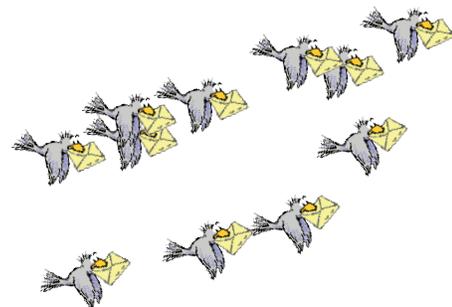
The real value of the survey comes from the open probe questions and many individual responses contain great ideas. This is a completely different aspect to gauging public opinion of existing services by percentage response. I will ensure that every member of the management committee receives the full analysis with all comments.

I would like to conclude this section with a couple of personal views. It is disappointing, but completely to be expected, that people are happy to list services they would like others to provide them. That was the nature of the questions. However as a next step we must identify people who have time, inclination and skills to actually deliver these services. This is particularly important if we are to manage a tight budget.

Secondly there were respondents who complained that they had overpaid for material, dealers did not have perfect knowledge, condition was inadequate, material was unavailable, etc. My view is that if you are not happy with condition, price, etc. you should not buy an item. It is only worth what a buyer is prepared to pay. We are not in the fixed price commodity market. Finding bargains is part of the thrill. Overpaying for something you really want is also part of the game. Rarity does not correlate directly with price. The grand master of this survey, Jannie Hofmeyr, illustrated this well by pointing out how much the Inverted Jenny fetched in New York – and there was a full sheet printed. I find it difficult to accept that we have any role to play in this aspect apart from an ongoing fight against fraud.

8 June 2016

Ian Matheson



Running a Philatelic Service: Some Personal Working Notes, 1994-1999

by Franco Frescura

I have been involved with the graphic design and printing industry, in one way or another, since 1971 when, as an architectural student, I found that fluctuating economic conditions in South Africa could not always guarantee me conventional vacation employment in an architectural office. My first job as an in-house graphic artist was with a small firm that printed mostly advertising material for the Southern Sun hotel group, a cosy relationship which most people working about me attributed to the owner's fine physique and his close friendship with a PRO from the hotel's advertising company.

Thereafter I never had any difficulties in finding short-term work as a graphic artist at any number of commercial printing works and, as a result, began to appreciate the relationship existing between the designer and the production process. In architecture we describe this as the Bauhaus Principle, which predicates that a commercial design can only be implemented successfully if, as part of the creative process, the designer of an artefact also takes into consideration the limitations of the technology that will be used in its production. In other words, you cannot design a building and then expect the technical team to just find a way of making it stand. The same principle applies to almost all aspects of design, ranging from buttons, book covers, furniture, or a theatre stage set.

Read in these terms, the iconic Last Supper, painted by Leonardo da Vinci in 1494-98, must rank technically as one of the art worlds' most dismal failures, because in its production, the artist used experimental colours and fresco techniques which were not sustainable, even in his time. Despite the fact that, over the years, a number of attempts have been made to preserve it, very little of the original artwork remains, and the only reason we know what it looked like originally is because in 1520 Italian artist Giovanni Pietro Rizzoli, also known as Giampietrino, did future generations a favour by painting an exact copy, using oils on canvas. In contrast, the work of many less talented Renaissance artists has survived because they understood the nature of the technology they employed in their work, and operated within its parameters.

As a result of such work experience, I also learnt the different methods of image transfer available at the time, including letter-press, lithographic printing, electronic scanning, the use of negatives and multi-positives, the step-and-repeat process, the making of paper, plastic and metal plates, how to make a magazine dummy, the use of screening and colour separation, paper weights and sizes, and how to make ready a trusty old Heidelberg rotary printing press. Unfortunately the introduction of CAD and computerised printing methods has made a lot of this technology obsolete. I also bought my first book on type-faces and book design, and today I have an extensive library on the subject.

Because of this background, long ago I came to the conclusion that almost all varieties, errors, missing colours and imperforates sold on the philatelic market were the result of deliberate, illegal and corrupt behaviour on the part of printers and postal officials, often working in collusion with philatelic dealers on the outside. The commercial possibilities of "printer's waste" has long been known to the printing trade, and I believe that, going back to the 19th century, many such rarities were produced on demand, to feed a market populated by naive and uncritical collectors. A few professional printers I have known, who were also philatelists, shared in this opinion.

Some exceptions to this rule can obviously be found, but I believe these to be few and far between. Having seen at first hand the measures that security printers have in place to monitor the integrity of their product, and having supervised quality controls in my own commercial work, I believe that the chances of a misprinting, or a double printing, or a missing colour, or an inverted anything finding its way legally over a post office counter is risible to anyone who has any knowledge of the stamp production process. Most of the explanations put forward by commercial dealers or auction catalogue compilers are naive and beyond the ken of common sense. Representatives from the security printing industry know this, and when presented with this kind of discussion in public, have learnt to listen politely and keep a straight face. Privately though, when having a drink with other representatives, they dismiss them as uninformed.

The majority of these so-called rarities also suffer from a self-evident lack of reliable documentation proving their legal provenance. In the case of South Africa, a time chart of major errors listed in our philatelic catalogues will reveal a pattern of distribution which is quite obviously beyond the realms of credible probability. I believe that, given the fact that philately is the study of prepaid postal adhesives and postal services as a whole, the failure on the part of philately to heed lessons easily available from the printing industry is one of the less endearing features of an otherwise noble hobby.

Restructuring Philatelic Services

When I joined the South African Post Office (SAPO) in 1994 as Senior Manager, Philatelic Services, I was expected to carry much of this experience into my work and almost immediately began to represent the company at a number of international conferences on security matters. This was an aspect of my work which philatelists knew little about and which, for security reasons, was not open to general discussion.

When, in 1997, members of staff at the South African Government Printing Works in Pretoria began to forge South African stamps on their own behalf, it was not difficult to identify the culprits. As a result the SAPO was forced to put its stamp

printing contract out to international tender. At the time I managed a printing budget of 350 million Rand, which today translates to nearly one billion. As a result other SADEC countries eventually followed suit, and today the Government Printer is no longer in the business of producing stamps. Pity, but it serves them right! At the same time the philatelic budget was 15 million Rand.

As part of my appointment the SAPO also expected me to transform Philatelic Services from a Government department into a profit-generating business unit. In 1994 the Post Office was still the preserve of politically-conservative Afrikaners, many of whom had not welcomed the establishment of a democracy in the country, and were determined to resist any such changes in their work-place. I was depicted by members of my staff as an ANC supporter (true), an atheist (false) and a communist (totally false), who was hell-bent on firing all the whites and replacing them with black workers (an absolute fabrication). At the time I inherited a staff of nearly 250, only one of whom, a mid-level administrative clerk, was black. The unit was also losing 5.5 million Rand annually. The objective, as I saw it, was the retention of a shrinking domestic client base, while increasing profits through better marketing of a wider product range on the international collector's market.

During the 1980s, at the height of the domestic philatelic boom, Philatelic Services was selling anything between 100,000 and 180,000 first day covers per issue to a client base of about 30,000. One of the maxims of modern stamp collecting is that you do not invest in the post office. South African collectors chose to ignore this wise advice from overseas and opted to follow the lead of an administrator whose sole philatelic qualification was his family link to senior post office management. As a result many collectors routinely bought multiples of every issue, some as many as fifty at a time, in the fond belief that they were making an investment towards their retirement fund. Then, in 1990, when the prospect of a democratic government being elected in South Africa loomed large on the political horizon, they all decided to realise their investment. Unfortunately the market for local issues was saturated, and a FDC with a face value of R1.17 catalogued at R9.50 could be bought for 20c. It would be true to say that, by the time I took over in 1994, client confidence in South African philatelic products was marginally above zero.

The first problem, therefore, lay with returning Philatelic Services to a financial break-even point. The cutting of wasteful expenditure was relatively easy to achieve. An 800 square meter sales hall which catered to an average of eight clients a month was closed down; the suspiciously conspicuous consumption of stationery was stopped and over 5,000 unwanted empty cardboard boxes were returned to their manufacturer; our totally irrelevant R2 mill advertising budget had to be arm-wrestled away from the Marketing Department and was immediately slashed to 5 % of its former size ... the list goes on and on. Almost weekly my staff was uncovering small embezzlements, including the illegal importation of exotic aliens through our mail bags, and the purchase of enough Havid strips to keep the whole country supplied for an estimated 11 years. I discovered that

the so-called Postmaster's Private Vault, a repository for stamp stocks for the private use of previous Postmasters Generals, was a source of endless discontent among representatives of organised philately, and its contents were audited and destroyed.

Not all of these moves met with the unanimous approval of some of my staff, and there followed a low level campaign of resistance by some senior administrators who sabotaged our computer system and repeatedly froze our sales and delivery sections. This took nearly two years to sort out, but only after a lengthy intervention by teams from Post Office's IT and Risk Management departments, and the installation of some expensive software from New Zealand. One ploy used was to tamper with the records so that clients ordering ten miniature sheets would receive their purchases in ten separate registered envelopes. In that way supervisors were able to report that 5000 orders had been dealt with on a working day, whereas the actual number was closer to 300.

I also found that the staff had never been unionised. Once I had invited representatives from the Post Office's four official unions to a meeting matters began to improve and production increased considerably. I also joined one of the unions, becoming the first senior member of management to do so. Fortunately I was never called upon to cross a picket line!

Contrary to fears and rumours circulating among the staff, no-one was dismissed or superannuated as the result of the transformation process. Two people were fired after a disciplinary hearing found that they had been using our facilities and staff to run a philatelic agency on their behalf within Philatelic Services. Their link to previous management was suspected but could never be proved. A number of low-level administrators requested to be transferred to other departments, and gave political reasons for doing so, and for a while the rationalization of our internal demographics became an issue. By the time I left, in 1999, the staff numbers were down to 83, of whom 43 were black, and all of my management team was either black, or women, or both. I personally head-hunted my sales manager, whom I found selling home furnishings at a local departmental store, while our artist was discovered designing posters for a theatre company. At the same time we established a program to provide holiday employment for the children of staff members of school or university going age, and staff members who wished to improve their academic qualifications were granted bursaries and liberal study-time, all subject to satisfactory progress being made. Attendance at local and overseas philatelic exhibitions was opened up to middle management, a soccer team was started, and invitations to philatelic events, previously the preserve of senior management, were extended to all of my staff. A youth programme was started under the leadership of a dedicated education officer.

I opened up our own art studio and transformed the unit's working structures to include the use of computers as a design and production tool. In 1995 the Post Office's stamp booklet making section was brought under our control, thus giving us greater scope to introduce new products for the philatelic and tourism markets. The printing unit was extended and the manufacture of FDCs was mechanised. A Reference Library and Ar-

chive was established in 1996, with its own dedicated historical researcher. That year I also offered to make the SA Philatelist available for free to every one of the 27,000 clients on our mailing list. When this was turned down by organised philately, we established our own editorial office and founded a philatelic journal called SETEMPE, a Sotho word meaning a postage stamp. Today this publication has become the official organ of the SA Post Office and routinely prints 50,000 copies. The SA Philatelist is still there, but with a circulation of less than 900.

At one stage I was requested by the Post Office Board to take over the management of the Post Office Archive and Museum. Sadly I had to refuse as that would have established some serious conflicts of interest.

The inherited shortfall in annual income was wiped out within a year, and by the time I left the Post Office in 1999 the Department was making a projected profit of one million rand and its client base had stabilised at 18,000. That amounted to a R6.5 million turnaround in four years.

The notes that follow were taken from my personal diary and were made in 1994-99 during my tenure as Senior Manager at Philatelic Services. They describe the procedures followed by my staff at that time, and do not necessarily reflect current policies and production methods. However, most of the procedures I implemented at the time were derived as a result of consultation with colleagues in Britain, Europe, Australia and North America, and are consistent with the running then of a modern philatelic production unit.

It would be true to claim that within three years post offices from other countries were taking a leaf out of our book. At a conference of Philatelic Directors held in Hong Kong in February 1997, the management of Royal Mail boasted that they had managed to design and produce a stamp within six weeks. By way of a reply, David Maiden, my counterpart from Australia suggested that they might like to talk to the South Africans, as we had managed to do it in two days.

In 1997 we entered into negotiations with other SADC countries for the marketing of joint issues through Pretoria. Unfortunately South African collectors did not support this initiative, and by the time I left in 1999, little progress had been made.

