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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 XXXI, Number 2, Whole Number 90

November-February 2018



The 'Mafeking Blues' local three pence stamp issued during the Boer War Siege

## **Highlights**

- On Botswana Postal Service
- Orange Free State Artillery
- Second Copy Newspaper Wrapper
- Undeclared War on the Archives
- Transvaal 'Spread Wings' Book

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Founded 1987

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Botswana Post issued four stamps in December 2016 to celebrate the Kgotla or Democracy Through Dialogue. The stamps were printed by Southern Colour Print of New Zealand. The 10 Pula stamp is for the Dikgafela Harvest Celebration.

### Front Illustration:

The 'Mafeking Blues' were locally produced during the Boer Siege of 1899-1900. The 3d paid the rate to outposts and forts, while 1d paid for delivery within the City of Mafeking. The center portrait of the 3d stamp is of Baden-Powell, the military commander during the siege. The stamps were made by photography in blue on blue paper.

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Vermeil at STAMPSHOW Richmond, VA 2017. 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

The Editor's philatelic life has been pretty exciting since last issue of Forerunners. Having forwarded the manuscript to the printer, I took off for a two months trip to Denmark. As it turned out, the fall was also the time for several philatelic events in the area.

First there was a symposium on scientific methods in philately in London organized by the Institute for Analytical Philately. This Institute is mainly an fund-raising organization making public access to the forensic laboratories of the Smithsonian. The 2017 symposium was at the Royal Philatelic Society in London, while the 2020 symposium is being planned for the Smithsonian in Washington DC. As it turned out, this was my first and also my last visit to the Royal's domicile at Devonshire Place, as they just announced that they will be moving to a new location shortly.

Next was the annual conference of the joint South African Societies this time at Meriden in the Midlands. About 35 people attended for an extended weekend with displays and presentations and informal exchanges and gatherings, not the least at the bar. The conference concluded with an auction of which is shown an example on the cover.

In November, I attended NORDIA in Vejle in central southern Jutland. NORDIA is an international exhibit that rotates between the Nordic countries (Denmark, Norway, Sweden, Finland, and Iceland). This year the venue will be in Reykjavik on Iceland. It was a well organized show just a bit smaller than a typical APS Stampshow. Very much focused as expected on the Nordic countries.

And then home just in time to prepare this issue of Forerunners. I hope that you will find something of interest in the present issue. But please remember that the Forerunners exists for your benefit and as an outlet for your writings small or large. If nobody submit material there will be no journal. That's how simple it is.

Peter Thy

### Announcement

Many of you will know me as the contact person in the US to the Bechuanalands and Botswana Society (BBS). However, with immediate effect I have terminated by membership of the BBS and also terminated my duties as the US Representative. In the future, you will have directly to contact Otto Peetoom for any matters concerning the BBS (ottopetoom@btinternet.com). I regret this move, but was left without alternatives.

Peter Thy

The deadline for the next issue will be February 15, 2018. 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](mailto:dmcnamee@aol.com).



## 2018 PSGSA Auction Has Started!

The Philatelic Society for Greater Southern Africa is pleased to announce that the 2018 Auction is now underway. The Catalog, listing 500 mostly new lots may be downloaded from the Society's website at, [www.psgsa.org](http://www.psgsa.org).

Bids are being accepted until 31 March 2018. The Catalog contains stamps, covers and philatelic-related ephemera for your collecting interests.

All lots are guaranteed to be genuine and are fairly priced. If you have questions, contact the Auction Manager at [psgsa2016@gmail.com](mailto:psgsa2016@gmail.com).

Lots will be sold to the highest bidder at one step over the second high bid at, or over, the reserve price.

## New Members

Welcome to

Hunter Steindel,  
South Abington Township, PA, USA  
Africa, African Postal Stationery, Worldwide Airmail

Scott Henault  
Dedham, MA  
South Africa and Former Colonies, Swaziland

## 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 or may be downloaded at no cost together with application form from [www.psgsa.org](http://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](mailto: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

Our President regrets that he will not be able to join us for this edition of Forerunners. This time, the Guest Contributor is David McNamee, PSGSA Secretary/Treasurer.

The annual stamp show held near San Francisco is WESTPEX April 27-29, 2018. WESTPEX is one of the USA's premier exhibition, and a number of societies are invited to hold their annual conventions at WESTPEX. This year the Rhodesian Study Circle will be meeting, and a number of PSGSA members who are also involved with RSC will be making presentations and/or exhibiting. All those interested in Southern Africa philately will find 50 frames of specialized material plus a number of fellow collectors at the show. The location is the San Francisco Airport Marriott Waterfront Hotel, and there is a free shuttle from the airport to the Marriott. Information about the show can be found at [www.westpex.com](http://www.westpex.com). Information about the special activities for philatelists interested in Southern Africa philately can be obtained from PSGSA/RSC members David Spivak [dspivak@cox.net](mailto:dspivak@cox.net) or Colin Fraser [frasersstamps@cs.com](mailto:frasersstamps@cs.com).

I'm sending a big "Thank you" to all who have turned in their annual dues. We have an odd fiscal year that runs from September 1 through August 31 of the following year, and many of us are not geared up to deal with dues as early as September when most other societies use a calendar year. I'm also sending a big "Sorry" and I apologize to those who have been given delinquent notices, but who had turned in their subscription on time. You demonstrated several cases of dues paid, but somehow I missed recording the payment.

In case you still need to send in your dues: the digital version of Forerunners is \$20 worldwide. If you would rather have the printed version, your dues are \$25 for USA addresses, \$30 for Canada addresses, and \$35 elsewhere.

PSGSA is alive and well: our journal Forerunners continues to publish important findings and original research as well as news of Southern African philately. Our journal is the glue that holds our society together. Why not consider writing up that special stamp or cover you have in your collection? Editor Peter Thy would love to hear from you. Both Peter and I can be called upon to help polish your draft if you need assistance.

We continue to erode membership, but at a lesser rate than most other societies where I have knowledge, and we have attracted several new people to PSGSA each year. Our financial position is healthy with a bit more than \$10,000 in the bank – a

reserve large enough to cover our operation expenses five times over. The digital option for receiving Forerunners (see above) has been selected by 20% of our members, most of whom are overseas, which saves quite a bit on our postage.

Perhaps I will see you at WESTPEX?

David McNamee

### Southern Africa at WESTPEX in April

The Rhodesian Study Circle will convene at Westpex on 27-29 of April. Over 50 frames of Southern Africa exhibits are expected together with many weekend long presentations. This event is expected to attract many collectors as well as dealers.

The agenda can be found on Westpex's website [www.westpex.org](http://www.westpex.org) as well as RSC's websites. Friday 27th the RSC is having a dinner in the evening. Contact David Spivack if you are interested in attending [dspivack@cox.net](mailto:dspivack@cox.net).

The San Francisco Airport Marriott Waterfront Hotel is the venue for the show. If you wish to stay at the hotel please make your reservation as soon as possible at the special show rate of \$159 plus taxes per night. Once the block is filled, a higher rate will be charged. Reservations may be made through the WESTPEX website, [www.westpex.org](http://www.westpex.org). See hotel tab on the home page. If you call the hotel (1-650- 692-9100), you need to ask for the WESTPEX show rate. There is a free shuttle from the SFO Airport to the San Francisco Airport Marriott Waterfront Hotel.

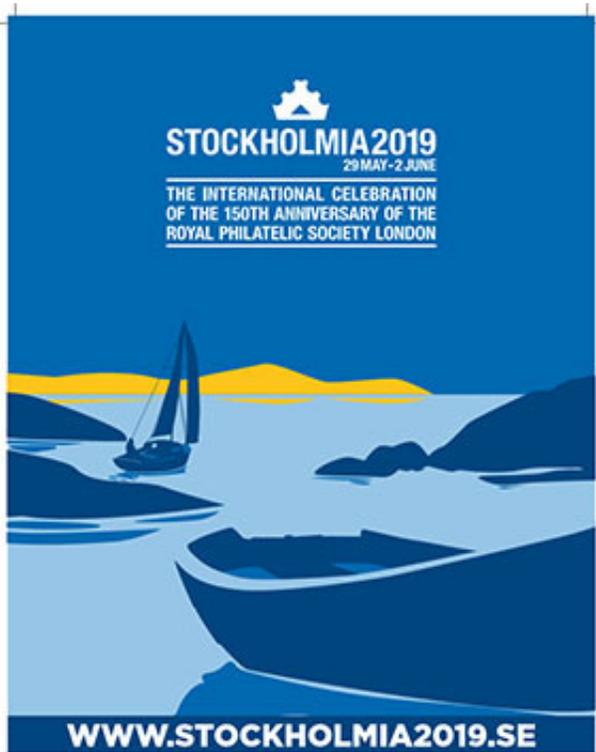
We hope to see many of our members at Westpex.

The postal history collection on which Ken Lawrence based his talk at the Spellman Symposium and also his article in Forerunners #88 will be offered for sale at Schuyler Rumsey's Westpex sale.

### The Spellman Symposium

PSGSA's May 2017 symposium at the Spellman Museum at the Regis College in Weston, MA was a great success. Johan Joubert wrote a report in a recent issue of the South African Philatelist that included this mugshot of the VIPs. These are from the left Johan Joubert (speaker), Yamil Khouri (local Museum organizer), Peter Thy (speaker), Ken Lawrence (speaker), Colin Fraser (speaker), Guy Dillaway (local member), and Tim Bartshe (speaker).





### 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.

WESTPEX, San Francisco, April 27-29, 2018. RSC is convening at the show.

APS STAMPSHOW 2018 - August 9-12, in Columbus, Ohio. APS largest show.

A **Postal History Symposium** has been hosted jointly by 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.'

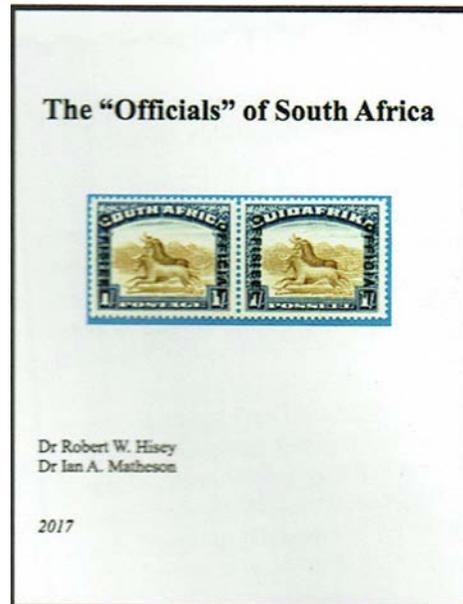


### Corrections

We regret to have misspelled the last name of Edwin Knip on page 27 in #89.

The Financial Statement in #89 omitted the UK. The makeup of the membership should have been USA 60 %, Canada 10 %, UK 10 %, South Africa 10 %, and others 10 %.

### New Society Publication The "Officials" of South Africa



Bob Hisey and Ian Matheson has made their new publication available through PSGSA. The book is published in a PDF format on flash drive. The drive will also contain an electronic copy of 'The 1986 Union Handbook-Catalogue' by Jack Hagger; an essential companion to understand the classification of the basic stamps.

This study builds on the previous major study of the topic described by Hagger. Such a study is dependent on access to as much of the existing study material as one can find. Thanks to the technology of the internet, the authors have been able to combine their own international gold medal collections with those of most of the leading experts in the field in a manner not previously possible. This collaboration has allowed much new information to be described and illustrated.

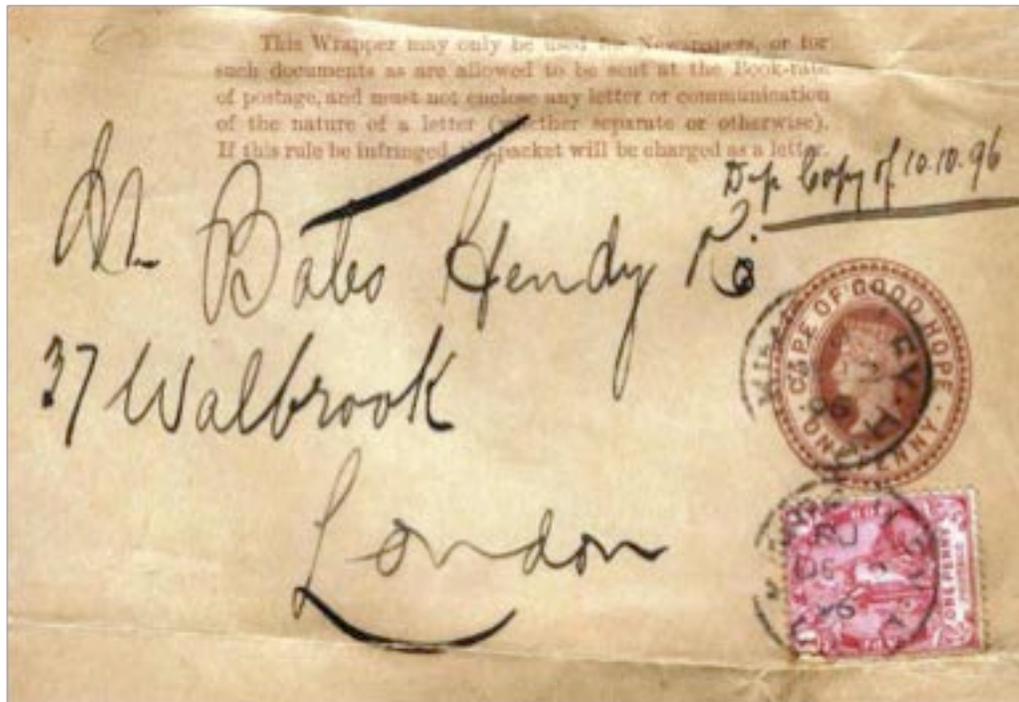
The study is a compendium of knowledge, rather than a beautiful coffee table book. It is published in electronic format allowing for ease in updating, and also allows readers the facility to enlarge images on a computer screen for an in-depth study.