The Heraldic Nature of Stamps

Stamps are part of a nation's heraldry and, like its coinage and its flag, they need to be designed in such a manner as to portray, in a symbolic manner, the aspirations, positive values and achievements of its people. Where applicable, the livery of a national air carrier can also be considered part of its international image. Thus a country's Post Office carries a grave responsibility which its stamp designers can only ignore at the cost of national pride.

So, should a Post Office choose to issue stamps that portray trite subjects such as the destruction of old stamp stocks in an old oil barrel (Pitcairn Islands), rheumatism and back pain (Lesotho), registered mail services (South Africa), dead victims of a ferry disaster (Tanganyika), and someone else's royal baby (Tuvalu), these are topics symptomatic of a shallow mindset and cultural bankruptcy. The swimsuit portrait of a dictator's

mistress (Haiti) may well have worked wonders for his nightly cavorting, but did very little for his country's reputation, while stamps featuring the Senior Manager's favourite television game show or family holiday destination (both of them featured in the past on South African stamps) may be indicative of the fact that the postal officials concerned were willing to accept a contribution to their personal budgets.

It follows that stamps should not publicise a country's internal problems or political divisions, or depict aspects of national life in a trite, negative or demeaning manner. Subjects that are suitable for portrayal on a stamp are national symbols, sporting and intellectual achievements, international awards, aspects of culture, art and literature, and images aimed at promoting international understanding and good-will.

Subjects that are not suitable for portrayal on a stamp are those with an overt sexual, political or propagandist content which might cause offence internationally, or to minority groups within the country of issue. In South Africa themes that are specifically excluded from portrayal are political figures, and persons or events subject to short-term media attention. As a general rule no living person should be portrayed upon a stamp, save in those cases where one has made an outstanding and sustained contribution to national and international life. Even so, such a signal honour should not be bestowed lightly, and should come towards the end of that persons' career in public life or, preferably, after his or her death.

Stamp Programme Advisory Committee

It follows therefore that the choice of subject matter for a stamp or a stamp issue is a social and cultural matter, and cannot be left to the narrow expertise of a small group of postal officials, or be made subject to the agenda of a single interest group. Rather it needs to be representative of the needs and aspirations of the country as a whole. To this end the determination of a national stamp issuing programme needs must be the work of a representative Stamp Programme Advisory Committee (SPAC), whose membership is solicited from the general public, and whose appointment is confirmed by the Post Office Board and by the Office of the Minister of Posts and Telecommunications. Management of this process should be in the hands of the Post Office's philatelic section, which should also be available to provide technical support as required.

Before 1995 the SPAC consisted of eight members divided equally between postal officials and government appointees. They all belonged to the Caucasian group, were mostly male, and appointment was made on the basis of political affiliation or personal relationship with senior Post Office management. After 1995 the body was increased in size and its selection procedures were revised extensively, with only the Post Office and organised philately being guaranteed a seat on the new SPAC. The remainder were drawn from civil society, solicited by public and media advertising, and selected for either the constituency they represented, or the skills and expertise they brought to the table.

Procedures for the Selection of Stamp Themes

Call for Proposals for Stamp Issues

The call for proposals for stamp issues is made by Philatelic Services. These are solicited from the general public, civil society and government agencies through inserts in newspapers and specialist hobby magazines, letters to Parliament, and notices to Ministry Directors-General. Calls are normally made two years ahead of time but, when needed, an emergency stamp issue can be designed, approved and printed within 72 hours. No images are asked for at this time, but sometimes members of the public supply artwork or photographs in support of their suggestions. These are always returned to their owners, and do not form part of the deliberations of the SPAC. No output of philatelic interest or market value is produced during this stage, and thus no issues of security are ever involved. Any proposals received by other parties, such as the Philatelic Federation, are forwarded to Philatelic Services who is charged with the management of this process.

Meeting of the Stamp Programme Advisory Committee (SPAC)

The exact procedures followed before 1995 are not clear, but it appears that, at some stage, topics were solicited from the public or, at the very least, from organised philately. A shortlist was then drawn up and discussed within the Post Office, probably involving officials from Philatelic Services, Postal Operations and the Post Master-General's office. This was then sent to the Minister's Office for approval and possible amendment. Apparently ministerial vetoes and "constructive suggestions" were not unknown at this stage. The revised list was then returned to Philatelic Services, who would brief artists selected from their register. Access to this list appears to have been limited, and subject to the aesthetic and personal preferences of the Senior Manager, Philately.

Thus, by the time the SPAC held its annual meeting, the stamp programme for the year would already have been finalised and approved at Cabinet level. Instead its members were supplied with folders containing thumbnail photographic essays of the artwork already commissioned, and were requested to comment upon the nature and quality of the design. The committee was allowed to suggest alterations to the artwork, and sometimes a design was rejected out of hand, but no changes to the stamp issuing programme are known to have ever taken place.

After the meeting, these portfolios became the property of members of the SPAC, and some are since known to have reached the philatelic market. After 1995 the system changed radically, and the SPAC became only responsible for the formulation of the stamp issuing programme. No output of a philatelic interest or market value was then involved.

Before 1995, the SPAC was not, in effect, a stamp programme advisory committee, and quite obviously had no powers in respect to the stamp programme itself. Instead it was presented with a fait accompli and its members were expected to merely rubber stamp a list of stamp issues previously decided for them. Its role, therefore, was neither cultural nor political, but one of aesthetic control. In reality even that was limited,

and one can understand any reluctance its members might have felt to reject artwork that had every appearance of being in its final form.

We can also assume that the artwork produced by a limited number of preselected artists reflected the aesthetic tastes and values of their client body, probably embodied in the person who controlled their commissions, the Head of Philatelic Services. As this person was also the brother-in-law of the Postmaster-General, himself a member of the Broederbond, it must be assumed that the stamps issued by the Post Office during this era are a reflection of the aesthetics, mores and values of a small white, male, Afrikaans-speaking, ruling elite, whose guiding philosophy was based upon the establishment and maintenance of the Apartheid state.

The SPAC is currently expected to meet on a yearly basis to discuss and formulate the stamp issuing programme. Its agenda includes those topics suggested by the public, as well as any put forward by Philatelic Services. In addition members of the SPAC are encouraged to bring their own suggestions to the table. Matters of aesthetic or artistic significance are no longer part of its agenda.

Stamp Programme Forwarded to the SAPO Management Board

The stamp programme finalised by the SPAC is then forwarded to the P.O. Management Board for early concept and theme approval. Board approval is a legal prerequisite as the issue of a stamp is considered to be an act of publication, and as such the owners of the company, in this case the Post Office Management Board, would be deemed legally liable should the publication be in breach of laws appertaining to such issues as copyright infringements, blasphemy, public indecency and libel.

From there it progresses to the Post Office Board and the Office of the Minister for final approval. I believe that this latter function has now been seconded to Cabinet. No official output of philatelic interest should have been produced during this stage, but on a number of occasions the Board did request elucidation as to what a stamp on a particular subject might look like. Following such a request I produced a number of essays by hand, ready-made, often using Clip-Art images, glue, scissors and a photo copying machine. Significantly, this prehistoric method of production was found to be much faster than anything my staff could produce on their Apple computers. As a result the concept of at least one stamp issue was changed radically when the Board rejected, on religious grounds, a Christmas issue which used the word XMAS. When I left the Post Office in 1999 I retained this artwork as my personal archive.

Stamp Programme Implementation

Stage 1. The approved stamp programme was then returned to Philatelic Services for implementation. The first step taken there was to incorporate it into our Annual Business Plan, which was then sent to the Business Unit Management Committee for its approval. Financial and conceptual product design took place at this stage, but only on paper. For example, some of the less collectable and graphically appealing issues, such as *Saving*

Water or Aids Awareness, were incorporated into the Post Office's series of commercial standard-rate booklets, commonly sold at post offices and supermarkets. The cost of producing and printing such an issue was then taken up under a separate operational stamp budget, although any sales to collectors would accrue to the philatelic account. Other topics, more popular to the general public and to collectors, were designed as a philatelic product but their stamps were distributed to all post office counters to supplement their operational stamp stocks. Topics with specific tourist or collector appeal could receive added importance by being included in the prestige booklet range of products, which were prepared for sale at philatelic counters and tourism-based agencies, but were not commonly available at all post office agencies.

Stage 2. Following Business Unit approval the stamp programme was then divided into individual projects which used the operational needs of the Post Office as the basis for further development. These meetings were held together with representatives from other post office departments, including Stores, Operational Services, International Mail and Booklets, each one of which had its own material requirements. It was at this stage that individual issues were allocated their own postal rates, including standard value stamps for general office distribution, stamps with specific values, such as airmail postcard rates for tourist outlets, and special value stamps to make up new postal rates. Such deliberations were normally governed by existing stock levels in stores and the introduction of new postal rates by the operational section not covered by current stock. For example, the decisions to introduce a standardised airmail postcard rate in 1996, and the issue of a R20 definitive stamp in March 1997 were taken on operational grounds and not for reasons of philatelic marketing. Each project could also involve the design of additional operational products, such as postcards, air letters, registered mail and booklets.

Stage 3. At this stage the Project Management staff divided into teams and began work upon the design and marketing of each issue, producing packaging mock-ups and graphic visualisations of the products concerned. Our output usually involved computer visualizations and rudimentary sketches to be used for the purpose of briefing our artists. Occasionally I brought more finished designs to our meetings. Our choice of artists was normally guided by their preferred media and known styles of expression. The hard copies thus produced remained the property of the staff member concerned, as an integral part of their portfolios. For work purposes, however, these were scanned into the computer and sometimes reworked further as needed. In such cases the SAPO retained a record of these graphics on disk. Early-stage computer-generated artwork was not subjected to security controls, but was commonly circulated to individual board members if requested, and was used as a visual tool for consultation with our agents, government agencies, organised philately, and potential client bodies. These were usually grainy in texture, and quite impossible to use as anything other than a generic illustration. However, the original disk remained in SAPO ownership and additional hard copies were seldom made. At the time of design the number of computer-generated copies

distributed outside the SAPO seldom exceeded three or four, and many of these were often returned to Philatelic Services as a matter of courtesy. Normally these were then shredded. Owing to changes in technology and office printing methods, since 1999, no further copies of comparable quality are now possible from any source, post office or otherwise.

Stage 4. Because the SAPO Board normally gave its initial approval to the Stamp Programme in principle only, the theme of some issues was usually subject to additional scrutiny. For this purpose Philatelic Services either illustrated its arguments through the use of overseas examples or, more commonly, presented the Board with a number of alternative preliminary designs, usually done on computer using sketches done by the artists concerned. Happily, no rejections were ever received at this stage.

These computer essays remained with the SAPO and are now in its archives, but outside artists and staff members were allowed to retain hard copies of this work as part of their portfolios. Any original preliminary work was allowed to remain in the ownership of the artist or originator concerned, but this was also scanned into the computer for possible later use. Sometimes this work found its way into our advertising brochures or public information sheets. As stated previously, because computer-generated technology has changed so much since that time, the production of copies of comparable quality from existing electronic disks is no longer possible, even if the SAPO Archivist could be persuaded to allow their use. When the theme of an issue was considered to be safe from possible controversy, the illustrator was allowed to proceed to final artwork before final approval was given.

Stage 5. Once the preliminary designs had been approved by the Board, these were used in the final briefing of the illustrator concerned. It may be remarked here that I do not use the term "artist" in this regard. This is because the people we used in the production of stamps were seldom involved in the actual design of a stamp, and normally only produced the illustrations used. Usually my staff and I did the visualisation of the product in line with our design and marketing needs, and sometimes had to request that the design be amended accordingly. These final illustrations were then scanned into the computer, and the preliminary design of a stamp took place as part of a hands-on collaborative process on the computer screen. The result was a series of essays which explored different typefaces and layouts. Hard copies of these essays were often taken for discussion purposes.

Sadly, in my own experience, only two of our designers had the skills to visualise and design a stamp as a whole, while the majority had an abysmal sense of typography, legibility and layout. All artwork done from this stage onwards was deemed to be Post Office property, and all copies were retained in its archives. However this did not give the Post Office ownership of its copyright, which remained with the artist concerned. Also, the Post Office was deemed duty-bound to eventually make available to the illustrator, for portfolio purposes, copies of all finished products bearing the commissioned artwork.

These procedures outlined above are, I believe, in line with existing laws on intellectual ownership as well as with prevailing attitudes within the advertising, art and architectural industries.

It is significant to note that, before 1994, senior SAPO management held, quite correctly, that the final design was part of the public record and this was therefore placed in the Post Office archive. Informally, however, it also held that all preliminary drawings should also be handed over, free of charge and as a matter of personal favour, to the Senior Manager, Philately. These then, became part of his personal archive, to the anger of the illustrators concerned. Those who knew their rights and refused to comply, found themselves excluded from future commissions.

This has led at least one person, to “retro-engineer” his designs, and to then place them onto the philatelic market, but that is the only example known to me. Today, in line with international practice, most stamp designers jealously cherish their preliminary work, and this usually only comes onto the market following their retirement or death.

Printing and Production of Stamps

Following the approval of the final artwork, the material was again scanned onto the computer in its final stage and labelled as FINAL. Using the essays previously done on computer, the in-house artist then finalised the stamp design.

Sometimes low-quality proof prints were taken for internal consumption, and these were then used for market testing. Final proposals were also distributed to senior SAPO officials, agents and various philatelists, but no real value was accorded to them and thus no special security measures were applied. The electronic image was retained on disk which went into the archive. No electronic images were ever made available to the general public, and access to these disks was limited to the computer design staff.

In previous eras the final artwork was given over to the Government Printer where it was scanned and the colour separation was done electronically. Today this scanning is done in Philatelic Services’ art studio where it is burned onto an electronic disk. Upon final approval, this is forwarded to the printer, and although the artwork is also sent there, this is usually only for purposes of colour and quality control. Both the artwork and the electronic disks are SAPO property and are archived.

The printer then used the electronic copy to proceed with the colour separation. The step-and-repeat process will then be used to lay out a mock-up of the final sheet, which is then produced in full colour on a *chromalin* sheet. This is an expensive photographic process and the sheet usually remains in the printer’s archive, although technically it was paid for by the Post Office. Chromalin proofs of individual designs can also be produced by the P.O. as part of the design process, but as this is expensive, it was rarely done. Either way chromalin proofs are almost never made available to the public, and can only be made from the electronic disk.

The printer then uses the electronic copy of the sheet to prepare the colour separations. These are called multi-negatives

and are part of the Printer’s record. Usually four multi-negatives are made, one per colour, being yellow, blue, cyan and black, but should the printing process require additional colours, then additional multi-negatives will also be needed.

The multi-negatives were then used to transfer the image onto photo-sensitive aluminium printing plates. These remain with the printer and are eventually destroyed. Because of the abrasive qualities of even normal surfaced paper, the life expectancy of a plate is difficult to predict, but normally ranged between 40-75,000 sheets. At any rate they can only be used once, as when removed from the printing drums, they are usually dented or bent beyond functional use.

This raises an important issue. South African philatelic collectors place particular emphasis upon the corner block of a sheet, commonly referred to as cylinder blocks, where the printing details are recorded, including the cylinder numbers. However, a normal order of operational standard-rate stamps usually involves 70 million stamps, or 700,000 sheets. At best, this would have involved ten sets of plates. However, this minor detail has been grossly overlooked by philatelists who, in their collective wisdom, have allowed the Government Printer to use the same numbers for all plates used in printing an issue. To my mind, this makes a mockery of a practice which was valid in the days of recess printing, but has now become a meaningless convention.

The aluminium plates are then fastened onto the printing drum, one per each colour. Security paper is fed in at one end and passed through four printing machines, which operate in tandem. The paper then emerges at the other end with the stamps fully printed in all four colours. Should any one colour be missing, this may be due to one drum being lifted, or, less likely, to the ink in that machine running dry. Technically the only way that a colour can “go missing” from such a process is if:

a. One of the drums is deliberately “lifted” and the paper goes through without the colour being applied to the paper. This can be done, but it is rare and is used only for internal quality control. Such sheets should never come onto the market and are either destroyed or remain in the printer’s archive.

b. Ink in a particular feed runs dry. Mechanical safeguards exist to ensure that no such event can take place, but even so, no “dry” run can take place without a residual impression being left on the paper.

c. An intrusion can go through on top of the sheet of paper and then come off at the other end, but this is unlikely to involve one colour only, and then only over a small area of the sheet.

It might be worthwhile to note that modern off-set litho employs three different drums per colour. The first carries the plate and is inked by rollers; it then delivers this image onto a rubber drum or blanket while a third drum carries the paper and presses it against the second drum. This is done for two reasons: the printing plate is very delicate, and contact with paper, which is highly abrasive would quickly wear off the printing surface; and the rubber surface of the blanket is compressible, which allows it to conform to different paper thicknesses and surface finishes.

Once the printing presses have been set up, the first sheets of paper will then be run through for quality control purposes, and

in the following colour order:

- a. yellow plate
- b. blue plate
- c. yellow plus blue plates to check for registration. This will also give the basic green shades
- d. cyan (or red) plate
- e. black plate
- f. composite print of all four colours, giving the final product

Each of the above is known as a plate proof, and although the client pays for each of these, technically they all remain in the printer's archive and are never released to the public. Or, to be more exact, should not be. Only the final, or composite plate proof is used further. At this stage the printer will make the final internal quality controls and, having examined the proofs for registration of print and colour control against the original artwork, six proof sheets will be run off and sent to the client for final approval. At Philatelic Services a rubber stamp will be applied against every sheet and each will be signed. One will then be returned to the printer for contractual purposes, while the other five will be archived in Philatelic Services' holding safe.

In the case of commemorative stamps, these proofs will be held in this safe for approximately 12 months after the date of issue of the stamps, after which they will be transferred to the Post Office's main archive in Church Square. In the case of definitives, these proof sheets will be retained by Philatelic Services for the duration of this issue, and only then be archived.

Plate proofs may be either imperforated, or perforated, depending upon the printer. Either way they will still be identifiable by a number of features:

- a. They will bear the stamp of Philatelic Services and the signature of its quality control officer;
- b. They will be about A0 in size and have a number of sheets of the stamps laid out upon it alongside each other. Modern South African stamps normally come in sheets of 10 for commemoratives and of 50 or 100 for the definitive issue. Printing economics dictate that each printed sheet should be used to the limit of its printable area which means that each plate proof normally carries at least two sheets of definitive stamps and between six and eight sheets of the commemoratives;
- c. They will also have strips of each colour printed along the margin. These are used by the printer to check for colour density.

This means that each plate proof sheet, either in part or as a whole, is easily identifiable were it to fall into the wrong hands.

In theory this was the procedure that was to be followed. In theory ...

In reality, the printer used to advise Philatelic Services by telephone that a particular issue was now ready for printing, and invite the person in charge of quality control, namely our artist, to please come to the works to give final approval. In the meantime, the printer, hoping that all would be right, would start the presses rolling. The trip between our offices and the Government Printing works originally took two minutes, but after we had moved to our new offices in Hadfield in 1995, could take anything up to half-an-hour. By the time the artist had arrived

about 500 sheets would already have been printed.

Normally this short-circuiting of procedures had little effect upon the quality of the printing, and Philatelic Services benefited from this because it cut down on "machine time", for which were paying. In about June 1997, however, when the artist arrived at the works to review a reprint of the R5 value of the current definitive, she found that the cylinder numbers given were 2839 (instead of 2939), 2940, 2941 and 2942 respectively. She also discovered that about 500 sheets had already been printed.

This error had been spotted during the course of an earlier inspection but the printer, in his wisdom, had chosen to ignore her instruction. This time the presses were stopped, the necessary changes made to the artwork, and new plates made to her instruction. The printing was then resumed. However, again contrary to her instructions, the printer chose not to destroy the sheets already done, and merely added them to the stock delivery. These were then delivered to Post Office stores in Silverton where they were distributed to various post offices. About ten of these are known to have reached the philatelic market.

When I subsequently wrote to the Government Printer, requesting an explanation for its failure to follow instructions, its Manager wrote back and flatly denied that any such event had taken place. This became yet another, in a long litany of reasons, why the Post Office eventually took its security printing contract overseas.

Following the completion of printing, the stamp sheets will be allowed to "cure" for a few hours, or possibly longer, depending upon delivery deadlines. They will then be moved to the perforating section, where they will be subjected to a mechanised perforating process. For security reasons, staff working in a security printing works will only have access to the printing, or the perforating section, but not to both. Perforation is done five sheets at a time, and if for any reason a section of a sheet is left without perforation, no security check will be completed until all five sheets have been recovered.

Distribution

Although Philatelic Services was responsible for the design and production of postal adhesives, the allocation and the financial management of the printing budget fell to Stores, as part of the Operational section of the Post Office. Thus, when a printing of stamps was required, the requisition forms were signed and forwarded to the printer by the Senior Manager of the Stores. The finished printing was then delivered to Stores where the stock was split up, one part being forwarded to Philatelic Services to meet its marketing needs, and the remainder was taken into stock for subsequent distribution to post offices. When stocks of definitive stamp ran low, and an additional printing was required, Philatelic Services was advised of this so as to be able to conduct quality controls, and to ensure that sufficient stocks were requisitioned to meet the needs of the philatelic market.

This arrangement generally worked well, but a problem arose on at least one occasion, in May 1996, when Stores forgot to add their own stock requirements to a stamp order from Philatelic Services. The issue, consisting of standard postcard rate

stamps depicting South African wildlife, was duly printed and delivered to Stores where, upon arrival, it was realised that they had forgotten to include their own needs to the original order. As a result they forwarded our stock to our offices, and surreptitiously put in a separate request of their own with the Printer. We only discovered about this second printing through the Post Office's gossip grapevine, and were forced to carry stocks of both as there were noticeable differences in colour between the two.

Security and Quality Control

During my five years as Senior Manager of Philately, I was invited to visit a number of security printing works on four continents, and each of the companies concerned laid particular stress upon its security features and the quality of the controls it offered. I knew from my insider knowledge of the philatelic market that they all had weak spots and past transgressions to explain, but none shied away from my comments and were able to talk with expertise about what few failures they had had to contend with in their own security systems. I realised that these issues were openly acknowledged in the trade, and that the security printing grapevine was used extensively for an informal exchange of information. They all knew how each ran their business, and would tell anyone who cared to listen why the Dutch Government Printer could afford to undercut everyone else. Security, it seems, was every one's business, and when the New Zealander's perpetuated their now-famous error involving a child's safety belt, that was going to be a marketing mistake that no one in the trade was going to repeat.

By the same token, they knew all about the South African Government Printing works, and thought their security to be a joke. This was already before the fiasco involving the forgery of the so-called rhino stamps. They also believed that the S.A. Post Office was joined at the hip to the Government Printer, and that the South African printing contract would never open up to international competition. That was until the House of Questa got the contract, at which stage other printers started answering a lot more of my phone calls.

It also became evidently clear that different customers received different security treatment. South Africa is considered by security printing companies to be a major regional client and is treated accordingly. My forceful personality and insider knowledge of the industry may have been a factor. Namibia, on the other hand, soon found out to its expense that printing companies apply different standards of quality control to different clients.

Conclusion

I have put these notes together partly out of a sense of history, but also to explain in detail the workings of a philatelic post office department during the five years of my tenure. It is not a complete diary of that period, nor is it a definitive description of the way that all philatelic agencies are run. The post offices of small countries like Tonga or Lesotho, for example, have neither a philatelic archive nor a dedicated philatelic department. Instead they rely upon the services of commercial production

agencies, located in New York or Melbourne, to supply their need for postal adhesives, from design through to delivery, and are worthy of a separate study in their own right.

On the other hand, the internal philatelic needs of a Lesotho-sized country are minuscule compared to those of a well-developed philatelic market, such as Great Britain, China and the USA. I understand that Lesotho's sales are less than 600 units per issue, and collectors of thematic miniature sheets might care to take that into consideration. I believe that Malawi's market share nowadays is even smaller. South Africa falls somewhere between these two extremes, and although our internal philatelic market is negligible, comparatively speaking, it is big enough to have its own delicate ecological balance, and any whiff of dishonesty, or bribery, or theft of material from state archives, will impact severely at this equilibrium.

It is commonly known that following the theft of philatelic material from the Post Office's main archive in Church Square in about 2002, Philatelic Services ceased to archive its own material on a yearly basis as had been past practice. It did so in the belief that security in Church Square needed to be improved before these new proofs could be handed over. Thus when Philatelic Services had its own break-in, in 2006, the thief or thieves had an accumulation of about four years of proofs to choose from. Please understand, I use the term "break-in" as an euphemism. I set up the security systems involved, and there was no break-in. Someone had the keys and merely opened the doors, walked in and helped themselves to the goods.

Although this was clearly the result of insider knowledge, the outcome of (any) investigations have never been made public. I no longer collect South African stamps, not even out of loyalty, so I do not care much, but my moral sense is outraged by the passive way that organised philately in South Africa has accepted these events. The voices of protest are few, and the philatelic press has never abandoned the acquiescent role imposed by 42 years of Apartheid.