The publication is available in South Africa from Joh Groenewald at johgroen@meh.co.za, PFSA Publications Committee, for R400. Also available in USA from the coauthor Bob Hisey bobhisey@comcast.net or from the PSGSA for \$30 pp to the US.

An advertisement for the American Philatelic Society. On the left, there is a red 24-cent postage stamp featuring an airplane. The website "www.stamps.org" is overlaid on the stamp. To the right, the text reads "Learn More, Do More, Enjoy More" in red, "Join America's Stamp Club" in red, and "American Philatelic Society" in a large, bold, blue font.

# Cape of Good Hope Wrapper 'Duplicated Copy' to London

by Dr John K. Courtis FRPSL



An article entitled *The Culture of the Duplicate Letter* (Westphall 2017) explains why and how duplicate and triplicate commercial correspondence was sent from places such as Batavia, Java, Montevideo, Uruguay and other places to Germany, England and elsewhere. The period 1820s-1850s was referred to as the golden age of the duplicate letter. Westphall writes "The practice of sending correspondence in multiple copies to the same recipient offered some guarantee of a speedy and productive business exchange." The practice of duplicate letter despatch occurred as late as 1917, when towards the end of WWI hundreds of mail-carrying packets and merchant vessels had been sunk. Ideally, a duplicate letter was sent on a different vessel and via a different route.

In a follow-up article, Kouri (2017) added that the concept of the duplicate letter extended to official Spanish government correspondence in the late 1780s. Transatlantic mail from government agencies had to be sent in duplicate during peacetime and in quadruplicate during wartime.

The concept was to maintain reliable and up-to-date communication between business firms located in different countries, correspondence would be copied and then sent as originals, duplicates and even triplicates to commercial interests overseas. At a time when shipping could be delayed or could experience a catastrophe, sending the copied information on a different vessel and by a different route increased the chances of the information reaching the addressee. This action helped to maintain

a fluency in communication between the two parties and facilitated the smooth functioning of commerce.

An 1881 post office postal stationery wrapper from the Cape of Good Hope shows the manuscript wording 'Dup[licate] Copy of 10.10.96.' Is this reference to duplication consistent with the concept discussed by both Westphall and Kouri? The wrapper is the first post office issue and is uprated with an 1893 1d rose Hope Standing (Sc.60). It is postmarked with a pair of 23 mm KIMBERLEY RJ DE 12 96 C.G.H. The wrapper is addressed to Messrs Bates Hendy & Co., London. An important question in deciding the nature of this 'duplicate copy' is whether the sender initiated the mailing of this duplicated copy (of the enclosure) or whether it was a response to a request from London by Bates, Hendy & Co.

Bates Hendy & Co. was a firm of publishers, advertising agents, and foreign and colonial agents located in London. They were also agents for colonial newspapers. The wording 'publishing and advertising contractors' can be found on their address details on several wrappers from the Australian colonies of Victoria, South Australia and elsewhere. London clients were opportunistic in desiring to establish a foothold in emerging colonial markets, including South Africa, where the readership of newspapers could be expected to identify with the merchandise of England. The business plan was simple: firms in England wishing to sell merchandise in colonies around the world approached Bates, Hendy & Co. to act for them in placing adver-

tising about their products in local regional newspapers. The connection between extant wrappers and advertising in newspapers seems fairly conclusive and there is a large corpus of wrappers addressed to Bates, Hendy & Co. from Caribbean countries (Antigua, Dominican, Grenada, Leeward Islands, St. Lucia and Trinidad); South Africa (Cape of Good Hope and Transvaal); India used in Burma and Ceylon; and Australia (Queensland, Victoria and South Australia) (Courtis 2016).

The direct association between the high proportion of extant newspaper wrappers and the incidence of advertising in colonial newspapers has been well documented (Courtis 2003, 2004). The thinking was that wrappers were retained by advertising agencies when they were received with their contents from country newspapers. Postmarked wrappers became part of the source documentation together with dated newspapers containing the inserted advertising. These wrappers together with the newspaper or cuttings of the advertisement were retained in the agency files as proof that the client's order had been followed. Another interpretation was that colonial newspapers were placed on sale by Bates, Hendy & Co. such that clients could then select those that best reflected their target markets. Wrappers from newspapers received were incidental in finding their way into the agency files as older dated copies of newspapers were stored. Whichever argument is more appealing, the underlying reasons these wrappers are extant has more to do with being salvaged when bulky newspaper archives were culled.

What is the likely connection between the manuscript 'Dup. Copy of 10.10.96' and Bates, Hendy & Co? There were four newspapers published in Kimberley in 1896: Diamond Fields Advertiser, North Cape Times, Kimberley Daily Bulletin and Diamond Field. Given Bates, Hendy & Co. acted as advertising agents for clients in London, a good fit would have been the Diamond Fields Advertiser. A copy of the 10 October 1896 issue of this newspaper had previously been sent to London, leaving Cape Town on the S.S. Dunvegan Castle on 14 October and arriving at Plymouth 16 days later on 30 October. Once Bates, Hendy realized that the newspaper had not been delivered there was sufficient time to send a request for another copy of the newspaper for the date in question. The outgoing sailing from Plymouth could have been the S.S. Tartar on 7 November 1896 or the S.S. Dunottar Castle one week later, arriving at Cape Town on 26 November or 1 December. There is a gap of 63 days between the 10th October and 12th December, which is adequate time for Union Castle vessels to have sailed to London from Cape Town and back and included instruction from Bates, Hendy & Co.

A certain amount of speculation is inevitable in recreating a plausible and defensible story behind the manuscript inscription. One outcome is that the 10th October newspaper never made it to the offices of Bates, Hendy & Co., London for whatever reason. Another outcome is that it did and the client requested a second copy. There was sufficient time for a duplicate copy of the newspaper to have been requested. The manuscript marking reveals that the contents are a duplicate copy of what the sender alleges had previously been sent. The likely content is the earlier issue of the newspaper together with a more recent

issue, the heavier weight requiring the uprated 1d. The sailing by the S.S. Tartar on 16th December 1896 fits with the wrapper's postmark date and next sailing time from Cape Town. If the loss of newspaper mail was a regular occurrence from shipping disasters or military skirmishes between Kimberley and the Cape then more examples of the annotation on wrappers might reasonably be expected. Neither explanation of misfortune is a valid fit for the dates of this wrapper. The author's image database of nearly 50,000 used post office wrappers hand-collected daily from the internet site eBay since September 2003 contains 321 copies of wrappers from the Cape of Good Hope. This is the only example annotated with duplicate copy.

If the duplicate wrapper, and contents, had been sent by the newspaper Diamond Fields Advertiser (assumedly) as normal business procedure, then the sending of a duplicate copy is consistent with the duplicated letter culture outlined by Westphall and Kouri. However, if the duplicated copy had been sent in response to a request from Bates, Hendy & Co., the memorandum is to alert them about the nature of the contents, and is but a happy coincidence with the duplicated letter culture.

The more likely explanation is that the manuscript comment reflects a Bates, Hendy & Co. request for a copy of the 10th October paper. There are several reasons offered in support of this conclusion. First, this example is the only known wrapper bearing this wording. Second, the time gap of 63 days fits well with the turnaround in shipping schedules. Third, the alleged request is a good fit with the nature of the business of Bates, Hendy & Co. Fourth, the Cape of Good Hope wrapper and the postmark are out of period and out of country/region when considered against the exposition of the duplicated letter concept as discussed by Westphall and Kouri.

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# ‘On Botswana Postal Service’ Envelopes

by Gordon Smith

This is a continuation of an earlier article entitled “Botswana Government Printed Envelopes” that focused on envelopes imprinted “On Botswana Government Service”. This article will focus on envelopes imprinted “On Botswana Postal Service”.

## Classification of “On Botswana Postal Service” Envelopes

“On Botswana Postal Service” (OBPS) envelopes are classified in a very similar manner to the “On Botswana Government Service” envelopes, but the use of the “Presence and Style of a Logo” as a criterium for determining Groupings is elevated in the typology of OBPS envelopes as compared to OBGS envelopes due to their presence at all times on the front of the OBPS envelope, while they only appear occasionally on the back of the OBGS envelopes (see Figure 1).

Figure 2 further describes the criteria used in determining the typology of OBPS envelopes. The Grouping of the OBPS envelopes is based on four criteria: 1) the presence and style of a logo, 2) whether the text is underlined or not, 3) whether the text is a serif or sans serif font, and 4) the case of the text.

The following list illustrates the various styles of logos found on OBPS envelopes. There is often a wide variation of printings with in a style and therefore substyles are denoted by a lower-case letter following the logo style number.

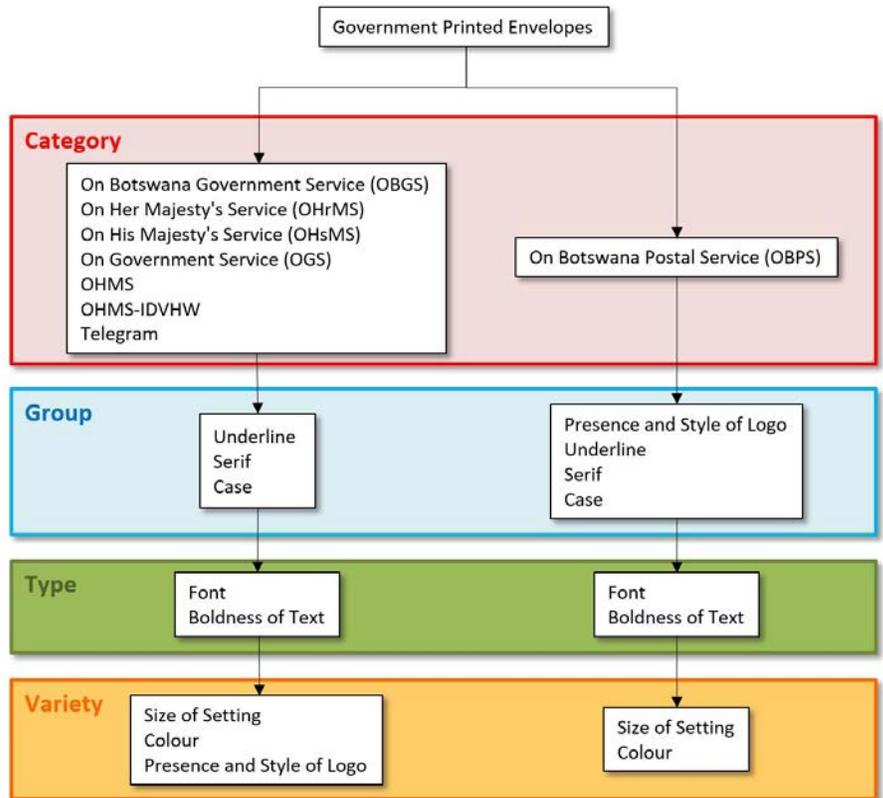


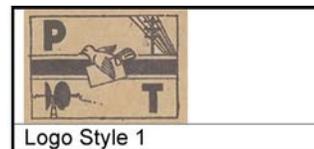
Figure 1: Basis for Establishing a Typology of Botswana Government Printed Envelopes

<b>1. Logo</b>	Style 0 - no logo	Style 1 – Text: PT Illustration: Bird with Envelope, Microwave, Wire; Triple Striped	Style 2 – Text: PS Illustration: Bird with Envelope; Triple Striped	Style 3 – Text: PS Illustration: Bird with Envelope; Single Striped
<b>2. Underline</b>	U – underlined		N – not underlined	
<b>3. Serif</b>	s – serif		ss – sans serif	
<b>4. Case (capitalization)</b>	U – all upper case	L – lower and upper case	S – small caps	

Figure 2. Basis for grouping of OBPS envelopes

## Logo Style 1

General Characteristics: P and T for Posts and Telegraph, shows microwave tower and telegraph line, has 3 distinct stripes (note waveness due to folding of cover)