As a result philatelic dealers continue to trade in stolen goods with impunity, and contraband material continues to be exhibited openly at national and international shows. Organisers continue to explain matters away with the same old naive, ignorant and uninformed mantra that "*these items COULD just have been purchased across the post office counter*" at a conveniently remote agency manned by hypothetical postal cretins. When questioned further about provenance, things get a little fuzzy, shoulders get shrugged a lot, and questioners are accused of being trouble makers. In the old days of Apartheid, they would have been openly described as *subversives* and *Communists*.

I love philately, but I hold little love or respect for the deluded fools and greedy confidence tricksters that populate its ranks. And until philately, all philately, abandons its culture of secrecy and masonic silence, I can only foresee a continued decimation of its ranks. I hope that these few notes will promote an understanding of procedures within the Post Office, and facilitate reasoning processes about how some things are, and others simply cannot be.

Post Script

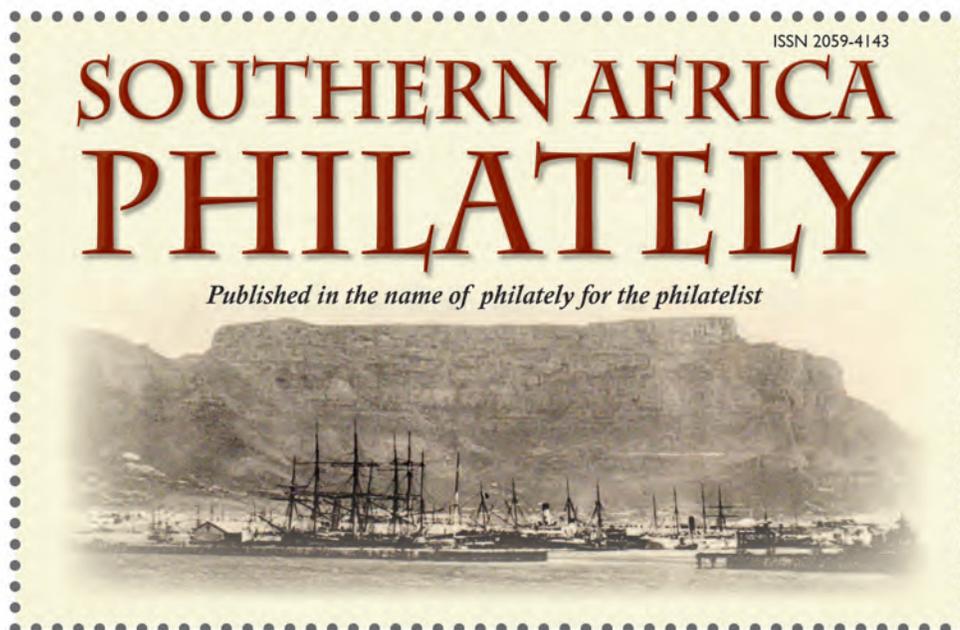
On the evening of 12 February 1997, I was enjoying a delicious meal in an Indian restaurant in Kowloon, Hong Kong. My dinner companions, both working in the security printing industry, were witty, well-travelled raconteurs, and we were enjoying a bottle of well-chilled Californian wine the name of which sadly now escapes me. We were all paying our own way, so there was no question of an expense account dinner. I suppose that the alcohol had relaxed us all, for at some stage the conversation turned to corruption. One of my friends leaned forward conspiratorially and asked: Do you know how much you are worth? More than you can afford, I replied. No, seriously, he said, do you know how much you are worth? The international printing industry, it seems, has a scale whereby it evaluates the cost of bribing postal officials they have to deal with. The head of a Philatelic Department was clearly considered to be a bottom feeder, for my current tag, it seemed, was about R60,000, or the equivalent today of about R800,000. A CEO or PMG was rated at about R200,000, while a Minister of Posts and Telecommunications was closer to a million. This calculation was based upon their respective signing powers and authority to award contracts. And how should I recognise the signs? I asked. Oh, there's various ways. The first step is to accept their invitation to inspect their plant. Suddenly I remembered that representatives from German, British, Dutch and French companies had made that exact invitation that very afternoon. The Germans have invited me to visit Berlin, I began. Was Inge there? they both exclaimed in unison, and fell about laughing. Actually yes, Inge offered to show me around. More uproarious laughter.

So, I never got that guided tour of Berlin, sadly never visited the medieval town of Carcassonne, and never had my meeting with a couple of very cultured Dutch gentlemen who had of-

fered to show me around the Rijksmuseum in Amsterdam. But I still get to look at myself in the mirror. Besides, I was bloody insulted. Only R60,000? Really?

A couple of years after I had abandoned Pretoria for the humid climes of Durban, I met up with an old member of my staff and we had some coffee together. Have you heard what happened to the guy who followed you, Van Zyl? Not his real name. Noooo, I said, leaning forward, do tell. It seems that some while back someone had phoned the Post Office Head Office switchboard at Menlyn, in Pretoria, and asked to speak to Mr Van Zyl. Not realising that the South African Post Office employed 26,000 people, and that Van Zyl was a fairly common South African surname, he was put through to another Van Zyl. The conversation went something like this. Hey, how are you doing? Listen, about that money we spoke about, you must give me your bank account number so that I can make the transfer. Taken aback our Mr Van Zyl asked I am sorry, but who am I speaking to? At which stage the caller realised that he had the wrong Mr Van Zyl on the line, apologised and rang off.

Now, our Mr Van Zyl, who belonged to the intelligent branch of the family, reported this strange call to his senior manager, who had the switchboard do a trace on the call. It was identified to have come from the premises of a security printing company outside London, and within 24 hours two representatives from Risk Management were winging their way to Old Blighty. When interviewed, the company's rep, realising that he would not be doing business with the South Africans anytime soon, obligingly spilt the beans, and after due process the other Mr Van Zyl was invited to take early retirement somewhere he would not need a letter of introduction. The amount involved? Yes folks, you guessed it, R60,000: and no more city tours with Inge.



www.southafricanstamps.net/Southern_Africa_Philately.htm

Private Printed Matter Wrappers of the Greater Southern Africa

by Dr. John K. Curtis FRPSL

The Greater Southern Africa geographic region includes many stamp-issuing entities and areas. This paper looks at a selection of the private printed matter wrappers from Natal, Orange Free State, South Africa, South West Africa and Transvaal. These are wrappers that have been used to mail various kinds of printed matter such as newspapers, magazines, price lists, missionary newsletters and so forth. The wrappers do not bear post office prepaid indicium and are therefore not part of postal stationery. They bear adhesive stamps or meters and are more accurately an aspect of postal history for their rates and routes. However, they should also be considered as a part of thematics and social philately. It is the social philately aspects of these wrappers that are considered here because the backstories underlying private wrappers add to a richer appreciation of the social and economic history of the region and the times. There are private printed matter wrappers that have survived only because someone had a sentimental streak regarding the retention of mail from a sender. These kind of wrappers, by their nature, were torn from the contents and thrown away. They were not considered to be collectables in their own right. Survival rates are low; anecdotally many extant private printed matter wrappers appear to be one-of-a-kind.

Postage has been paid with an 1884 Queen Victoria ½d grey-green (SC66) being the internal mail rate for printed matter.

The Natal (Mercantile) Advertiser, now under a different name is still published every weekend afternoon in Durban. Its name was changed in 1936 to the Natal Daily News and in 1962 to the Daily News. It was first published in 3 January 1878 and was based in West Street. Originally it reported on local happenings and carried telegrams from overseas to keep readers abreast of what was going on in the outside world. The local happenings were often lurid enough: the tragic countdown to the Anglo-Zulu War where the imperial authorities overrode the protests of the Governor of Natal; the war itself, including the sensational British defeat at Isandlwana; the Anglo-Boer War; the Bambatha Uprising and so forth. It included numerous special interest supplements covering, inter alia, Durban property market news.

The Times of Natal

On 29 August 1851 the Natal Times & D'Urban Mercantile & Agricultural Gazette appeared and is now continued as the Times of Natal. It was started as a colonial newspaper published in Pietermaritzburg. The wrapper bearing the TIMES

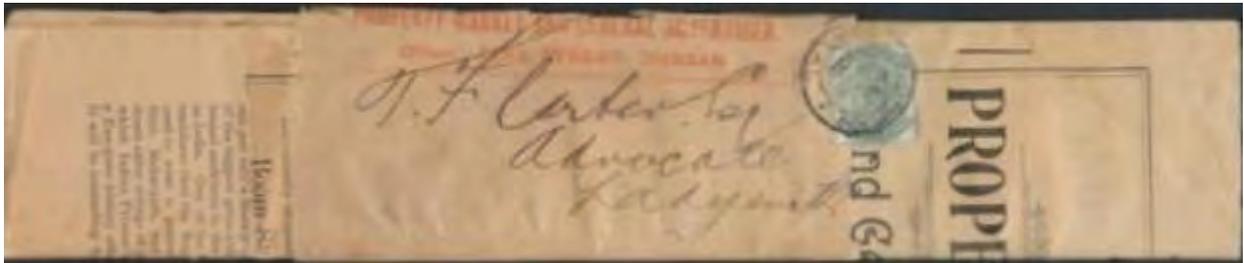


Illustration 1: Natal –Property Market for Natal Advertiser

In March 2006 the author commenced building a database of private printed matter wrappers with images hand-collected daily from the internet site eBay. To date there are 5,800 different examples worldwide. From these internet scans the author has selected arbitrarily eleven private wrappers attributable to the Greater Southern Africa region for illustration and discussion. Images captured from the internet suffer from a low dpi resolution and can sometimes be difficult to read. Moreover, the condition of some of the wrappers reflects the difficulties of their passage and rough treatment.

Natal: Property Market

It is unusual to find wrappers which contain their original contents. The Property Market for the Natal Advertiser is a stapled newsletter enclosure shown as Illustration 1. The wrapper bears this name and Durban address printed in upper case red.

OF NATAL masthead indicates the paper was published by The Times Printing & Publishing Co., Ltd. The initials below the double-underlining are T. P. & P. Co., Ltd.

Above the vermilion postmark it reads “Newspaper postage paid”. The printed matter postage in Natal in 1913 was ½d – this rate was unchanged until 1950. The double-ring postmark shows POSTAGE PAID MARITZBURG JU 14 13 NATAL. The mailing address is unreadable. The wrapper is shown as Illustration 2.

Hashalom

Hashalom is published monthly under the auspices of the Council of KwaZulu-Natal Jewry, the KwaZulu-Natal Zionist Council and the Durban Jewish Club for the benefit of the Jewish community of KwaZulu-Natal. It was registered at the Natal G.P.O. as a newspaper. The first issue was published in Septem-