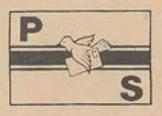


Logo Style 1

## Logo Style 2

General Characteristics: P and S for Postal Services, has 3 distinct stripes

<p>Logo Style 2a</p> <ul style="list-style-type: none"> <li>• 28.5mm x 17.9mm</li> </ul>	<p>Logo Style 2b</p> <ul style="list-style-type: none"> <li>• 27.5mm x 18.5mm</li> <li>• Thinner upright on P</li> <li>• Rounder opening in P</li> </ul>	<p>Logo Style 2c</p> <ul style="list-style-type: none"> <li>• 31.0 x 20.0mm</li> <li>• No eye in bird</li> <li>• Wing does not extend past envelope</li> </ul>
<p>Logo Style 2d</p> <ul style="list-style-type: none"> <li>• 29.5mm x 20.0mm</li> <li>• 3 lines somewhat indistinct</li> <li>• Very small eye in bird</li> <li>• Leading edge of wing straight</li> </ul>	<p>Logo Style 2e</p> <ul style="list-style-type: none"> <li>• 30.5mm x 19.7mm</li> <li>• 3 lines somewhat indistinct</li> <li>• No eye in bird</li> <li>• Short fletches on wing</li> </ul>	<p>Logo Style 2f</p> <ul style="list-style-type: none"> <li>• 31.0mm x 20.0mm</li> <li>• 3 lines quite indistinct</li> <li>• Eye in bird</li> <li>• Beak tilted down</li> </ul>
<p>Logo Style 2g</p> <ul style="list-style-type: none"> <li>• 30.8mm x 20.0mm</li> <li>• 3 lines very indistinct</li> <li>• Beak flat</li> <li>• Thicker ink than 2f</li> <li>• Shorter line on top of wing</li> </ul>	<p>Logo Style 2h</p> <ul style="list-style-type: none"> <li>• Substyle 1: 31.5mm x 21.0mm</li> <li>• Substyle 2: 27.5mm x 18.5mm</li> <li>• Rear wing very pointy</li> <li>• Broken envelope frame upper right</li> </ul>	<p>Logo Style 2i</p> <ul style="list-style-type: none"> <li>• 27.5mm x 18.5mm</li> <li>• Small opening in P</li> <li>• Distinct lines on front wing</li> <li>• Sharp point on end of front wing</li> <li>• Tail fletches indistinct</li> </ul>
<p>Logo Style 2j</p> <ul style="list-style-type: none"> <li>• 26.5mm x 16.9mm</li> <li>• Ends of feathers rounded on front wing</li> <li>• Rear wing straight and pointed</li> </ul>	<p>Logo Style 2k</p> <ul style="list-style-type: none"> <li>• 26.8mm x 17.7mm</li> <li>• Small opening in P and bottom of P tapers</li> <li>• top fletch of front wing more angular</li> </ul>	<p>Logo Style 2l</p> <ul style="list-style-type: none"> <li>• 24.6mm x 16.8mm</li> <li>• Compared to 2j, front wing is curvier and extends past envelope</li> </ul>

		
<p>Logo Style 2m</p> <ul style="list-style-type: none"> <li>• 27.0mm x 19.3mm</li> </ul>	<p>Logo Style 2n</p> <ul style="list-style-type: none"> <li>• 27.5mm x 18.0mm</li> <li>• Crisper print</li> <li>• Thin outer border; more space around 'P'</li> </ul>	<p>Logo Style 2o</p> <ul style="list-style-type: none"> <li>• 24.7mm x 18.0mm</li> <li>• Thin outer border</li> </ul>
		
<p>Logo Style 2p</p> <ul style="list-style-type: none"> <li>• 28.5mm x 18.5mm</li> <li>• Wider P</li> <li>• Shorter fletches on front wing</li> </ul>	<p>Logo Style 2q</p> <ul style="list-style-type: none"> <li>• 24.7mm x 16.4mm</li> <li>• Similar to 2l but height is slightly less and right frame of stamp is broken</li> </ul>	<p>Logo Style 2r</p> <ul style="list-style-type: none"> <li>• 26.8mm x 17.7mm</li> <li>• Similar 2k, but crisper print, opening in P is larger &amp; outline of stamp on envelope farther from top of envelope</li> </ul>
		
<p>Logo Style 2s</p> <ul style="list-style-type: none"> <li>• thick lines</li> <li>• bottom of P close to stripe</li> <li>• upper right corner of box bends up slightly</li> </ul>		

### Logo Style 3

General Characteristics: P and S for Postal Services, has 1 stripe

	
<p>Logo Style 3a</p> <ul style="list-style-type: none"> <li>• 28.5mm x 20.0mm</li> <li>• No eye in bird</li> <li>• Fine envelope print</li> </ul>	<p>Logo Style 3b</p> <ul style="list-style-type: none"> <li>• 31.0mm x 20.0mm</li> <li>• Eye in bird</li> <li>• Thick envelope print</li> </ul>

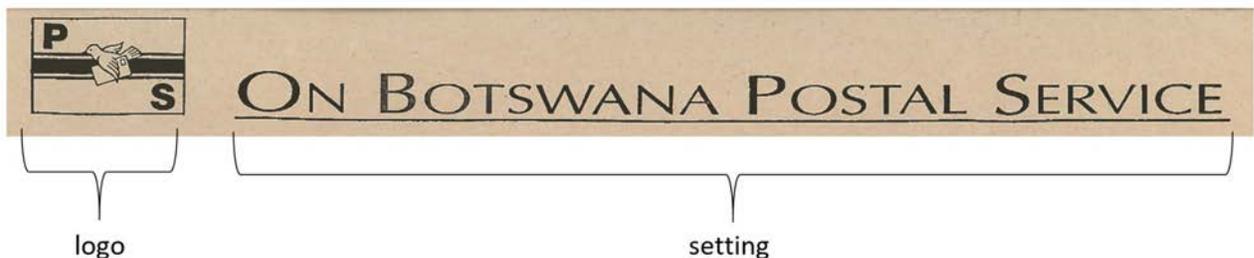


Figure 3: Sample of an OBPS Marking

**Font Types on “On Botswana Postal Service” Envelopes**

The groups of OBPS covers are further divided into Types based on the style of the font and boldness of the text. Following this definition, different fonts will be numbered as they are found. Using this system, the following classification to the type level is developed.

OBPS Type NssU01	<b>ON BOTSWANA POSTAL SERVICE</b>
OBPS Type NssU02	<b>ON BOTSWANA POSTAL SERVICE</b>
OBPS Type NssU03	<b>ON BOTSWANA POSTAL SERVICE</b>
OBPS Type NssU04	<b>ON BOTSWANA POSTAL SERVICE</b>
OBPS Type NssU05	<b>ON BOTSWANA POSTAL SERVICE</b>
OBPS Type NsU01	<b>ON BOTSWANA POSTAL SERVICE</b>
OBPS Type NsU02	<b>ON BOTSWANA POSTAL SERVICE</b>
OBPS Type NsU03	<b>ON BOTSWANA POSTAL SERVICE</b>
OBPS Type UsU01	<u><b>ON BOTSWANA POSTAL SERVICE</b></u>

As with the OBGS envelopes, a further challenge within the classification is the wide variety of sizes and colour of the imprints found within each of the Types. These criteria are used to denote the Variety of the imprint.

Figure 3 provides an example of an OBPS marking. The logo is style 2j. The setting is underlined, in a sans serif font and is written using small capitals (the letters are all written as upper case but the initial letters are larger). Therefore, it would

be denoted as UssS, and as the first in the style would be denoted as 01, making it OBPS 2j UssS01. The setting is sized at 167.0 mm wide (measured from outside left of “O” to right end of middle stroke of “E”) by 4.9 mm high (measured on left side of first “N” whether upper or lower case) and is printed in dark grey. Therefore, this particular mark would be denoted as OBPS 2j UssS1 167.0x4.9 dark grey.

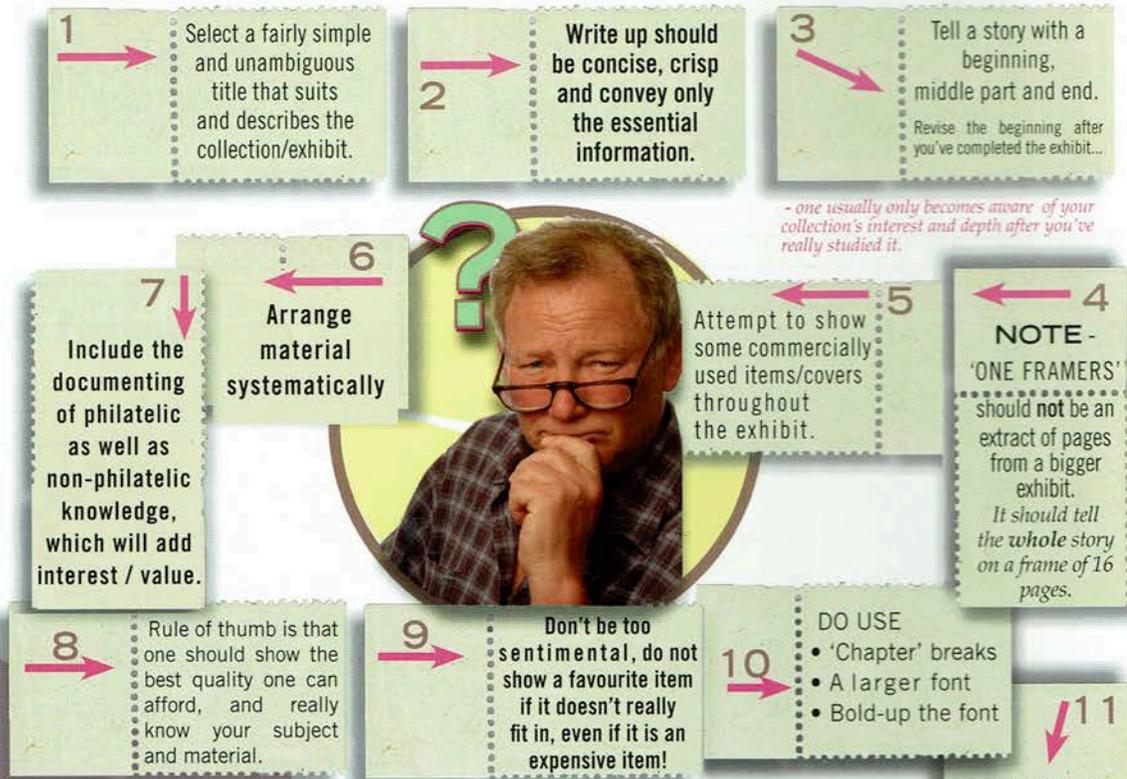




# WRITING UP A COLLECTION

## PROCESS RECOMMENDATIONS

Should you want to share a favourite collection with a group of collectors in a 'formal' manner, these are some process recommendations:



*- one usually only becomes aware of your collection's interest and depth after you've really studied it.*

- Avoid 'padding' - (duplication of items), just to fill a page.
- Duplication of wording in the write-up should also be avoided.
- Highlight rare items:
  - *There are many ways to do it -* find a non-disturbing, attractive way. For instance, do not use RED, rather a subtle pastel colour
  - Try using different font
- What information should feature on the title page:
- Exhibit plan (to guide your treatment of the material)
- Purpose and scope of the exhibit (what viewers should expect to find)

- Provide a bibliography: viewers & especially judges want to know what research has been done
- Whatever's specified on the first page should be found in the exhibit, that's why the first page should be revised at the conclusion of the write-up
- Present more detail information for the under standing of a segment of the exhibit at its start. *Basically, a short introduction per segment*
  - Note that the write-up of some pages will take longer than others.
  - Give yourself enough time and plan your time accordingly
  - Draw up a roster to keep track of your progress



**ENJOY, THIS IS PHILATHERAPY!!**

Source: Pretoria Philatelic Society Layout by Janice Botes 2017

# Postal History of the Orange Free State Artillery

by Tim Barthse

After the Great Trek and early settlement of the territory, the British had much to say about local politics and foreign policies. On the 3rd of February 1848, Sir Harry Smith created the Orange River Sovereignty under British rule.

After a failed attempt to remove the British at the Battle of Boomplaats in August 1848, a fort was built and completed the following year. When the Free State gained its independence in February 1854, the old fort became the home base of the OVSAC or Oranje Vrystaat Artillerie Corps. (Figure 1).

a selection of five is shown here (Figures 4 to 8).

The following two examples are from a series of letters dated February to April 1892 addressed to Ms. J.H(?) and Mr. (Commander) A.P.J. Deiderighs. The commander died at Magersfontein on the 11st of December, 1899. The son, author of the letters also named Adrian Petrus Johannes, later fathered Nicholaas Johannes Diederighs in 1903 who would grow up to become the 4th State President of South Africa in 1975. Four examples from this correspondence are known of which Figure



Figure 1. Post card showing the Artillery Fort of Bloemfontain. Published by Sallo Epstein & Co, Durban, negative 24049, ca 1904.

The fort was used to protect the capital during the Native Wars of the 1860s and subsequently acquired various artillery pieces. A Prussian by the name of F.W.R. Albrecht took command in 1880 (Figure 2). By the time the War broke out the fort hosted a significant force made up of 5 officers and 159 gunners and non-commissioned officers (Figure 3) along with a large number of guns though of mostly smaller caliber.

When the war started, the corps performed admirably until Albrecht and some guns were captured at Paardeberg along with over 4000 Commandos on 27th February, 1900.

Headquartered in Bloemfontein, virtually all mail recorded from the Artillery Corps emanates from there. A rubber hand cachet measuring 39 mm was applied to covers showing official status. It is known in purple, green, or black ink, but red ink is also recorded. Less than a dozen examples are known of which



Figure 2. Commandant Albrecht of the OVS Artillery Fort appointed in 1880



Figure 3. Photo of a group of Orange Free State Artillery officers with the commandant in the center of the first row. Note the Prussian-style picelhaube helmets



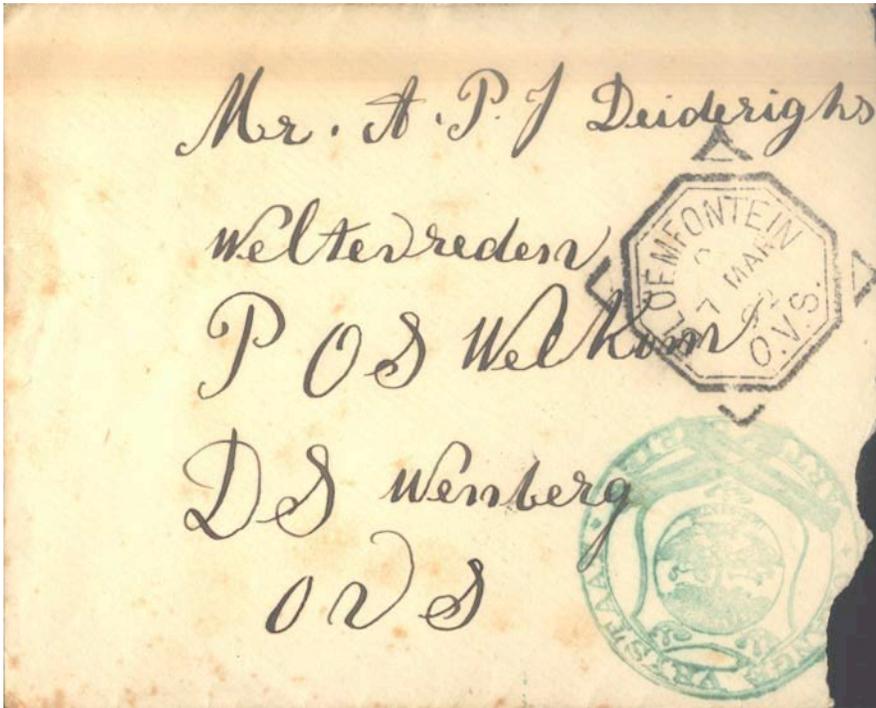
Figure 4. Letter from Bloemfontein to Wenberg in 1892 with purple Artillery Corps cachet

4 shows an example with a purple Artillery cachet and Figure 5 an example with a green cachet.

Figure 6 shows a late use from Bloemfontein three months prior to the outbreak of the war. It is sent to Vosterskop which is a small farm near Edenburg. A similar cover also with the same signature is known to have been mailed in 1895. This is a rare use of the **LAAT GEPOST** instructional mark applied to indicate that the mail bag for the day had been closed. The 'c' time marking in the cancel indicates early evening for the receipt at the post office counter. The cover is signed by D.F. Marais, who then was postmaster and remained so until the war. In 1895, he earned an annual salary of £400.

Figure 7 shows an official 'In Dienst.' envelope from Bloemfontein to Sergeant C.J. Uijs care of Major Albrecht both of whom were captured at Paardesberg. This crushing defeat of the Free State Commandos allowed the British to move on to Bloemfontein.

The letter addressed to Captain Uijs is a late example of use after the capital moved to Kroonstad. The Dienst envelop has in the lower left corner a box with the inscription 'Kantoor van den' and added in hand 'office of the Hoofd Rechter, head magistrate, J.C. Pienar (?).' It is mailed the 5th of April, 1900, and went via Pretoria (7 April), to Lorenzo Marques and Durban. At Durban, the letter was censored on the 3rd of May and ar-



Badge of the O.V.S. Artillery Corps

Figure 5. Letter from Blomfontein to Wenberg in 1892 with green Artillery Corps cachet



Figure 6. Letter from Blomfontein to Vosterskop near Edenburg in 1895 with purple Artillery Corps cachet

rived in Cape Town and the Simonstown POW camp receiving a thimble censor marking.

Figure 8 is an official letter to Siemens and Halske in Johannesburg mailed on the 2nd of May, 1898 and arrived the next day. It is countersigned by J.C. Pieterse and bears the OVSAC cachet in black (only one known in black). The envelope measures 222 x 100 mm and has an imprint in gold, reading "Kantoor van den Kommandant, den O.V.S. Artillerie,

Bloemfontein" (being the office of the commander of the OVS Artillery, Bloemfontein). This is the only recorded example of this envelope.

Siemens and Halske, formed in 1847 in Berlin, were awarded numerous contracts for gun powder production in the Witwatersrand gold area. They were also assigned to electrify much of the suburbs and mines in the area as well as military installations.

Any additional information or examples would be welcomed to add to my census.

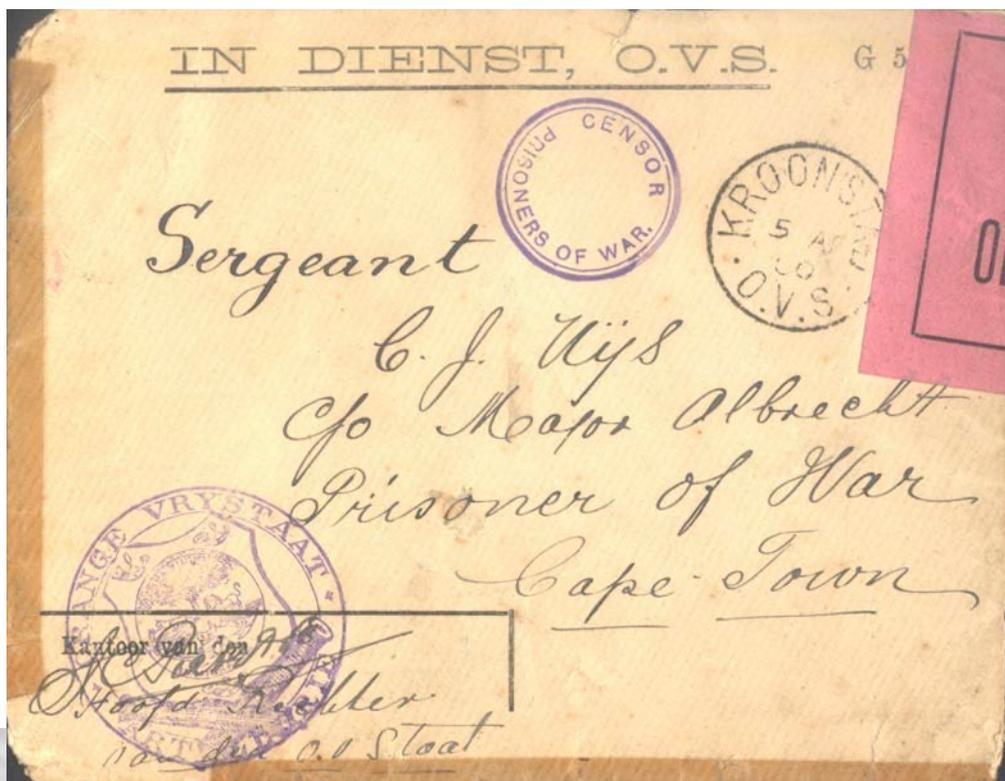


Figure 7. In Dienst letter from Blomfontein to Cape Town in 1899 with violet Artillery Corps cachet



Figure 9. In Dienst letter to Siemens and Halske building in Johannesburg around 1898. The company supplied gun powder to the OFS Artillery Corps.

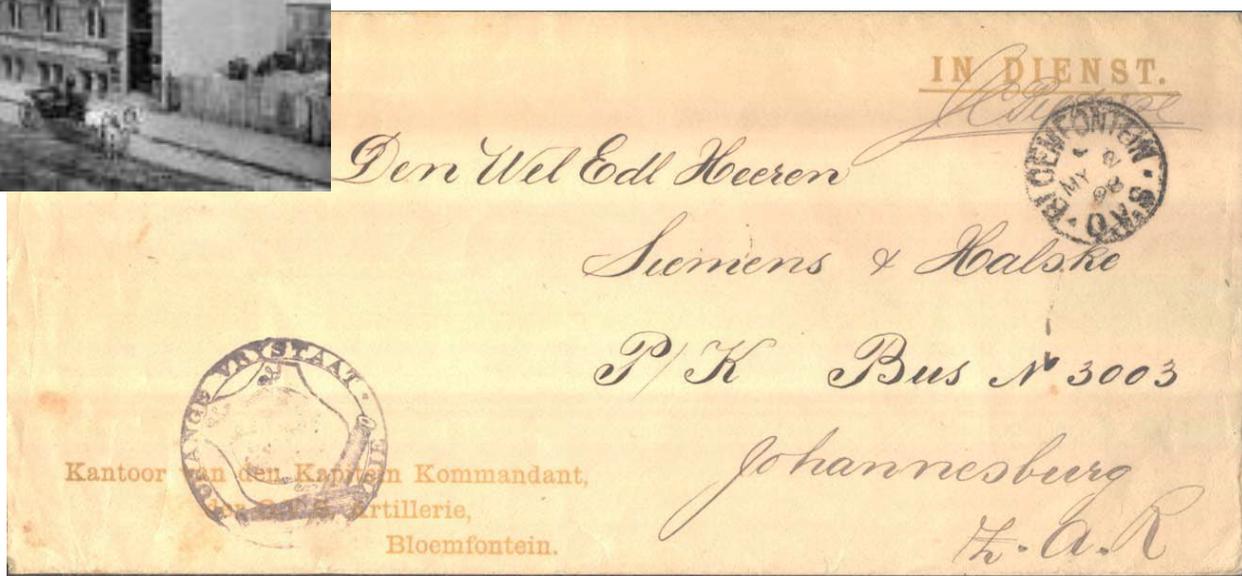


Figure 8. 'In dienst' envelope from the Artillery Corps at Bloemfontain to Siemens and Halske in Johannesburg in 1898

# Felons, Forgers and Fences: South Africa's Undeclared War on its Archives

by Franco Frescura

## INTRODUCTION

Since the colonial era it might appear that South Africa has developed an uneasy relationship with its historical archives, not only because they contain many unpleasant truths about our past, but because their documents also speak to our present and many of its thorny problems. As a result a state of ambiguity has been created, whereby some archives are valued and have been carefully catalogued and preserved, whereas others have been neglected and left to the ravages of time. It takes a particular mindset to set aside valuable resources for the preservation of a pamphlet which is only referred to once in 79 years.

Added to this has been the changing nature of our society, and the increasing way that our previously euro-focal values have had to transform and adapt to African systems of thought. Duerden (1975) has put forward the hypothesis that, in traditional African society, old artefacts remind us of those who have gone and while individuals may be remembered for a time, after a while they merge with the larger and anonymous body of ancestors. Thus objects that had validity in our their lifetime may not necessarily have any significance for their grandchildren. By extension therefore each generation has its own problems to sort out and no generation has the right to impose its values and its problems upon subsequent eras. Western preoccupation with books is similarly seen as being unhealthy. Duerden points out that western society devotes:

*"... considerable time and attention to the collection of antiques but very little time and attention to the preservation of marriages, to clubs for adolescents or to the care of the old and infirm. Spouses, children, parents and grandparents can be discarded, but old objects, books and information are lovingly preserved."* (Duerden, 1975)

This is reinforced by the Ugandan poet Okot p'Bitek whose poetry tells of a peasant woman who bemoans the loss of her husband to a more sophisticated city dweller:

*"My husband's house  
Is a mighty forest of books,  
Dark it is and very damp..."* (Duerden, 1975)

In her terms libraries are perceived to be unhealthy and forbidding places populated by the shades of our ancestors. As a result we have developed a cultural and political ambivalence towards archives which has opened the doors to many dubious characters who, plying their trade under the guise of legitimate researchers, have used them as a happy hunting ground for manuscripts and artifacts. For any number of different reasons many of our records have been burnt, plundered, shredded, edited, stolen, substituted, and disposed of on the collector's market, both local and overseas. In a way we are reminded of illiterate Christian monks from the Middle Ages who took ancient

manuscripts, cut them into pieces and sold them off as magical talismans to ignorant peasants.

Today many dealers in antiquities, philately and historical documents openly advocate a policy of "private archives" in the belief that the State does not have the funds for archives whereas private collectors are prepared to pay good prices for rare manuscripts and because they are prepared to place financial value upon antiques, they are therefore the best qualified to act as archivists and conservators of our national heritage.

While there is no doubt that that some cogent arguments can be put forward for such a policy, most of them are based upon invalid suppositions often based upon latent racism and the very real lack of state funding for our archives. There is also the fact that, over the years, our national heritage agencies have proven singularly incapable of preventing the sale and export of private archives to overseas collectors. In the 1970s, for example, the National Monuments Council attempted to prevent the sale and export of an extensive collection of Tsonga wood-carvings which had been put together quite legitimately by the Jaques family, the descendants of Swiss missionaries living in the Elim district of what is now Mpumalanga. Over the years it had featured in the research of Junod (1912), Gottfried Franz and Battiss (1958), and before it was shipped overseas it had been offered for sale to a number of local institutions, but with no success. Eventually it was acquired by the Smithsonian. Despite approaching the Supreme Court for relief, the NMC was unable to block the export of the collection and it is now lost to South Africa.

Since then, particularly during the troubled 1980s, the sale of collectables on the overseas market has become an acceptable way for collectors, predominantly white, to quietly move their money out of South Africa. While many countries have restrictions in place governing the movement of whole collections, these are aimed primarily at commercial dealers. They are easily circumnavigated by private individuals, and the outgoing flow of historical papers continues virtually unchecked.

Such ease of movement has made the transport of historical documents particularly attractive to both the theft of and the legal dealing in such collectables. The failure of many collectors to keep proper records of provenance, or the unwillingness of sales houses to demand such proof have only served to muddy already murky waters. It is not for nothing that drug cartels have now begun to use rare pieces of art as a means of laundering their money.