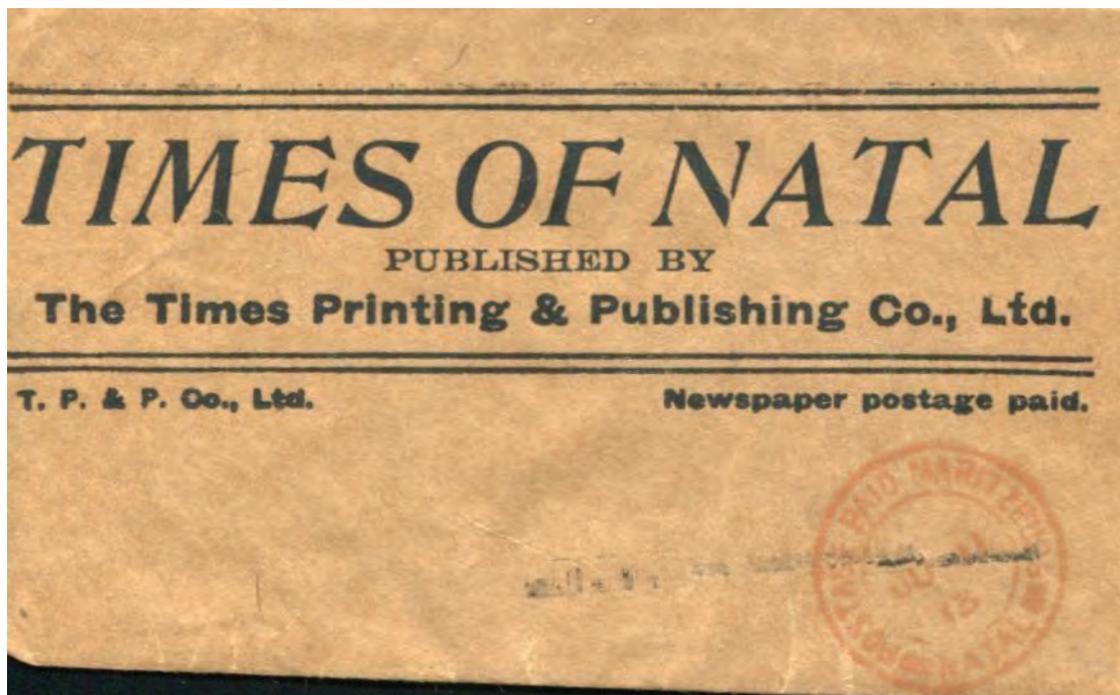


Illustration 2: Times of Natal

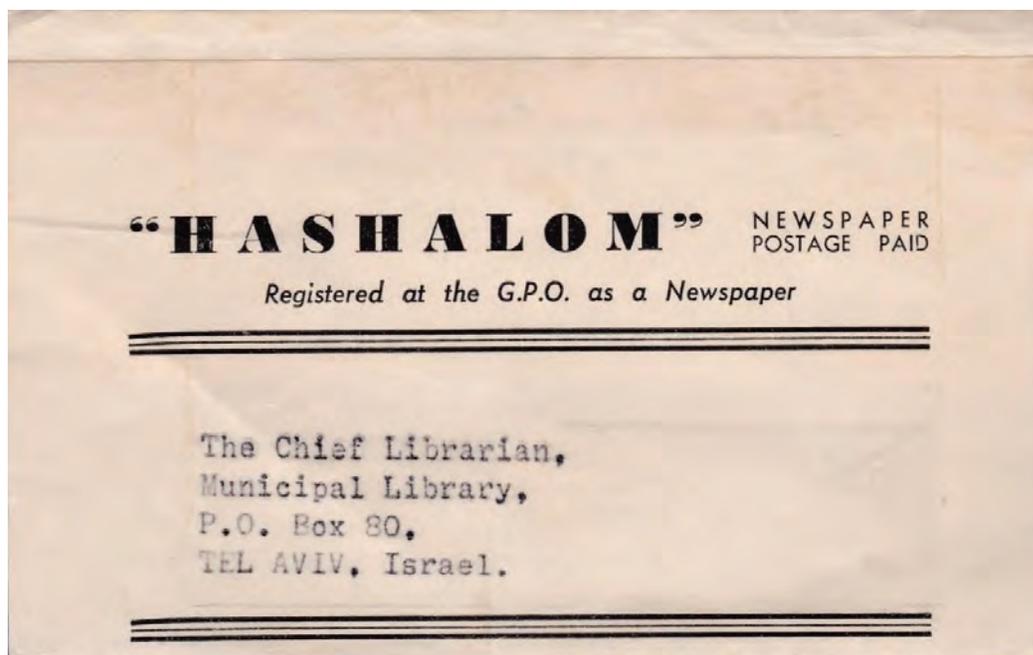


Illustration 3: Hashalom

ber 1923 by the “Durban Jewish Circle” as a free monthly bulletin devoted to the interests of Durban Jewry. Over its entire period the fundamental objectives of the journal were to “serve the interests of our co-religionists with fearless honest endeavour, free from prejudice and partiality”. In 1926 the original 3-page pamphlet was changed to a quarter size of 24 pages. In the June 1926 editorial its role of “consolidating the community, raising questions of policy and assisting the various communal bodies” was emphasised. In May 1958, it was noted that the English

transliteration of the Hebrew “Hasholom” had become obsolete and so the name of the journal was amended to “Hashalom” and it was transformed into a communal newsletter.

This wrapper shown as Illustration 3 is difficult to date as there is no observable datable reference point. It has to be after May 1958 when the name of the magazine was changed. Newspaper postage has been paid and the wrapper on cream paper was sent to The Chief Librarian, PO Box 80, Tel Aviv, Israel.



Illustration 4: The Friend of the Free State and Masthead

Friend of the Free State

The Friend of the Sovereignty and Bloemfontein Gazette began publication on 10 June 1850 as the first newspaper in the Free State. It was bilingual in English and Dutch and was published weekly. After the Free State achieved independence the paper changed its name on 22 September 1891 to The Friend of the Free State which was shortened later to The Friend as an English-language newspaper. It had the distinction of being edited for a month during the British occupation of the Free State by Rudyard Kipling. The paper continued for 130 years and closed in 1985. The wrapper advises the paper was published on Wednesday and Friday.

The wrapper which is shown as Illustration 4 is addressed to the Editor, Statist Office, 57 Cannon Street London. The Statist was the recognized authority on British financial affairs and produced A Journal of Practical Finance and Trade. It was founded as a 6d weekly by Robert Giffen, a notable government statistical and former assistant editor of the Economist. Launched during a period of long-term price drops and a slow economic collapse which it sought to analyse and remedy, the Statist quickly became the main rival of the Economist both in its support of free trade and in its use of statistics as a basis for economic analysis. It published a price index based on economic statistics until replaced by the official wholesale price index (Brake and Demoor 2009).

The wrapper bears a 1900 V.R.I. 1d surcharged on an 1894 issue of the Republic showing an Orange Tree (SC45 or 45i) issued under British Occupation. Mail to England from the orange Free State had to pass through Cape Town or Port Elizabeth to reach the ship for England. The barred oval numeral canceller (BONC) with 3-bars above/below obliterator and 3-short bars either side was used in Cape Town, the intention being that it would be used in conjunction with one or another of the circular datestamps incorporating the name of the post office from which the mail was dispatched. The numeral is difficult to read from the internet image. The numeral 6 was used on newspapers and cheap rate matter and used exclusively at Cape Town (Goldblatt 1984).

The bordered wording EXCHANGE COPY beneath For the Editor at the base means that a copy of Friend of the Free State is sent to London and in exchange a copy of The Statist’s Journal was expected in return.

Die Volkstem

Die Volkstem or The People’s Voice was the first Dutch and later Afrikaans weekly newspaper north of the Orange River. It was first published in Pretoria on 8 August 1873. With the impending Anglo-Boer War it was published daily and on 27 October 1899 a weekly edition was published in English. The paper was discontinued briefly from June 1900 to March 1903 during the war but resurfaced as a bi-weekly magazine. The last

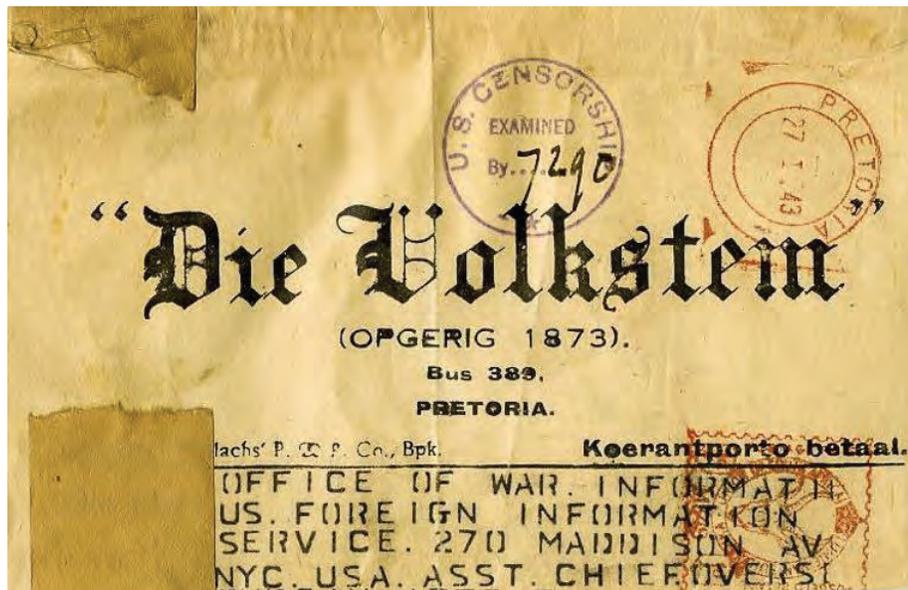


Illustration 5: Die Volkstem (The People's Voice)

issue appeared on 31 October 1949 in Pretoria.

There are two circular markings above the distinctive mast-head shown as Illustration 5. The vermilion double-ring post-mark reads PRETORIA 27 11 43. Being mailed to the USA during the war years it was subject to a circular purple U.S. CENSORSHIP EXAMINED By 7290. The tape at left of the wrapper is evidence that the US censor opened and inspected the contents. The wrapper is addressed to the Office of War Information, US Foreign Information Service, 270 Madison Av., NYC USA. At the lower right hand corner there is a vermilion meter mark which appears to be a continuation of the double-ring Pretoria and date. The meter shows the head of a Springbok within a vertical double-oval and value of 1d within shields in the lower corners. There is a crown at the top of the double-oval and the meter number below. On the left-hand side reading up is the wording POSTAGE PAID and on the right-hand side in Afrikaans POSGEED BETAAL.

Die Volksblad

The Volksblad or the Peoples' Paper is an Afrikaans-language daily newspaper published by National Publications Inc., Voortrekker Street, Bloemfontein and distributed in the Free State and Northern Cape provinces, where it is the largest Afrikaans daily and is South Africa's oldest Afrikaans newspaper. It first appeared on 18 November 1904 in Potchefstroom in the form of Het Westen, a Dutch weekly with four pages with Hendrik de Graaf as the founder owner. The paper devoted itself to the interests and development of the Afrikaner people of the former independent Orange Free State and Transvaal Republics in the aftermath of the Second Anglo-Boer War (1899–1902). Het Westen changed its name to Het Volksblad on 26 March 1915, because it was no longer a regional newspaper for the then Western Transvaal, but rather a fully-fledged newspaper for

the “nation” or volk. The next year its head office moved to Bloemfontein after general De Wet and other Free State rebellion leaders asked De Graaf to move his newspaper to the Free State, the heart of Afrikaner Nationalism.

On 15 September 1917 the Nasionale Pers bought Het Volksblad for £16,000 and on 20 November of the same year its name was changed to Die Volksblad. On 2 October 1925 Die



Illustration 6: Die Volksblad

Volksblad became a daily newspaper. It was a morning newspaper until 29 July 1933 when it became an afternoon paper for nearly six decades. By 1948 it was a strong, profitable newspaper with a wide distribution area and influence in the Free State, parts of the former Cape Province and Transvaal. In mid-1973 Die Volksblad posted its best circulation figure to date. On 24 February 1983 Die Volksblad appeared for the first time in full colour, and on 4 March 1991 it became a morning newspaper (Wikipedia).

The Die Volksblad wrapper shown as Illustration 6 has the franking box at right of the masthead which reads Nuusblad//Frankering//Betaal and translates as Newspaper Franking Pre-Paid. The wrapper is addressed to Mr. J. E. Mostert, Stationmaster, Welgelee Station. Welgelee Railway Station in Free State, South Africa is located on the Johannesburg-Bloemfontein-East London line. The date 14/2/84 refers to the subscription date and SPOORPOS means railway mail. Railway transport was paid with six South African Railway stamps: four 1c, one 4c and one 20c which are cancelled with four strikes of a purple box BLOEMFONTEIN at top and below and bi-lingual S.A.S 401 S.A.R.// 1984 -06-8-// PAKKETTE PARCELS; 401 = Station code number for Bloemfontein.

Railway newspaper parcel stamps of South Africa were supplied to newspaper offices or newspaper distributors for the prepayment of single copies of a newspaper carried as a railway parcel to the recipient, the stamp being placed on the wrapper such that there is no waybill. The stamps were issued during 1977-82 to pay for a uniform rate irrespective of the distance carried (Hagen & Naylor 1985).

Ons Klyntji

Ons Klyntji appeared on 22 March 1896 and was the first journal published in Afrikaans in a way that could be understood by unskilled Africans, hence it served an educational role. It arose as a consequence of the first Afrikaans language congress held in the Paarl where it was decided that Afrikaans was to be acknowledged as a working language. These decisions came during a time of political change and uncertainty where the Nationalist Party gained power by means of promoting the Afrikaner identity and language. At that time Dutch was still used as the official language of South Africa, along with English, as the languages of the settlers. From the start Afrikaans was closely connected with the Afrikaner's search for identity.

The magazine, which appeared for ten years before dying out as result of the war with the English, contained content for the Afrikaner from his or her perspective. It was aimed at educating the common folk by fostering a literary culture. It reflected the cultural mindset of the average African around 1900 and helped to shape morals, norms, religion, philosophy of life, habits and customs.