The case studies that I have listed below represent only the small number of examples that I have either researched or in which I have been personally involved. There is no doubt that a more detailed inventory of losses suffered by our archives would expose a situation which is altogether more dire than I

have managed to describe.

### THE STORY OF ADRIAAN ALBERTUS JURGENS

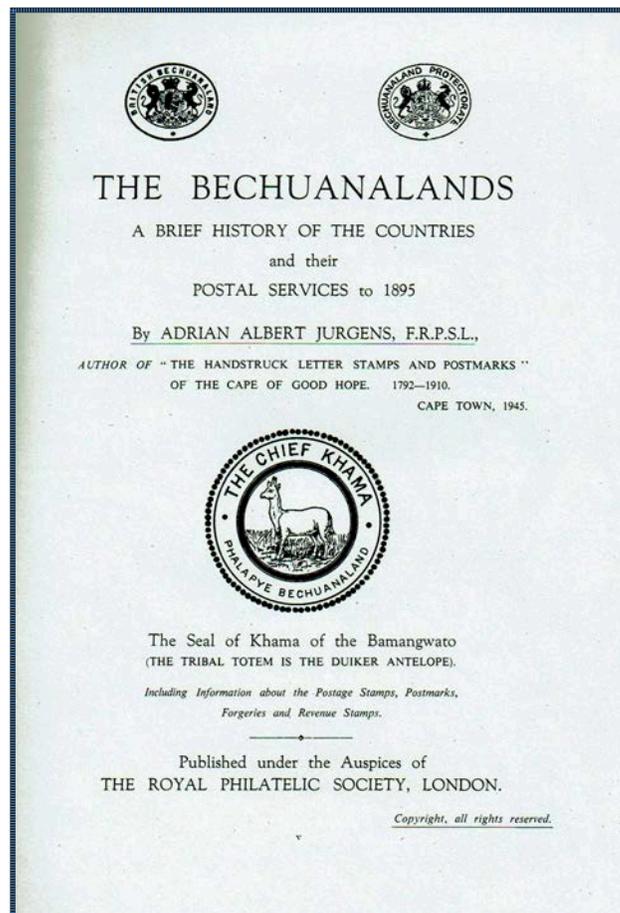
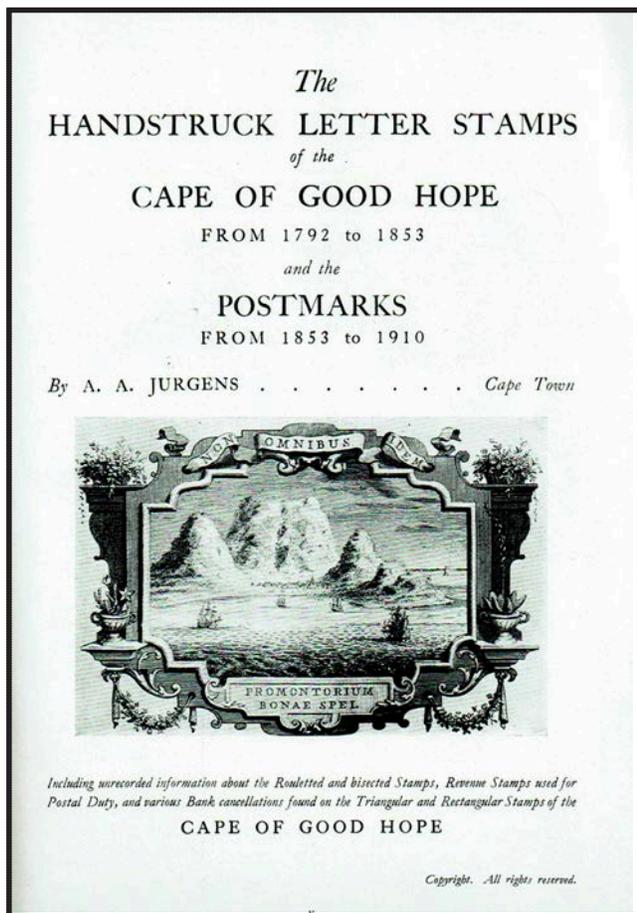
The first recorded destruction of South African Archives took place in 1900 when a detail of the Middlesex Regiment began to haul bags of documents out of the Castle in Cape Town and deliver them to the military incinerator on Woodstock beach. The event was witnessed by Adriaan Jurgens, a young boy of 12 who, like most schoolboys of that time collected just about anything, including butterflies, birds' eggs, matchboxes, cigarette cards and stamps. Realising that many of these documents bore examples of the Cape's iconic triangular stamps, he bribed the sergeant in charge with some beer and thereafter was allowed to pick his way through the bags prior to their destruction (Green, 1949: 95-99).

In this way young Jurgens was able to put together a complete collection of documents bearing the signature of the Cape's Dutch Commanders and British colonial Governors from 1652 onwards, a feat which today would be well-nigh impossible. He also saved from destruction many letters bearing the so-called "wood-block" triangular stamps which, even then were rare and were gaining in value. Today a good copy is a much sought after item by international collectors and sells on auction for sums in excess of £150,000.

There is no doubt that this find made the young man relatively affluent, for having reached maturity he purchased one of the first motorcycles to be licensed in Cape Town and used it on week-end jaunts to search out historical family archives on farms surrounding Cape Town. By all accounts his searches proved to be highly profitable. By the 1920s he had become a knowledgeable and highly respected member of the Royal Philatelic Society in Cape Town, and had befriended the Union Archivist, Graham Botha. Popular oral history has it that when Botha conducted a "weeding out" of his archives in the 1930s, he allowed Jurgens to take his pick of the envelopes and outer covers provided he left the contents behind.

Both these points are important, for they explain how Jurgens was able to perpetuate his frauds later on, in the 1940s.

In 1943 he published his first book, "*The Handstruck Letter Stamps of the Cape of Good Hope*", which was immediately greeted with acclaim by his peers (Jurgens 1943:viii). Gloss was added to the book by the Prime Minister, Field Marshal Jan Christiaan Smuts, who provided it with a glowing introduction. Given the fact that the world was at war at the time and the Prime Minister must have had more pressing matters to worry about, this was no mean achievement and must be read as evidence of the social standing that the Jurgens family must have enjoyed in the Cape's social hierarchy. The Union Postmaster



The title pages to Jurgens two books: Cape of Good Hope (1943) and Bechuanaland (1945)

General, HJ Lenton, for his part, called the book a “*remarkable study by my old friend Adrian Jurgens*”, stating that:

“*He has, I know, taken the greatest possible pains to check and verify his information, and the records and specimens upon which his work is based were obtained from many different sources and in many interesting ways*”. (Jurgens, 1943: ix)

The book was extensively reviewed in the Journal of the Royal Philatelic Society of London in February 1945, and later that year the Royal awarded Jurgens its highest accolade, the Crawford Medal. In 1946 he published his second book, “*The Bechuanalands: a brief history of the countries and their postal services to 1895*”, which was also favourably reviewed in London. In January 1948 Jurgens was invited by the Federation of South African Philatelists to sign its Roll of Honour, the highest award that could be bestowed by his peers locally.

In July 1949, the British Philatelic Association Journal published an article by Douglas Roth pointing out that many of the illustrations used by Jurgens in his Cape book were forgeries. Jurgens replied through the same publication that “*he knew all about the faked bisects but that they were the product of an earlier generation and that it was a pity to resuscitate the matter*”. At no stage did he explain how they had found their way into his research (Roth, 1976: 33). Then, at the National Philatelic Exhibition held in Cape Town in 1952 a display of Cape postal history by Jurgens was brought into question when Roth, who also sat on the Exhibition Jury, pointed out that the exhibit contained a large number of forged pre-adhesive postmarks applied to genuine old covers. Roth also provided the Exhibition Organisers with documentary proof to substantiate his opinion.

At this stage events took a serious turn, and the police began to take an interest in the matter. The Commercial Investigation Department (CID) raided Jurgens’ home at 26 Woodside Road, Cape Town and took possession of a printing press, line blocks and a variety of printing inks. Following an investigation which lasted over six months, the docket was forwarded to the Public Prosecutor who expressed his intention to proceed with the case. However, nothing further took place, and upon enquiry, Douglas Roth, who had been assisting the police as an expert witness, was informed that the Attorney-General had declined to take the case further (Roth, 1976: 33). Once his Cape forgeries were exposed, his second book, on “*The Bechuanalands*”, was also subjected to critical examination, and it too was found to contain photographs of forged material. It has been estimated since then that approximately 70% of its contents are fraudulent (Buhmann, pers comm. 2017).

Adriaan Jurgens did not survive his fall from grace for very long, and died suddenly at his home on 11 July 1953. His death certificate stated that he had suffered a “*coronary thrombosis*”, although his doctor also pointed out that for the past ten years he had been suffering from a heart condition. The only other document in his official file was a hand-written note stating that “*Documents missing, removed by Department of Interior Affairs. Documents intentionally damaged*”.

Despite having been exposed as a forger and a fraud, Jurgens’ reputation as a historian was allowed to stand. Somehow

his colleagues refused to believe that a man who could forge his documentary material was somehow incapable of forging his historical data, and scholars of postal history continued to use his books as a source of references until recent times. Working on the basic premise that his archival research was sound, in 1984 Robert Goldblatt, a respected scholar of Cape postal history published his *Postmarks of the Cape of Good Hope*, a book which essentially paraphrased the work of Jurgens, thus granting it scholastic legitimacy (Goldblatt, pers comm.). Regrettably subsequent research has shown all of Jurgens’ dates and much of his information to be little more than approximations and fabrications (Frescura, 2018, in press).

In reality Jurgens wrote the bulk of his work by a process of guess-stimation, and knowing full well what had been destroyed by the Military in 1900, he was able to write a history of the Cape’s postal system without fear of being contradicted by archival evidence. For example, his account of events surrounding the introduction of triangular prepaid postal adhesives, a seminal event in world postal history, leaves huge areas unexplained, and his allegation that the CGH Barred Triangle obliterator was in common use by the Cape Treasury since 1827 has never been substantiated by archival evidence (Jurgens, 1943).

He then populated this historical landscape with postal material in harmony with the fictional reality he had created. Far from producing forgeries which would “*beautify*” his publications, he created postal rarities which he could sell to unwary collectors, using his published “*research*” to give them legitimacy. All in all, he created a neat circle of self-fulfilling historical evidence, where he could use fake research to legitimise fake philately. His two books are therefore little more than marketing tools, roughly at the same level as a seed catalogue, and ought to be treated as such.

#### DESTROYING THE EVIDENCE

Jurgens’ wake of destruction did not come to an end with his death in 1953. In 1941 the South African Museum in Cape Town allowed him to take impressions of the plates used in 1861 to print the “*woodblock*” triangular stamps. Sheets of these were included in his book in 1943 (Jurgens, 1943: 123-4). Then in 1952, these plates were displayed at the SATISE International Philatelic Exhibition held in Cape Town, at the end of which the organising committee should have returned them to the Museum. Quite clearly they did not, and the two plates somehow found their way into the hands of Jurgens.

When the police CID raided Jurgens’ home later in 1952, he managed to smuggle out a batch of his forged material as well as the two printing plates and delivered them to the home of a friend, JC Silvie, for safekeeping. After Jurgens’ death in 1953, Silvie kept the material hidden in a chest until his own death in the mid-1970s, when it was discovered by his family (Rosenthal, 2009).

What then followed was even more inexplicable. When the location of the plates became known, four of Cape Town’s leading philatelists, including Eliezer Blum, descended upon the widow Silvie and purchased this material from her for R400. They then reduced it to ashes in her fireplace (Rosenthal, 2009:

50-51). While it is understandable that they might want to destroy Jurgens' forgeries and had the legal right to do so, what gave these men the self-appointed obligation to destroy these stolen plates instead of returning them to the South African Museum is not known. The suspicion that Jurgens had not acted alone, and that these four men were destroying incriminating evidence must therefore linger in the mind of any critical thinker (Rowe, pers comm, September 2015).

In the final analysis therefore, Adriaan Albertus was not only a forger and a fraud, he was also a thief, and may well have been the guiding hand behind a circle of similarly-minded people.

#### LIBRARIES AND ARCHIVES AS PRIVATE SOURCES OF INCOME

The fact that some collectors use public libraries and state archives as happy plundering grounds to supplement their incomes has long been known. The extent of its prevalence is seldom quantified, mostly because institutions are reluctant to advertise their lack of expensive security equipment.

The Cape Archives have become, over the years, the target of a number of criminals, ranging in scope from petty thieves to grand larcenists. In 1982 one Harold Hollander persuaded an employee of the Cape Archive to supply to him some of the postal documents entrusted to his care. These were then marketed by Hollander at a vast profit on the international philatelic market, although he was careful not to offer the material to any of the recognised experts in the field. The State employee was eventually caught and prosecuted for his crime. Hollander, on the other hand, threatened to sue the State for defamation and forced the Archive to provide him with a letter acknowledging that the material on sale did not belong to the public record. Owing to the unwillingness of the Archive to advertise the theft and to the police who failed to involve historians and local experts in their investigation, Hollander escaped without prosecution.

A problem which is probably still present is the fact that, at some stage during the 1970s a number of pensioners were cutting postal strikes out of letters in the Colonial Post Office Correspondence files in the Cape Archive, then located opposite the Gardens, and selling them on for a pittance to a philatelic mail auction house located at Bergvliet, in the Cape. Unknowingly I purchased some of this material for my collection, and when I visited the Cape Archive for the first time in 1979 I realised their provenance. Soon afterwards I met with the auctioneer, Ralph Putzel (now deceased), to discuss his sale to my father of Vatican stamps with forged overprints and forged certificates. During the course of our conversation I also threatened to make public the source of his Cape material, and the sale of such items came to an abrupt end.

While reading through the same files in the Cape Archives, now relocated to Rowland Street, I documented the existence of 39 letters from postmasters of small country agencies to the Postmaster General in Cape Town acknowledging the receipt of postal equipment including office date stamps. These were subsequently documented in my book on the history of the Cape Post Office (Frescura, 2002). During the course of a subsequent visit in 2004 at least 13 such letters were found to have disap-

peared from the files.

When I was conducting research in the, then, Africana Museum picture archives in Johannesburg in 1982, I came across a file containing material relating to the imprisonment of the Zulu King Cetshwayo at the Castle in Cape Town in 1879. One of the items was a signature of the King. I casually brought this to the notice of the member of staff overseeing my visit and thought no more about it. In about 1986 I wrote a small and innocuous article about this minor discovery and submitted it to the Library's Africana Notes and Records for publication. To my surprise I received back a strongly worded letter from its editor, a Mrs Nothnagel, informing me that no such material existed in their collection and accusing me of forging the signature to my own ends. The present whereabouts of this file is not known to me (Frescura, 1995).

Libraries have perhaps suffered more than their fair share of thefts at the hands of collectors, and book theft and vandalisation is nothing new to the archival fraternity. In the late 1950s the staff at the University of Natal library discovered that its collection of books in the natural sciences had been systematically plundered by thieves who had gained entrance through the upper floor windows of the Memorial Tower Building, where security had not been thought necessary. Although the theft was eventually traced to a local dealer in rare books, only some of the collection was recovered. Many rare volumes had already been sold overseas on the antiquities market and are now lost to the university, and the country, forever (Buchanan, 2008).

During the 1970s Springbok Radio ran a programme called "*Test the Team*", where a group of three learned men, collectively known as the "*three wise men*", attempted to answer questions sent in by the listening public. The radio team normally triumphed. One of them, Arthur Bleksley, was the terror of the librarian fraternity, being known to them as an inveterate and brazen book thief. When visiting a library he commonly wore a large floppy overcoat with a series of well-organised inside pockets, and I was told that whenever he appeared at the Gubbins Library at Wits University a librarian would be detailed to be in *very* close attendance to him (Yvonne Garson, 1982).

Because of such thefts, in recent years at least one private library, owned by the Chamber of Mines in Johannesburg, has closed its doors to researchers (Hofsajer-Van Wyk, pers comm, 2010). In all fairness this decision may also have been made to prevent lawyers from using the Chamber's own records in cases against sectors of the mining industry. Rumour also has it that when De Beers closed its doors, its directors freely helped themselves to anything of value from its private archive, and reference library.

#### THE GOVERNMENT PRINTER'S ARCHIVE

The process of printing invariably generates a certain amount of paper waste, where colours are missing, pages are printed upside down or printed twice, plates are mis-aligned, or paper becomes entangled in the printing machine. The printing industry describes this as "*printer's waste*" and routinely destroys this material. However since the British Post Office issued the world's first postage stamp in May 1840, misprint-

ed and mis-perforated stamps have become prized and much sought after items by collectors of postal material. For this reason the security printing trade imposes strict quality controls upon its products and, in theory, will not allow anything that is less than perfect to be delivered to its clients.

That is the theory. In practice the Government Printer in Pretoria has been leaking “waste” since the 1930s, and possibly earlier. Between 1973 and 1993 at least 90 cases of printer’s waste have been recorded but this is a conservative figure. This culminated in 1996 when employees of the Government Printer forged and began to print postage stamps on their own behalf.

I mention this not because it is relevant to the subject of archives, but because it reflects directly upon the corporate culture of that institution and the future of its records. It is a little-known fact that at present the Government Printer has in its possession a private archive which, if sold on the philatelic market, would be worth many millions of Rand. Because most developed countries consider stamps as printed money, its sale would also have fundamental repercussions upon our national economy, the international reputation of our postal service, the integrity of our printed banknotes, and our standing in the community of nations. This is an economic time-bomb which is in the hands of a small group of very stupid people who not too long ago printed for themselves R7mill worth of stamps and then tried to sell them at half price in the shopping malls of Pretoria.

#### THE POST OFFICE MUSEUM

Over the years the South African Post Office Museum has undergone a series of misadventures which have left its collections sadly depleted. In the 1970s it was located in the basement of Telkom Building in Pretoria, and was engaged in a number of projects under the careful tutelage of Mervyn Emms, an electrical engineer whose own extensive private collection served as a reference point for researchers in a number of disciplines. When the Post Office and Telkom separated into two companies in 1991, Emms retired and the entire archive was arbitrarily moved by Telkom to Cape Town where it established a museum with a strong technological orientation. In 1996, following a series of fairly “loud” meetings with the Post Office, Telkom agreed to return to Pretoria the postal archive, but postal officials were never given sight of the original inventories. Derrick Olmesdahl, Emms’ deputy prior to 1991, had an intimate knowledge of the collection and could name important parts which were never recovered. Telkom, for their part, denied all knowledge of such matters.

The surviving collection can be divided under four main headings:

1. A reference collection of stamps from the Transvaal Republic pre-1900, and early Swaziland dating back to the time when the administration of the Swazi nation was in the hands of the ZAR.
2. The UPU archive, going back to the late-19th century, including specimen stamps from all UPU member countries throughout the world.
3. The collection of essays, proofs and final artwork of all South

African stamp issued, as well as some essays belonging to the Cape of Good Hope.

4. Multiple sheets of every stamp printed by the Government Printer in Pretoria since 1927.

In 1998 Paul van Zyl, an expert in the postal history of the Transvaal Republic and the ZAR was invited by the Post Office to assemble an exhibit of rare material now held in the newly-renamed Post Office Museum, located in premises in Church Square in Pretoria. It was to be shown in the Court of Honour at the ILSAPEX98 International Philatelic Exhibition, in Johannesburg. Within days Van Zyl had reported that almost every major item belonging to the Transvaal Republic collection had been substituted with later forgeries. The date of the theft and identity of its perpetrators could not be firmly established, but subsequent consultations with Emms and Olmesdahl indicated that this probably took place when the archive was in the holding of Telkom, in Cape Town between 1991 and 1996.

Subsequently the Museum has suffered two major thefts. In 2004, just before the annual transfer of dated records to the Museum, thieves by-passed all security measures and opened the artwork safe at Philatelic Services in Silverton, Pretoria, taking a number of proof sheets. In 2009 thieves broke into the Museum in Church Square and this time removed an even greater number of proof sheets. Both break-ins focused on relatively modern material, but the more valuable historical archive was ignored. All material lost has been listed internationally and any attempt to either trade it openly or to exhibit it at a philatelic exhibition will result in police action.

#### APARTHEID-ERA DESTRUCTION OF ARCHIVES

In the early hours of 27 May 1948, once it had become obvious that the Nationalist Party alliance led by Daniel Malan was about to win the parliamentary election, groups of young white men belonging to the Torch Commando gained access, with inside assistance, to the offices of the Department of the Interior in Pretoria where they proceeded to destroy what records they could find documenting the racial background of South African citizens. They did so in the belief that, without these registers, the new government would find it impossible to proceed with implementing its racial policies (Bill Conradie, 1976). Their assumption was partially correct, and work on the compilation of a racially-based Population Register was only begun by the Nationalist government after July 1950 when the Population Registration Act was promulgated, making the ownership of an identity card mandatory for all South African residents.

During the course of multi-party negotiations at CODESA in 1991-93, the ANC expressed its concern regarding reports that the State’s Security Police was engaged in the mass destruction of its records. Despite assurances by the State to the contrary the destruction of files is known to have continued unabated in all major centers, presumably to prevent records of its network of informers falling into the hands of a future democratically-elected government.

A similar thing is believed to have taken place in Johannesburg after 1994, when the Municipality purged its official records, while in 1916 the records of Lovedale are reported to

have been destroyed in a fire

## CONCLUSIONS

The continued disaster based in Cape Town, commonly known as SAHRA or the South African Heritage Resources Agency, has done little to stem the flow of historical artifacts and documents out of the country, or to protect those that remain within, and the preservation of historical records has largely been left in the hands of academic institutions, museums, and private archives. Sadly all of those are scandalously underfunded.

One case in point is that of the Phanzi Museum, in Durban, a privately-run institution whose collection of African beadwork, wood carving and pottery is probably the best resource of its kind in the world, and yet its existence is only known to a small percentage of Durban residents. Since 1994 we have seen a plethora of monuments being built to the “*liberation struggle*” in the mistaken belief that tourists would flock to the sites of Apartheid oppression, bringing with them much-needed foreign money. In the process acts of individual police brutality committed over a period of months, or even years were conflated into instant massacres and history has been warped in the service of economic development. The Freedom Struggle has become a business, much as the war against the “*Yankee imperialist oppressors*” has been exploited in Viet Nam.

Meantime the archives which preserve the evidence of racial oppression in this country are slowly being supplanted by fairy tales concocted by politicians to meet their own, short-term needs. In those terms archival records become irrelevant and, indeed, an embarrassment, being full of inconvenient truths. For that reason our archives remain neglected and under-funded, and, out of a sense of despair, many persons formerly in public office are donating their personal papers to overseas institutions.

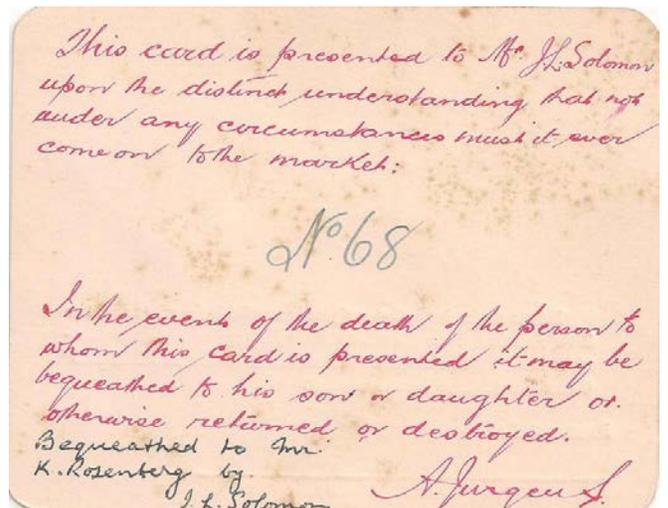
Quite clearly our archives have become the ideological “*contested grounds*” of competing nationalist ideologies. This is not new, and only the racial parameters of its participants have changed. Regrettably, and for ideological reasons of their own, both sought the suppression of the past, the records of their poverty, and evidence of their oppression in a common colonial past. Strange as it may sound Jurgens may not have been a fraud, but may have been inventing a Post Office operating in a fictitious past more interesting and more palatable than the present he was living in. Regrettably, thanks to the destruction of the colonial archives on Woodstock Beach in 1900 he also separated many of his colleagues and friends from their hard-earned earnings.

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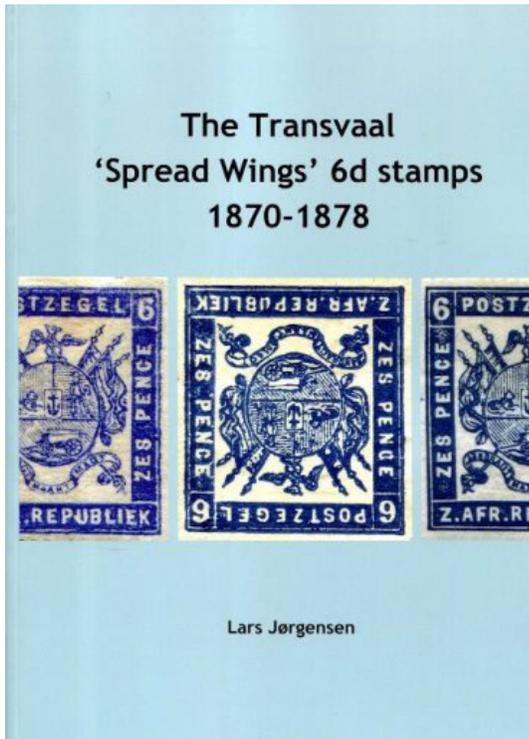
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Presentation card prepared in 1940 by Jurgens using the original defaced stereo plates of the South African Museum in Cape Town (<https://stamporama.com>).

# Transvaal ‘Spread Wings’ 6d Stamp by Lars Jørgensen

Book Review by Tim Barthse



In Lars’ opening statement for his preface, he quotes the late (and great) Alan Drysdall from an article in the TP 1991, “This article is . . . published in the hope that members will be inspired to assist in completing this exercise”. To wit, complete the reconstructions that had begun with Yardley, Luff and finally Drysdall and to cast a bright light on the complexities of this overused set of plates. Overused or should I say abused by such as Viljoen and the British Administration in 1877. Lars has done his job well and what unfolds within this 200-plus page work is a rendering of everything that Alan would have wanted and more, thanks to modern technology and printing advancements as Chairman Chris Board states. A book of this quality and detail would not have been possible in 1991 at almost any cost, let alone the bargain it is sold for.