With the fall of apartheid in the 90's, the magazine was revived as a cut and paste publication which often featured liberal and uncensored content. This coincided with the voëlvy movement, a coming together of musicians and writers who campaigned against the apartheid

government's policies, as well as the dogma spread throughout the country (klyntji.com/ons-klyntji-magazine).

The wording in Afrikaans was translated for the author and reads: "Our Little Thing", First Afrikaans monthly publication with illustrations, and contains good Afrikaans stories, opinion pieces and stories of our history, Afrikaans poetry with music; simple discussions about scientific things; a tale about the Queen of Sheba, how she lived in Zimbabwe (Zambesia) and reigned, how she visited Solomon, etc., etc., all very interesting. Price 4s/year. Payable in advance". The stamp is an 1896 Cape of Good Hope ½d green Hope and Symbol of the Colony (Sc42). It is cancelled with a heavy obliterator. The wrapper shown as Illustration 7 is addressed to W. A. Baay, Luit. den St. Art. Art, Pretoria Kamp.



Illustration 7: ONS KLYNTJI

"Star" Daily Edition

The Star began publishing in 1873 (13 years before gold was discovered on the Witwatersrand) as The Eastern Star in Grahamstown. The presses were moved by ox wagon to Johannesburg in 1887, where the first edition was published on October 17 of that year. The Star was offered its pick of the block that



Illustration 8: Star Daily Edition

houses the present Library Gardens. However, 47 Sauer Street won out and has remained the paper's headquarters ever since.

The Star offers itself as a guiding light to help South Africans and the residents of Johannesburg to build better and prouder communities and a non-racial, non-sexist and united South Africa. The Star espouses values that are good, sound and achievable and will help define Africa's culture. It is supportive of the good, teaches tolerance of people's best attempts, is kindly in criticism, but intolerant of racism, sexism, crime and corruption in governance. The Star promotes the positive aspects of South African society and seeks to guide its readers towards a nation built on fundamental human rights. The Star will always speak up for the underdog and the afflicted, but will try to change attitudes gently (www.superbrands.com/za/THESTAR).

The paper is published by the Argus Printing and Publishing Co. (Ltd.) Johannesburg and there is a double-oval red-dish merchant mark to this effect dated May 1902. The zone distribution of the Star is printed beneath as Rhodesia and the Protectorate and Elsewhere in South Africa with ½d at right. A 1902 GB grey-green King Edward VII stamp (Sc127) has been used to pay the ½d newspaper rate postage. The GB stamp has been cancelled with a double-circle JOHANNESBURG A MY16? 02. Johannesburg was initially controlled from Pretoria, the government capital of the Zuid-Afrikaansche Republiek ZAR, or Transvaal Republic. As a result of efforts to control the rich resources, tensions developed between foreigners and the ZAR government, culminating in the South African War (1899–1902). In 1902, ZAR was annexed by the British Empire and the Peace of Vereeniging was signed.

The address of the wrapper is Alex Uebel, Box 25, Lourenco Marques, Delagoa Bay. The railway ran from Johannesburg to Delagoa Bay which is on the southeast coast of Mozambique, East Africa, near the South African border.

Bloemfontein Post

The Bloemfontein Post was established on 2 May 1900 in Bloemfontein, Orange Free State, published by The Argus Printing & Publishing Co., Ltd. The paper sold for 1d. and promoted itself as the leading paper. Prior to the establishment of the Bloemfontein Post its predecessor was The Friend newspaper. The Post was to be run on the same lines as The Friend and "would advocate the loyal acceptance by all sections of the people of the new order of things" (Evening Post 6 June 1900, p.7). The essential difference between the two papers was that The Friend supported Afrikaner interest while the Post supported those of the British.

The object of the Post was in part to inform and enlighten the Dutch population and to this end the Wednesday and Saturday editions contained a portion of the paper printed in the Dutch language. The whole of the front page of the Post was taken up with military notices and proclamations, printed in English and Dutch. For the first few months the Post was published under the direction of the military authorities and was the only publication allowed in Bloemfontein.

The wrapper shown as Illustration 9 is stamped with a 1902 GB 1d rose King Edward VII (SC253) and numeral 126 within

rectangle with three bars above/below and four short bars either side. The stamp appears across the wider franking box. The wrapper is addressed to the Chamberlain Medicine Co., Des Moines, Iowa, USA.

The Gold Fields News & Barberton Herald.

Arthur William Bayly, publisher, newspaper proprietor and merchant, was educated in Southampton and London, and came to South Africa in 1879. Shortly after the discovery of gold near present Barberton he moved there and in April 1886 founded the Barberton Herald Transvaal Mining Mail. The paper was merged with the Gold Fields News in September 1892 to form the Gold Fields News and Barberton Herald. Sir James Percy FitzPatrick became editor of The Gold Fields News some time before 1895. Another editor was Capt. Campbell circa 1900. The paper continued at least until 1934.

The wrapper displayed as Illustration 10 shows an 1895 Transvaal 1d rose wagon with pole (Sc154) and cancelled with a black triangular censor marking with numeral 3 within. The wrapper is addressed to Evans Chemical Co., Ohio, USA. Other readable printed details are Government Gazette (by authority) for the Ka?; the subscription (including postage) 40s per Annum; published at Barberton, S.A.R., Tuesday and Saturday?

Herrmann Michaelis

Herrmann Michaelis was a publisher located in Johannesburg. The Südafrikanische Zeitung, a twice weekly broadsheet, appearing on Wednesdays and Saturdays, commenced publication in 1890 under the joint editorship of Fritz van Straiten and Dr. Heinrich Geehl. Originally produced in Cape Town, the paper later moved to Johannesburg, where it was published by Herrmann Michaelis. In addition to editorials and reports, the paper also printed the official proclamations of the German authorities in South-West Africa (<https://books.google.com.au/books?isbn=02303>).

This colourful eye-catching wrapper depicts a flag unfurled with the publisher's details in white against a black background in the top section and the name of the newspaper and subscription cost of £1.40 per year in white against a red background on the lower section of the flag. The cream space in the center section is the address to be written in and in this example it is to Frau Kathe, Frankfurt-Main, Germany. Postage has been paid with an 1895 Transvaal 1d rose wagon with pole (SC154) and cancelled with a date-bridge JOHANNESBURG DEC 99. 5 and identifier 75. A manuscript Via Delagoa Bay provides routing direction, namely rail from Johannesburg connecting with German mail boat at Delagoa Bay, Mozambique.

Conclusion

Non-post office printed matter wrappers bearing stamps or meters or prepaid advice do not fall within the domain of postal stationery but are more appropriately classified as postal history. However, postal historians normally concentrate on letter mail with dated postal markings to explain rates and routes; printed matter wrappers appear to receive little attention. Teasing out the backstories of these wrappers can unearth a richness

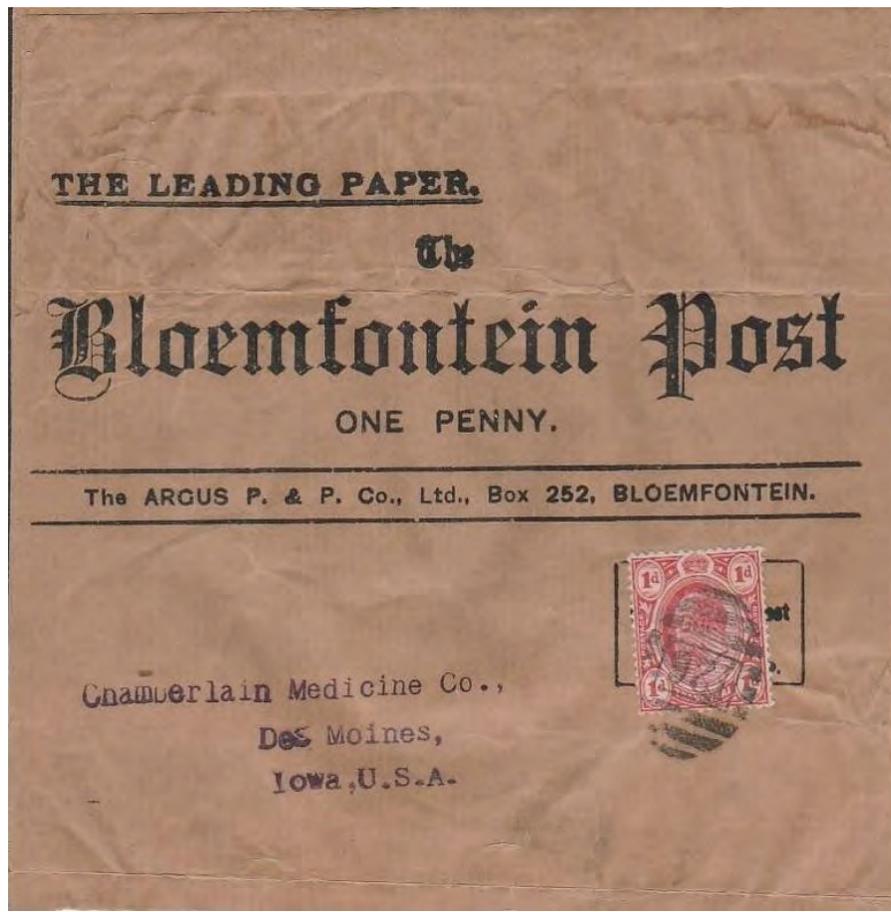


Illustration 9: The Bloemfontein Post



Illustration 10: The Gold Fields News



Illustration 11: Herrmann Michaelis Deutsche Buchhandlung

of social history about a country and region, and especially the role of newspapers in communicating news to the masses and shaping public opinion.

The set of wrappers discussed above were selected from the author's database of printed matter images hand-collected daily from the internet site eBay since March 2006. To date there

are 5,800 items worldwide from which 11 examples pertaining to the Greater South African region were chosen for analysis. Digging factoids from Google searches requires patience, time and diligence. Some wrappers are relatively easy to research, especially if a Wikipedia entry exists. Other wrappers can be frustrating when web sites provide only a sentence here



Front page of ON KLYNTJI - see Illustration 7.

and there making the composition of a story difficult, more so when sites are written in a non-English language. Nevertheless, some story can be told and those readers with additional relevant information are invited to send their knowledge in a letter to the editor.

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My sincere thanks to Bob Hisey for translating Afrikaans into English especially the Ons Klyntji wrapper.

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Forerunners Forum

Catalogue of the Adapted German postmarks in Southwest Africa after 1915 by Uwe Albert and Hans Koppe



low also non-German speaking collectors to use this catalogue. The postmarks are all shown in the original version as well as the adapted version with description of the changes done. For each cancel the known period of use is mentioned as well as estimation of the occurrence on the market. Market values in Euro for the cancels on entire are given. Also a colored image of each cancel used on piece is shown.

This work is a comprehensive summary the complex area of the adapted postmarks of German Southwest Africa on 104 pages in 17 x 25 cm, coated softcover and high quality section sewn binding. Price € 19.- + € 4.- international shipment. This catalogue is only available direct from the Study Group and can also be paid through PayPal. Contact Harald Krieg; Keltenstr. 32; 41462 Neuss/Germany; e-mail: 2.Geschaefsfuehrer@kolonialmarken.de (also for PayPal payment in Euro currency only) More information (also in English) about the Study Group: www.kolonialmarken.de.

Book Review: A New Book on Philatelic Exhibiting reviewed by David McNamee

The Path to Gold: 175 Proven Stamp Exhibiting Tips, by Steven Zwillinger (AAPE, 2016), color illus., v + 194 pp, available in hardbound US\$59.85 or softbound US\$39.95 (US\$5 discount for AAPE members. Price does not include shipping – see the web site for ordering, www.aape.org.

Exhibiting your collection is another dimension of our hobby that can bring a lot of joy and increase your knowledge. Exhibitors have many motivations, whether just showing off my great

pieces, demonstrating my knowledge and creativity, or gathering a complete set of gold medals for my stamp room. Another side effect is to let other people know your level of interest in your subject, thus making it possible to find new friends or to alert dealers about your needs. The biggest hurdle for entering the exhibiting side of our hobby is the terror of the blank page. How to begin? How to show what I have? How not to feel foolish? This book will help any level of exhibitor, from basic to expert, to solve the large and small problems faced by all.