What would cause someone to take on such a daunting task as this plating study? The subject has a very narrow gene pool to draw from for interest and use. Fortunately for us the number of collectors is small mainly because the amount of material is not by any means common and certain individuals (George V comes to mind) took a fancy to it and locked away so much of the truly rare material. No, fame and fortune could not be the answer. Having undertaken plating studies of my own on a much simpler and well developed subject as the VRI overprints of the Orange Free State, I understand the allure and challenge of solving a problem regardless of how many books will be sold of the three-volume set I co-authored. It cannot be anything other than the “gratification obtained from establishing . . . the

position of a particular stamp after a long struggle is immense.” We all know that feeling and understand the driving motivation.

The author lays out the subject in a very logical and useful manner in the first six chapters re-introducing the reader to the plethora of printers, printings and papers used over the 9-year life of the plates. This condenses the work of Alan Drysdall’s Memoir No. 2 of 18 pages and 3 color plates into chapters 2 through 6 singling out only the 6d. I can remember receiving this Memoir some 20 years ago and sequestering myself with my First Republic material for days making sure that I was right in my identification of my collection (I was wrong too many times!).

What follows is a short analysis of the tools to use, a diagram to map out the pertinent flaws for identification of position and then the complete left and right pane reconstructions of Celliers paper C and the “on blue paper” setting X. The following 171 pages are detailed analysis of each of the 80 positions and their evolution through time. It is an amazing work of detail and beauty (OK, blue is blue) with high definition scans and blowups of 200 to 500% to visually explain the flaws.

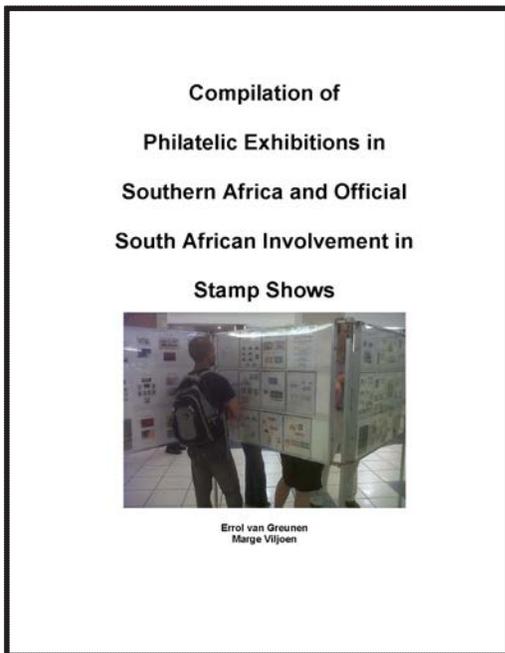
I cannot over emphasize the importance of this work, not just for the value and issues, but the template of how a study of such size and complexity should be designed for any other plating study from any country. The logical development of each position’s flaws is almost overwhelming in its information and to digest it in more than dozens of sittings would bloat even the world champion hot dog eater. I would hope that others could take this format and do the other values, even if they have been “plated” in prior Transvaal Philatelist issues. A series like this for the 1d, 3d and 1/- would be a grand foursome to fit on my book shelf. Many thanks go to Lars for presenting this labor of love and sharing it with us all.

*The book is published and distributed to their members by the Transvaal Study Circle in a limited edition. Contact Chris Broad by writing to [c.board@macace.net](mailto:c.board@macace.net). Price is £20, plus postage and package, for members of the Study Circle. .*



# More New Books

## Philatelic Exhibitions in Southern Africa by Errol van Greunen and Marge Viljoen



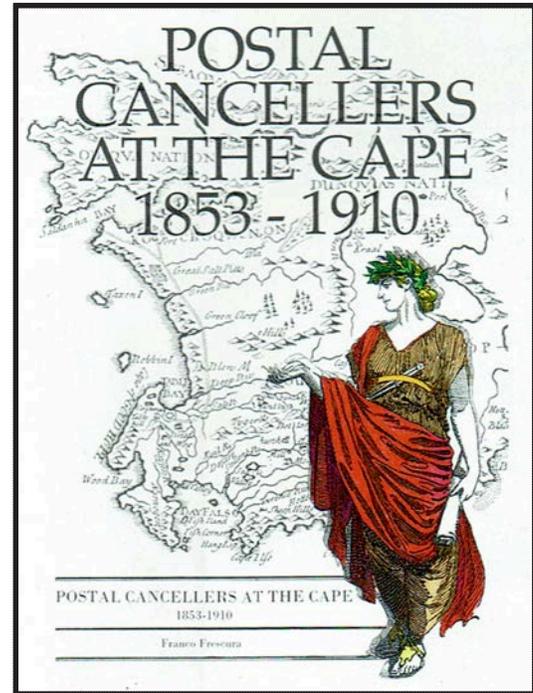
This is a compilation of the souvenirs of the South African philatelic exhibitions and the official involvement in international exhibits. Included are stamps, cinderella stamps, cancels, and covers, where known, from national and local exhibits as well as the official international South African involvement from 1910 to 2016. The subject is covered on 354 pages in full color. Book details: van Greunen, E. and Viljoen, M., 2017. *Compilation of Philatelic Exhibitions in Southern Africa and Official South African involvement in Stamp Shows*. Available from Google-Drive using this link [https://drive.google.com/file/d/0B\\_7hQun\\_ZYOkY3hDSWJCaXIEQWc/view](https://drive.google.com/file/d/0B_7hQun_ZYOkY3hDSWJCaXIEQWc/view)

## Postal Cancellers at the Cape 1853-1910 by Franco Frescura

The Philatelic Federation of South Africa has announced the eminent release of Franco Frescura's new book on the Cape Cancellers. It is expected to be available early in the spring

Professor Frescura has undertaken in this volume to put some important pieces together in an understandable and useful fashion dealing with the postal history of the Cape of Good Hope. By bringing together the data from countless informants living throughout the world and combining it with official colonial records, he reconstructs the inner workings of the Cape colonial postal establishment, thereby expanding many areas of knowledge and refuting the misinformation put forward by some previous researchers.

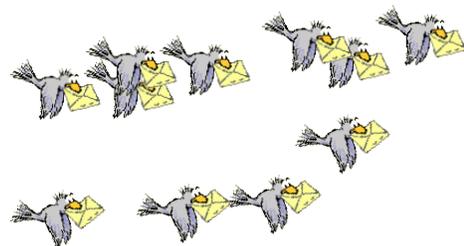
This is the second and concluding volume of his work on its postal cancellers, and follows the first, published in 1991, written with Michael Nethersole, which dealt with exclusively



with the barred oval numeral canceller, or the BONC as it is currently known. The present work uses the same methodology to examine the treatment, issue and usage of the Cape's wide range of office date stamps. A large number of appendices provides the detailed background and supplements the study. Related to the work on the cancellers is a two-volume encyclopedia published in 2002, which dealt with in detail with the post offices of the Cape of Good Hope. The present volume is truly a major achievement and provides the postal historian and collector with an indispensable reference work not rivaled by any existing volumes. This work will be the standard reference on the subject of the Cape of Good Hope for our generation.

It is no doubt a relief to the author (and his readers), now in 2018 over 25 years after Volume 1 appeared, having finally completed Volume 2.

The book will be available from Philatelic Federation of South Africa. or PhilFed Books by writing to [johgroen@mweb.co.za](mailto:johgroen@mweb.co.za). The book is also being expected to be made available mailed from the US. Contact the Editor for information and to reserve your copy.



# Forerunners Forum

## COGH 1880 Numeral 3 overprint on 3d Pale Dull Rose of 1880

**David Mordant emails from <david.mordant@shaw.ca> to say:** Firstly congratulations to Peter for picking up what seems to have eluded previous philatelists in this field. His findings highlight a very real problem – the inadequacy of generalised catalogues once one starts to specialise in a particular country. What seems to have happened is that except for the addition of new varieties as they are found, basic descriptions of issues mostly remain unchanged from when they were initially described, often long ago.

In this specific instance the Pale Dull Rose colour is slavishly repeated in Gibbons & SACC, whereas in fact the dull rose or lilac rose in Robson Lowe or Scott are much more accurate.

I have examined about 20 covers with the numeral 3 overprint in my collection and note that the pale dull rose colour is only one hue of a whole series that easily fall under the description lilac rose, varying from pale to deep. For example the first cover is dated 21 OCT 1880 posted at Somerset East and is best described as a Deep Lilac Rose hue. The next chronologically is dated 22 OCT 1880 posted at Cookhouse with the classic Pale Dull Rose or Pale Lilac Rose hue. The third is dated 23 OCT 1880 posted at Kingwilliamstown (overprinted with the narrow 3) and the colour is about midway between the Pale and Deep Lilac Rose hues. So I am guessing that the item in Peter's collection could be described as a Deep lilac Rose colour.

But the Pale and Deep Claret colours issued in January 1881 are distinctly darker than the August 1880 issues in the range of hues under the Lilac Rose description and I have not found any with the numeral 3 overprint.

What I suppose is really required is for us interested in COGH to begin a register of earliest and latest dates of usage of each issue, noting the colour simultaneously, rather as has been done with the BONC's (Barred Oval Humeral Cancels) of the COGH.

But it will be a huge task and mostly only specimens on cover or piece with clear dates will be able to be used.

Kind regards David Mordant.

**Peter Melz <peterjmelz@aol.com> respond via email saying:** David, Thanks you for your comments. My first reaction to the stamp was that it was a color variation of the 1880 issue, as you have suggested. However, it seems to have a dark shade which I definitely think is more claret than lilac rose. Aging usually produces fading rather than darkening, so I would rule that out.

All that said, the color reproduction in the publication may leave something to be desired, and there is nothing like seeing the real thing. I am happy to send you the stamp for your examination and comparison to your holdings. You seem to have a much better basis for comparison than I have. If this is of interest to you, let me know your address and I will get the stamp to you.

Thanks again, Peter

## African Liberation and Philately

**Hugh Amoore emails <hugh.amoore@uct.ac.za> to say:** Dear Ken, Today's mail brought with it a copy of Forerunners in which your article on African Liberation and Philately intersected in your life. Congratulations both on your activism and your article.

On "Zimbabwe-Rhodesia"; in addition to the formula registered mail envelopes there were several other usages of this name. The Salisbury (as it still was) slogan machine cancel was so inscribed for a short period; and the adhesive tape used to secure "found open and damaged" was as well. Telegram forms exist headed "Rhodesia- Zimbabwe". You may have/have seen these, but if not I thought you might be interested.

With kind regards, Hugh

## The Royal Acquires Ted Proud's Archive

Proud was a prolific writer, researcher and collector who published a phenomenal 68 books covering the postal history of the British Colonies. This indispensable collection and source of information has now been generously transferred to The Royal Philatelic Society London, where they will be made available online, cementing the incredible legacy and lifetime of dedication to the unique history of the postal service.

Ted Proud was a trustee of the International Postal Museum, which he tirelessly developed over many years with the late Professor John West RDP. Ted's son and surviving trustee, Christopher Proud, has, according to his family's wishes, now donated the entirety of the Museum to The Royal Philatelic Society London.

The International Postal Museum owned the copyright to Ted Proud's extensive philatelic works, including electronic editions of all his 68 books and hundreds of hard copies, as well as a fastidiously constructed online archive. Ted Proud's books will all be available to purchase on the RPSL website with all proceeds now going to The Royal Philatelic Society London.

The extensive online archive will be an incredibly important asset for the RPSL and will render a wealth of information accessible for the very first time. Much of this newly uncovered data from Colonial postal administrations was unpublished and will now be indexed and made accessible.

Ted Proud was a remarkable man with an enormous enthusiasm for and expertise in postal history. In 2008 he was invited to sign the Roll of Distinguished Philatelists after a lifetime spent researching, dealing in stamps and procuring an encyclopaedic knowledge of philatelic matters. The International Postal Museum, Ted's many books, and his meticulously produced archives, are a testament to a life-enduring fascination with postal history, which can now be enjoyed by Ted's fellow enthusiasts and historians.

Edward Proud's family is keen for the transfer of this important archive to the RPSL to take place as a legacy for today's and future philatelists and as a testament to a lifetime's work and achievement in creating this archive. (From a Press Release.)

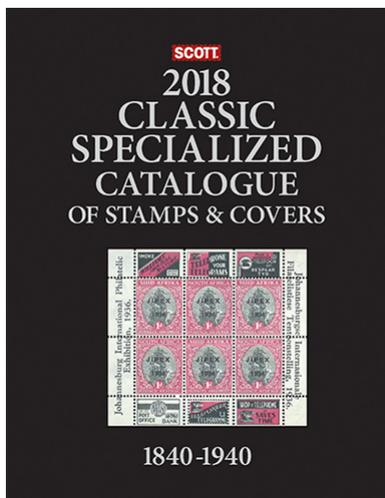
## For the Record

323. **Bob Hisey** and **Ian Matheson** received the **Harvey Pirie Memorial Award** during the 79th Federation Congress for their e-book on the **South African Officials**. Their book is now available from the PSGSA.

324. **Richard Stroud** was elected Vice President for Region 8 (outside South Africa) of the **Philatelic Federation of South Africa**. He replaced Andrew Higson. Richard is the person to go to if you have any questions or concerns related to your membership of a society affiliated to the PFSA (like the PGFSA).