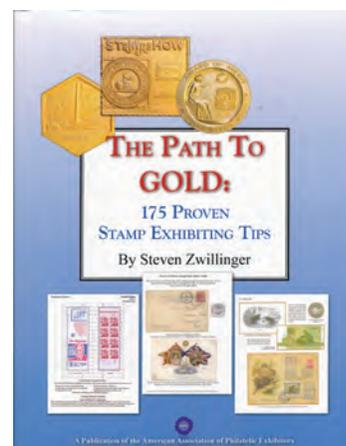
Written in a breezy, relaxed style, the book is an essential guide to how philatelic exhibiting is practiced in the USA. The 175 tips are useful to both novice and experienced exhibitors, and they come from Steven's analysis of many award winning exhibits. In other words, the word "Proven" in the title means exactly that: this is advice you can take to the bank. Steven has gleaned the best of the best and presented the techniques in a language that you can understand and a style that holds your attention.

One of the most delightful features of this book is the emphasis that this is a hobby that combines both active learning opportunities and opportunities to have fun! Yes, Steven is completely serious about the subject of his book, but it is a book about a hobby which is supposed to provide stimulating knowledge and relaxation at the same time. By following the tips in this book, I believe you can find both of these products as long as you remember to follow Tip One: "Enjoy Yourself." There are illustrations of each tip so that you can see how the techniques were applied.

In my experience, a mistake many exhibitors make is the failure to "Tell a Story" (Tip 3). As Steven says in that tip, if your exhibit reads like a table of contents, then you are not communicating the reason I should look at your exhibit. We have progressed in the last two decades from, "Here is my collection, isn't it grand?" to "If you look at my exhibit, you will gain knowledge about my field of interest."

But this is more than a book of construction tips to make better exhibits. It is a roadmap for constructing exhibit pages that really "pop", as well as making the exhibit interesting for every viewer. Steven also gives tips on how to enjoy an exhibition, whether in competition or just for fun.

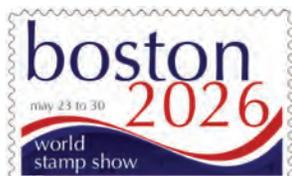
Read the book like your favorite cookbook: dip into the tips like you might dip into a book of recipes. You will find just the gems you were looking for. Whether to exhibit for competition or just wanting to make custom pages for your collection for your own enjoyment, this book will be an invaluable aid to get you on the right path.



Boston 2026 World Stamp Show

The first donation pledge from World Stamp Show-NY 2016 fund balances was presented to officials of America's next international philatelic exhibition, Boston 2026 at APS Stamp-show in Portland, Oregon.

WSS-NY 2016 President Wade Saadi and Vice President Steven Rod commented that while finances for the New York international show are still being finalized, this contribution to the Boston show would be forthcoming by the end of the year.



After being introduced to the crowd by APS Executive Director Scott English, Saadi handed the jumbo-sized check for \$100,000 to Boston 2026 Director Yamil H. Kouri and President Nancy B. Clark. It continues the tradition of providing seed money to support the country's subsequent every-decade international event.

Saadi additionally mentioned that the NY2016 site would remain online for several years to honor the hundreds of volunteers who added to the show's success and allow worldwide viewers the opportunity to relive the excitement of all eight days. Attendees can continue to add photos to the show's Google Photos archive through the Show Information-Photos page. Visitors continue to "Like" the site on Facebook.

Details about both shows can be found online at www.ny2016.org and www.boston2026.org.



BOFEX 2016

BOFEX was an experimental digital one-frame exhibition organized by the OFS Philatelic Society in Bloemfontein RSA. The exhibition was supported

by no less than 45 entries, somewhat of a record for a National exhibition in the RSA. Apart from South African entries there were those from the USA, Great Britain, New Zealand and Australia, and although not having an international status, the experiment showed that this could well become an international event which could cut major costs to organizing committees, once streamlined and made easier for both entrants and organizers. The judging was deliberated by a 12-man jury, again with international representation. The results are together with the exhibits posted on the PFSA website for public viewing. This will afford all of you a chance to do your own judging, as the points system is also indicated. Hopefully it will also give you insight into what others have done and how a one framer is judged. A short note is included indicating a few tips for such exhibits. Several Society members participated in the experimental exhibition. The highest awards went to F. Friedman for 'The Allure of Diamonds' (88 %) and Eddie Bridges for 'The Darmstadt Trials of 1929' (88 %). Bob Hisey received 85 % for 'Exit Routes for African Airmails to US, WWII'. See it all at <http://www.stamps.org.za/bofex-2016/bofex-2016-see-the-stamp-show>.

South Africa Postal Rates

Excel spreadsheets containing our current knowledge of the Postal Rates of South Africa from 1910-2017, internal and external, are posted on the Philatelic Federation of South Africa's website. These have now been updated.

The original work has been updated on a regular basis, with additions and corrections shown in color: first amendment in **RED** for 2013/2014, second amendment in **YELLOW** for 2014/2015, and third in **GREEN** for 2016/2017. Hopefully this will enable those using the site to see immediately where something has been added or changed.

As new information is received it is collated and added each time SA postal rates are changed. As users, we need to garner information from anyone who has this expertise in their own field of knowledge - it is obviously impossible for anyone to have all the knowledge; gaps are indicated by 'blanks' which need to be filled over time. The site is secure so nobody can add or remove information from the pages.

New information for insertion is most welcome and can be sent to me at donsden3@gmail.com. Please note that users may print off their own copies of the pages to their own printers. This is so that the pages (each separately headed) can be easily read and used dependent on which period and print-size are required. The SA postage rates for 2016/2017 are also available on the Post Office website: www.gpwonlin.co.za. The link to the Federation website is <http://www.stamps.org.za/sa-postal-rates>. The spreadsheets are posted on a 'members-only' page.

Denise Collie

(From the South African Philatelist June 2016.)

SA Post Office Research Information

A project is in progress of scanning past SA PO Bulletins and to make them available to collectors. This is another service provided by the Philatelic Federation to members of affiliated stamp clubs (and presumably also to members of affiliated societies, like the PSGSA). Information provided by the PO Bulletins include -

- New postal services
- Changes in postal rates
- Changes with postal offices (e.g., opening, closing)
- Post code changes
- Other services provided by the PO at the time (telephone, telegraph, telex)

Quite a number of postmark and general collectors have enquired about this kind of information. Since we were unable to access original Bulletins, photocopies of Bulletins from the period 1970-1986 were scanned. Hopefully, if this information proves of value to collectors, we shall extend the database to cover Bulletins from the Union and rest of the Republic period. If suitable book scanners can be found, the Federation's Heritage Committee will scan the periodic Postal Guides as well.

Criticism and comment may be directed to Gawie van der Walt at gawievdw@lantic.net. The link to the webpage is <http://www.stamps.org.za/post-office-research-information> (on a 'members-only' page).

(From the South African Philatelist June 2016.)

Boer POW Cover

Michael Dixon email to inquire about the shown cover in his collection. It went from Brandfort to the Boer POW camp at Hambantota, Ceylon in March 1902. Hambantota was a camp for paroled POWs who had signed the Pledge of Allegiance and were expected to join the British forces --- but they never did so!

I can explain all the marks on the registered cover except the rate. As you can see it is franked with six copies, each 1d., of Orange Free State Scott #45i for a rate of 6d. Adhesives are cancelled with Brandfort c.d.s. of MR 11 02. Can anybody tell me if this was 1d. for postage to Ceylon plus 5d. for registration? Or was some other rate applicable?

By the way, this is a pretty scarce item mostly because of the Hambantota oval mauve censor's hand stamp stated to have been used for only ten days (the cover is in the correct window for use), irrespective of that, any mail to the Hambantota POW camp is rare.

Tim Bartshe responds: Nice triple censor first at Brandfort then Bloemfontein (black P.B.C.). Correct rate for 1/2-1oz letter and 4d registration at the time, rate decreased from 6d 1/1/98 for Free State. The rate to UK changed to 1d sometime in 1901 and later when the Empire rate of 1d was initiated, at least that is

my knowledge of the situation. I have not done a lot of research to see when this occurred but should be the case so the weight increment and 2d should be correct.

Contact Michael Dixon at mdd10@att.net or via the Editor,



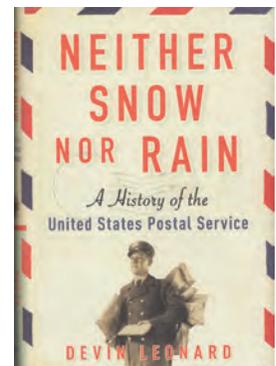
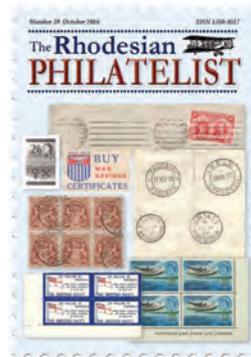
For the Record

284. Cavendish sold during their September 2016 sale the collection of Denis Firth. Included was an exceptional collection of Bechuanaland in addition to Basutoland, Swaziland, and South West Africa. Below is an example of a British South Africa Company registration envelope used during a narrow window around 1897, when the northern most Bechuanaland post offices were administrated by the BSAC, because of the construction of the railway reaching Bulawayo (lot 160 estimated at £1,100).



285. The latest issue (#39, October 2016) of the **Rhodesian Philatelist** is now available from **Otto Peetoom** at ottopeetoom@btinternet.com or www.rhodesianstamps.net. The present issue contains a long article about 'Making Sense of Rhodesian Reminders.' Subscription for three issues mailed to the US is £25 annually of a total of 60 pages.

286. Grove Press has published **Devin Leonard's** 'Neither Snow nor Rain. A History of the United States Postal Service.' This is the second recent book on this subject,



undoubtedly reflecting a political fight to save or privatize our postal service. Those of us who have a connection to Europe will know what the latter will imply.

286. **Mike Smith** will give a talk on the **'Orange Free State Postal Stationery'** at the Royal Philatelic Society in London on February 23, 2017, at 5 pm. It is expected that the talk will be streamed on line and also will be posted on iTube for later viewing.

287. A new book of interest to southern Africa collectors is a specialized catalogue of **'Worldwide Reply Coupons.'** The authors are **Jack and Carol Yao** who is self publishing the book that appeared in July 2016. The first volume is not available covering the UPU reply coupons. Contact Jack Yao, Box 416, Hinsdale, IL 60522-0416 or collectrc@email.com.

288. The **Transvaal Study Circle** celebrated their 50th Anniversary last year by 'issuing' a special stamp shown here with a 13 Nov. 2015 cancel, the day it all started 50 years ago.



Websites that Promote Southern Africa Philately

- Anglo Boer War Philatelic Society
<http://www.boerwarociety.org.uk/>
 - Basutoland, Bechuanaland & Swaziland
www.bechuanalandphilately.com
 - Cape and Natal Study Circle
www.capeandnatalesc.com
 - Orange Free State Study Circle
www.orangefreestatephilately.org.uk
 - Rhodesian Study Circle
www.rhodesianstudycircle.org.uk
 - South African Collectors' Society
www.southafricacollector.com
 - The Philatelic Society For Greater Southern Africa
www.psgsa.org
 - The Rhodesian Philatelist
www.rhodesianstamps.net/The_Rhodesian_Philatelist.htm
 - Transvaal Study Circle
www.transvaalstamps.org.uk
- Thanks to Otto Peetoom for making this compilation.

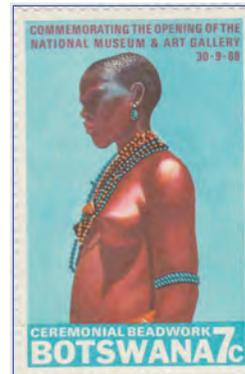
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Highlights from Journals and Newsletters

This regular column lists some of the more important articles on Southern Africa philately and postal history that recently have appeared in other journals. It is based on our exchange journals as well as on those that by other means end up on the Editors desk. If you find that some articles are missing, please supply the relevant quotes.

- Brakspear, G., 2016. Postcard Forum: Strachan & Co, Salisbury and Umtali. *Journal of Rhodesian Study Circle* 66 (Whole Number 261), 181-184.
- Briscoe, A., 2016. A convict ship letter. *South Africa Philatelist* 92 (Whole Number 927), 116.
- Burke, S., 2016. The E. Peters' postcards of Rhodesia. *Journal of Rhodesian Study Circle* 66 (Whole Number 260), 137-140.
- Coates, J. and Hurst, B., 2016. Small figure '4' of the 1888 'Protectorate' issue with manuscript cancellation. *Runner Post* Whole Number 92, 2298-2300.
- Courtis, J.K., 2016. Private printed matter wrappers from Rhodesia and Nyasaland: glimpses of social history. *Journal of Rhodesian Study Circle* 66 (Whole Number 261), 157-161.
- Dickson, J., 2016. Cape stamps on mail by Calcutta in September 1853. *Cape and Natal Philatelic Journal* 20 (Whole Number 78), 121-124.
- Dickson, J., 2016. Cape colonial charges on covers delivered at the Cape under British India letter system of 1815. *Cape and Natal Philatelic Journal* 20 (Whole Number 78), 106-115. -
- Dickson, J., 2016. Natal telegraph stamps – exhibition items courtesy of John and Mark Taylor. *Cape and Natal Philatelic Journal* 20 (Whole Number 78), 91-95.
- Dickson, J., 2016. Natal: three printing of the Natal telegraph stamps. *Cape and Natal Philatelic Journal* 20 (Whole Number 78), 84-88.
- Drysdall, A. and Torres, F., 2016. A ticket to ride. *South Africa Philatelist* 92 (Whole Number 926), 100-103.
- Drysdall, A., and Torres, F., 2016. Central South African Railways' postcards. *Transvaal Philatelist* 51 (Whole Number 194), 78-92.
- Findlay, J., 2016. The railway strike, January 1914. *South African Philatelist* *South Africa Philatelist* 92 (Whole Number 926), 88-89.
- Fischer, A., 2016. Collect Nyassa Company Stamps. *South Africa Philatelist* 92 (Whole Number 926), 98-99.
- Frank, J.R., 2016. Seamen's mail from the Cape Naval Station. *South Africa Philatelist* 92 (Whole Number 927), 130.
- Hamilton, I.T., 2016. Rhodesia. 1d. The Double Head issue of 1910. *Journal of Rhodesian Study Circle* 66 (Whole Number 261), 172-177.
- Harrop, K., 2016. Southern Rhodesia 1953 definitive issue. *Southern Africa Philately*. Whole Number 4, 154-155.
- Johnson, R., 2016. CGH: the Diamonds Fields. *Cape and Natal Philatelic Journal* 20 (Whole Number 77), 51-54.
- Jørgensen, L., 2016. The Transvaal letter rate to Europe in 1882. *Transvaal Philatelist* 51 (Whole Number 194), 75-76.
- Kamffer, G., 2016. The functioning of the postal system in the Zuid-Afrikaansche Republiek / Transvaal in the Period 1869-1899 using the Middelburg, M.W. Stroom, Utrecht and Standerton post offices as a case study. Part 3. The functioning of the Standerton (Stander's Drift) post office and its surrounding postal agencies (1876-1910). *Transvaal Philatelist* 51 (Whole Number 194), 50-66.
- Kamffer, G., 2016. Types of stamps and labels printed, overprinted and surcharged by the Government in Pretoria over the period 1949-1961. Part 4: stamps and postal stationery printed and overprinted for South West Africa (SWA). *South Africa Philatelist* 92 (Whole Number 926), 82-85.
- Kamffer, G., 2016. Types of stamps and labels printed, overprinted and surcharged by the Government in Pretoria over the period 1949-1961. Part 5: Stamps and postal stationery printed, surcharged and overprinted in preparation for decimalization on 14 February 1961 and becoming the Republic of South Africa on 31 May 1961. *South Africa Philatelist* 92 (Whole Number 927), 122-125.
- Krip, E., 2016. Lesotho en de Olympische Spelen. *FVZA Bartolomeu Dias* 28 (Whole No. 111), 28-32.
- Larking, B., 2016. The damaged 'V' in 'V.R.' on the overprinted stamps of the First British Occupation. *Transvaal Philatelist* 51 (Whole Number 194), 67-74.
- Loomis, M., 2016. The history of the American Board in Southern Rhodesia – the Mount Silinda and Chikore Missions. *Journal of Rhodesian Study Circle* 66 (Whole Number 261), 166-171.
- Mobsby, C., 2016. Umbuso Weswatini. *South Africa Philatelist* 92 (Whole Number 927), 114-115.
- Osthoff, G., 2016. Decorated Post Offices, Part 20: Umhlali. *South Africa Philatelist* 92 (Whole Number 926), 90-91.
- Peetoom, O. and Stanford, T., 2016. Sunset covers and Emil Tamsen. *Runner Post* Whole Number 93, 2320-2321.
- Peetoom, O., 2016. Pioneering South African philately. *Southern Africa Philately*. Whole Number 4, 144-147.
- Peetoom, O., 2016. 1911 the Natal railway system. *Southern Africa Philately*. Whole Number 4, 156-1159.
- Peetoom, O., 2016. RSA – major commemorative varieties. *Southern Africa Philately*. Whole Number 4, 140-141.
- Peetoom, O., 2016. The 1961 decimal overprints. *Runner Post* Whole Number 93, 2316-2319.
- Peetoom, O., 2016. 1924-1925 the Northern Rhodesia interim period. *Southern Africa Philately*. Whole Number 4, 148-151.
- Solomon, S., 2016. Natal: parcel tags and labels. *Cape and Natal Philatelic Journal* 20 (Whole Number 78), 116-120.
- Solomon, S., 2016. Natal: Perkin, Bacon printings of the 1d, 3d, and 6d Chalon Heads: part 2 – 1d. *Cape and Natal Philatelic Journal* 20 (Whole Number 77), 36-42.
- Solomon, S., 2016. Natal: Perkin, Bacon printings of the 1d, 3d, and 6d Chalon Heads: part 3 – 6d. *Cape and Natal Philatelic Journal* 20 (Whole Number 77), 43-49.
- Solomon, S., 2016. Natal: the bay and harbour of Durban. *Cape and Natal Philatelic Journal* 20 (Whole Number 78), 95-105.
- Solomon, S., 2016. Natal: the De La Rue printings 1863 to 1867. *Cape and Natal Philatelic Journal* 20 (Whole Number 78), 125-137.
- Taylor, J and Taylor, M., 2016. CGH: a soldier writes home – 1848-1861. The Eighth Frontier War. *Cape and Natal Philatelic Journal* 20 (Whole Number 77), 16-33.
- Tomasson, G. and Dennis, B., 2016. Rhodesia perfin survey. *Journal of Rhodesian Study Circle* 66 (Whole Number 261), 185-188.
- Tonking, M.J.H., 2016. SA automatic stamp vending machines. *South Africa Philatelist* 92 (Whole Number 927), 120-121.
- Trotter, B., 2016. The Warren Expedition. *Southern Africa Philately*. Whole Number 4, 136-137.
- van Zeyl, P., 2016. Changing interest in collecting and exhibiting: a controversial view. *South Africa Philatelist* 92 (Whole Number 927), 135-136.
- Wilkie, A., 2016. Postcard Forum: T.M. Miller – bookseller & postcard publisher, Bulawayo. *Journal of Rhodesian Study Circle* 66 (Whole Number 261), 164-165.
- Zegerman, K., 2016. Het Afrikaans National Congres (A.N.C.) *FVZA Bartolomeu Dias* 28 (Whole No. 111), 24-27.
- Zegerman, K., 2016. Voorgeschiedenis van de Apartheid. *FVZA Bartolomeu Dias* 28 (Whole No. 111), 10-14.

New Books

- Laubscher, X., 2014. Flight- South African Airways Covers (part 2) : Sixty Years of Flight. Published by the author.
- Wirtz, H., 2015. The Independent State of Bophuthatswana: A Philatelic Inventory. Belman Litho, ISBN 9780620676106.
- Study Group of the Collectors of German Colonial Stamps, 2016. Catalogue of the adapted German Postmarks in South-west Africa after 1915. Harald Krieg; Keltenstr. 32; 41462 Neuss/Germany; write to 2.Geschaefstfuehrer@kolonialmarken.de.

Exchange Journals Received

- South African Philatelist*: June 2016 (Volume 92, No. 3, Whole No. 936), August 2016 (Volume 92, No. 4, Whole No. 937).
- South West Africa Newsletter*: No new issues have been received since no.417.
- FVZA Bartolomeu Dias* September 2016 (Whole No.111).
- Transvaal Philatelist* Volume 51, No. 2 (Whole No. 194, July 2016).

PSGSA Articles of Distinction

posted at: <http://stamps.org/Articles-of-Distinction>

The PSGSA exchange journals with the Transvaal Study Circle, Filatelistenvereniging Zuidelijk Afrika, and the South West Africa Stamp Study Group. We receive the South African Philatelist as an affiliated society of the Philatelic Federation of South Africa.

Society Publications

Hisey and Bartshe, 2003. Philately of the Orange Free State, Vol. 1, The Postage Stamps. Hardbound, 280 pages. Sold Out.
Hisey and Bartshe, 2004. Philately of the Orange Free State, Vol. 2, The Telegraphs. Hardbound, 250 pages. Sold Out.
Hisey and Bartshe, 2009. Philately of the Orange Free State, Vol. 3. Hardbound, 205 pages. Sold Out.
CD version of the Orange Free State Volumes is now available at \$30 pp.
Forerunners on CD, Issues 1 to 81 (CD-ROM). \$30 plus \$5 s/h.

The Market Place

South Africa OFFICIALS. Want to purchase/trade for stamps overprinted official/offisieel. Collections, accumulations, units or pairs, for studying purposes. The usual is as interesting as the spectacular. Can offer Union and RSA stamps and covers. Send scans and price to Roald Sand, Bygdoy alle 27B, 0262 Oslo, Norway. roald.sand2@getmail.no

Union machine and parcel postmarks. Wanted by specialist collector. Single items, collections, or unsorted bulk accumulations. Please contact Bas Payne on bas.payne@gmail.com, or The Mill House, Clifford Bridge, Drewsteignton, Exeter EX6 6QE, UK.

Union pictorials 1926-1940. Wanted by specialist collector. Single items, collections, or unsorted bulk accumulations including singles. Please contact Bas Payne on bas.payne@gmail.com, or The Mill House, Clifford Bridge, Drewsteignton, Exeter EX6 6QE, UK.

Cape of Good Hope. I buy postal history material, specially the period 1652 - 1853. Please send scan or photocopy with price. Johnny Barth, Nivavaenge 25, DK 2990 Niva, Denmark. E-mail: barth@post3.tele.dk.

Bophuthatswana used. Wish to trade for used in/off cover, including revenues and postal stationery. Have all Homelands used, some mint and older general worldwide to trade. Write Will Ross, 4120 Schuykill Dr., Calabasas, CA 91302.

South West Africa postal stationery. I am seeking pre-1969 items. Please send offer to Jan Stolk, Waterhoenlaan 24, B-9120 Melsele, Belgium; janstolk@belgacom.net.

Mafeking siege "blueprint" covers. Want to purchase or trade for covers with Mafeking siege "blueprint" stamps. Send photocopies or scans, prices, or trade want list to Frederick Lawrence, 658 W. Douglas Ave., Gilbert, AZ 85233-3219; ieconsulting@cox.net

South African postage due covers. Looking for postage due mail from and to South Africa, all periods welcome. Please send

offers to Jan Stolk, Waterhoenlaan 24, B-9120 Melsele, Belgium; janstolk@belgacom.net.

Natal Postcards Wanted. Used or unused picture postcards from 1906-1907 depicting scenes and events surrounding the Natal Native Rebellion. Contact David McNamee dmcnamee@aol.com.

Botswana and Bechuanaland Official Free Marks: interested in trade or purchase. Contact Gordon Smith, 11 Elliot St., Dartmouth NS, CANADA B2Y 2X6; gordon.smith@ns.sympatico.ca

Botswana Meter Marks: interested in all eras. For trade or purchase. Contact Gordon Smith, 11 Elliot St., Dartmouth NS, CANADA B2Y 2X6; gordon.smith@ns.sympatico.ca.

Zimbabwe Covers between 2008 (Jan 1) and 2009 (Apr). Bob Hisey at bobhisey@comcast.net.

Perfins Wanted. I buy/trade for perfins of Cape, Natal, Transvaal, ORC, and South Africa. Especially interested in on cover examples, but will give generous return for any loose stamps. Write or email with trade/sale proposal. Robert Weeden, 1446 Grenac Rd, Fairbanks, AK 99709 or email weeden@mosquitonet.com.

Airmails from SA to South America. Wanted airmail covers from SA to South or central America between 1932 and 1952. Send scan or photocopy with price to Hugh Amoore, (9 Bishoplea Road, Claremont, South Africa, 7708); email to: hugh.amoore@uct.ac.za).

Swaziland Picture Postcards Wanted. Please send scan to Peter van der Molen at molens@pixie.co.za

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1/1 page inside back cover single issue \$50, annual \$120, two years \$200.

1/1 page outside back cover single issue \$60, annual \$150, two years \$280.

Contact the Editor for smaller ad sizes.

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1/2 page: single issue \$20, annual \$60, two years \$100.

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