325. The **Scott Classic Specialized Catalogue of Stamps & Covers 1840-1940** displayed an example of the 1936 JIPEX sheet of the front.

326. The **Congolates** No. 30 is available as a fee download in English or in French. It is being distributed 6 times a year. Go to <http://issuu.com/congolates> or <http://www.philafrika.be/CONGOLATRES/bulletins.htm>.



327. **Otto Peetoom** has collated a history of the **Manfred Wienstein Medallion** of the PFSA. The result is available on [http://www.southafricacollector.com/Manfred\\_Wienstein\\_Medallion.html](http://www.southafricacollector.com/Manfred_Wienstein_Medallion.html). The page lists all past recipients and their histories. Otto will appreciate any additional information.



328. **George Krieger** of the **East Africa Study Circle** has edited a webpage containing many articles and exhibits, mostly his own work, that can be reached at <http://eastafricaphilately.com>. The study circle can be reached by going to <http://www.easc.org.uk>.

329. **Andrew Higson** has retired as the editor of the **Transvaal Philatelist** after over 10 years of services. His replacement has not yet been named.

340. The **website** of the **Rhodesian Study Circle** has seen major improvements recently, including the Rhodesian Encyclopedia of stamps since 1964 and the 1970 definitive series, the Argus postcards, the postmark section has been initiated, and the mission section has been expanded. Go to <http://www.rhodesianstudycircle.org.uk>.

341. **Argyll Etkin** is selling a large collection of **Cape of Good Hope** postal history and maritime mail during their March 2018 sale.

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# SOUTHERN AFRICA PHILATELY

*Published in the name of philately for the philatelist*

[www.southafricanstamps.net/Southern\\_Africa\\_Philately.htm](http://www.southafricanstamps.net/Southern_Africa_Philately.htm)

## Exchange Journals Received

South African Philatelist: August 2017 (Volume 93, No. 4, Whole No. 943), October 2017 (Volume 93, No. 5, Whole No. 944), December 2017 (Volume 93, No. 6, Whole No. 945),

FVZA Bartolomeu Dias: November 2017 (Whole No. 116). and January 2018 (Whole No. 117).

Transvaal Philatelist Volume 52, No. 3 (Whole No. 198, November 2017).

The PSGSA exchanges printed journals with the Transvaal Study Circle and Filatelistenvereniging Zuidelijk Afrika. We receive the South African Philatelist as an affiliated society of the Philatelic Federation of South Africa. The Forerunners is exchanged as an electronic document to all southern African specialist societies.

## New Books

Jørgensen, Lars. 2017. The Transvaal 'Spread Wings' 6d Stamps 1870-1878: a Plating and Identification Study. Published by the Transvaal Study Circle. Available from c.board@macace.net at £20 plus postage and packing.

Wirz, H., 2017. The Independent State of Ciskei, a Philatelic Inventory. Published by Belman Litho (Pty) Ltd, 299 pages, ISBN 9780620716192.

Frescura, F., 2018. Postal Cancellers at the Cape 1853-1910. Philatelic Federation of South Africa. About 280 pages. Available from PhilFed Books by writing to johgroen@mweb.co.za. The book is also being expected to be available mailed from the US. Contact the Editor for information.

Hisey, Bob and Matheson, Ian, 2017. The "Officials" of South Africa. Published by the authors and distributed by johgroen@mweb.co.za, PFSA Publications Committee, for R400. Also available in USA from the coauthor Bob Hisey bobhisey@comcast.net or from the PSGSA for \$30 pp to the US.

van Greunen, E. and Viljoen, M., 2017. Compilation of Philatelic Exhibitions in Southern Africa and Official South African involvement in Stamp Shows. PFD book of 354 pages available from Google-Drive using this link [https://drive.google.com/file/d/0B\\_7hQun\\_ZYOkY3hDSWJCaXIEQWc/view](https://drive.google.com/file/d/0B_7hQun_ZYOkY3hDSWJCaXIEQWc/view)

## Pillarboxes

The Editor attended the South African Philatelic Societies Conference in November 2017 in the small town of Meriden in the Midlands of the UK. In addition to a postoffice, he discovered these two pillarboxes of George VI (left) and Queen Elizabeth II (right) vintage. Both still functional.



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## Websites that Promote Southern Africa Philately

Anglo Boer War Philatelic Society

<http://www.boerwarsociety.org.uk/>

Basutoland, Bechuanaland & Swaziland

[www.bechuanalandphilately.com](http://www.bechuanalandphilately.com)

Cape and Natal Study Circle

[www.capenatalstamps.com](http://www.capenatalstamps.com)

Orange Free State Study Circle

[www.orangefreestatesphilately.org.uk](http://www.orangefreestatesphilately.org.uk)

Rhodesian Study Circle

[www.rhodesianstudycircle.org.uk](http://www.rhodesianstudycircle.org.uk)

South African Collectors' Society

[www.southafricacollector.com](http://www.southafricacollector.com)

The Philatelic Society For Greater Southern Africa

[www.psgsa.org](http://www.psgsa.org)

The Rhodesian Philatelist

[www.rhodesianstamps.net/The\\_Rhodesian\\_Philatelist.htm](http://www.rhodesianstamps.net/The_Rhodesian_Philatelist.htm)

Transvaal Study Circle

[www.transvaalstamps.org.uk](http://www.transvaalstamps.org.uk)

Thanks to Otto Petoorn for making this compilation.

## 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.

- Barit, L., 2017. Swaziland 1961: the 50c on 5/- decimal surcharge. *South African Philatelist* 93 (December, Whole No. 944), 164-165.
- Barth, J., 2017. CGH: the octagonal postmarks – a new finding. *Cape and Natal Philatelic Journal* 21 (December, Whole No. 84), 219-221.
- Collis, D., 2017. From the archives – service to N.W. Rhodesia. *Journal of the Rhodesian Study Circle* 67 (December, Whole No. 266), 210-214.
- Gavin, J., 2017. Revisiting the 1953 Royal Visit. *Journal of the Rhodesian Study Circle* 67 (December, Whole No. 266), 226-229.
- Gledhill, J., 2018. The evolution of South Africa overprints on G.B. postal orders. *Southern Africa Philately Whole Issue* 8 (February), 327-329.
- Kamffer, G., 2017. Collecting revenue stamps of the Union of South Africa (1910-1961). Part 1. Background to revenue stamp collecting and the interprovincial period. *South African Philatelist* 93 (December, Whole No. 944), 150-153.
- Kamffer, G., 2017. The first series of the Union of South Africa (1913-1930). The Large King's Heads. *South African Philatelist* 93 (December, Whole No. 945), 208-211.
- Kamffer, G. and Joubert, J., 2017. Mail between political icons of the South African liberation struggle as well as mail linked to the internal "struggle" theatre. *South African Philatelist* 93 (August, Whole No. 943), 133-135.
- Klugman, K., 2017. Natal: postmaster halfpenny Natal provisionals of March 1895, beyond the Coleman provisionals of Durban. *Cape and Natal Philatelic Journal* 21 (December, Whole No. 84), 207-210.
- Knip, E., 2017. Valutawisselingen in de filatelie van Zuidelijk Afrika. *FVZA Bartolomeu Dias* 29 (November, Whole No. 116), 4-8.
- Knip, E., 2017. Voetbal in de brandende zon 3. *Bartolomeu Dias* 29 (November, Whole No. 116), 14-18.
- Knip, E., 2017. Voetbal in de brandende zon 4. *Bartolomeu Dias* 30 (January, Whole No. 117), 30-36.
- Knip, E., 2018. Valutawisselingen in de filatelie van Zuidelijk Afrika (2). *FVZA Bartolomeu Dias* 30 (January, Whole No. 117), 10-13.
- McGee, B. and Whittle, C., 2017. The Cullinan Diamond. *South African Philatelist* 93 (December, Whole No. 944), 177-178.
- Menuz, W., 2017. British East Africa military and POW aerogrammes. *Postal Stationery* 60 (January-February, Whole No. 418), 30-47.
- Menzies, I., 2017. Conversations with Swiss missionaries in Basotse-land – 1940 to 1965: Claire Bornand. *Journal of the Rhodesian Study Circle* 67 (December, Whole No. 266), 218-225.
- van Oss, A., 2018. De opdrukken van Rhodesie uit 1909. *FVZA Bartolomeu Dias* 30 (January, Whole No. 117), 14-17.
- Peetoom, O., 2017. Early South African journals. *Southern Africa Philately Whole Issue* 7 (October), 276-277.
- Peetoom, O., 2017. Marion Island – weather station and post office. *Southern Africa Philately Whole Issue* 7 (October), 266-267.
- Peetoom, O., 2017. South Africa Gifts and Comforts Organization. *Southern Africa Philately Whole Issue* 7 (October), 262-275.
- Peetoom, O., 2017. South Africa's proposed Rhodesian stamp issue. *Southern Africa Philately Whole Issue* 7 (October), 268-271.
- Peetoom, O., 2017. Southern Rhodesia 1928-1933 King George V booklets. *Southern Africa Philately Whole Issue* 7 (October), 283-287.
- Peetoom, O., 2018. RSA Philatelic Foundation souvenir sheets. *Southern Africa Philately Whole Issue* 8 (February), 330-332.
- Peetoom, O., 2018. South Africa WWII maritime labels. *Southern Africa Philately Whole Issue* 8 (February), 314-316.
- Peetoom, O., 2018. Southern Rhodesia 1938-1952 King George VI booklets. *Southern Africa Philately Whole Issue* 8 (February), 310-312.
- Peetoom, O., 2018. The South African Stamp Collector (1916-17). *Southern Africa Philately Whole Issue* 8 (February), 324-325.
- Peetoom, O. and Rainey, C., 2017. Tristan da Cunha – a visit by a

- submarine. *Southern Africa Philately Whole Issue* 7 (October), 288-289.
- du Plessis, A., 2017. The airmail stamps of the Union of South Africa. *South African Philatelist* 93 (August, Whole No. 943), 128-132.
- du Plessis, A., 2017. Varieties of the airmail stamps of the Union of South Africa. Part 2. *South African Philatelist* 93 (December, Whole No. 945), 216-219.
- Reah-Johnson, S. and Hensman, S., 2017. The colours and printings of the 10d Rhodesian Double Head. *Journal of the Rhodesian Study Circle* 67 (December, Whole No. 266), 232-236.
- Reah-Johnson, S. and Hensman, S., 2017. The colours and printings of the 13/- Rhodesian Double Head. *Journal of the Rhodesian Study Circle* 67 (December, Whole No. 266), 237-241.
- Soloman, S., 2017. Natal: the De La Rue 1d overprinted by small "postage." *Cape and Natal Philatelic Journal* 21 (December, Whole No. 84), 212-214.
- Solomon, S., 2017. CGH: solutions to the reduction of the inland postage rate from 4d to 3d – SG34, SG35, SG36 and SG37. *Cape and Natal Philatelic Journal* 21 (December, Whole No. 84), 232-240.
- Solomon, S., 2017. CGH: the Dutch Cape Colony. *Cape and Natal Philatelic Journal* 21 (December, Whole No. 84), 224-231.
- Solomon, S., 2017. Victorian and Edwardian parcel labels continued. *Cape and Natal Philatelic Journal* 21 (December, Whole No. 84), 242-245.
- Sorour, V., 2017. The rotogravure, unhyphenated Springbok 1/2d stamps – identification of the key pieces. *South African Philatelist* 93 (December, Whole No. 944), 160-161.
- Steyl, P., 2017. Nuwe inligting oor seelhandelaars in die Vrystaat en die Moederstad (New information about old stamp dealers in the Orange Free State and the Mother city). *South African Philatelist* 93 (December, Whole No. 944), 168-169.
- Tonking, M., 2017. Third definitive – 20c issue. Two perforation problems. *South African Philatelist* 93 (December, Whole No. 945), 220-221.
- Toussaint, J., 2017. Chobe National Park: een paradijs vor olifant en ledereen (1). *Bartolomeu Dias* 29 (November, Whole No. 116), 24-30.
- Toussaint, J., 2018. Chobe National Park: een paradijs vor olifant en ledereen (2). *Bartolomeu Dias* 30 (January, Whole No. 117), 24-29.
- Trotter, B., 2017. The Bambatha rebellion and Dinizulu. *Southern Africa Philately Whole Issue* 7 (October), 272-273.
- Trotter, B., 2018. Cape Colony confusion regarding the Bechuanalands. *Southern Africa Philately Whole Issue* 8 (February), 313.
- Trotter, B., 2018. The Transvaal and Delgoa Bay. *Southern Africa Philately Whole Issue* 8 (February), 305-307.
- Wilkie, A., 2017. The 1d. Cape postal stationery cards overprinted 'Mashonaland' *Journal of the Rhodesian Study Circle* 67 (December, Whole No. 266), 208-209.
- Woolgar, J., 2017. Christmas and New Year Greetings from the Transvaal Colony Post Office. *Transvaal Philatelist* 52 (Whole No. 198), 63-66.
- Zegelman, K., 2017. Zuid-Afrikaanse bijen-eters. *Bartolomeu Dias* 29 (November, Whole No. 116), 12-13.
- Zegelman, K., 2018. De langlopende gebruikserie van de Republiek Zuid-Afrika (2). *Bartolomeu Dias* 30 (January, Whole No. 117), 4-9.

### PSGSA Articles of Distinction

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

2017. 'The intersection of African Liberation and Philately in the Life of an Activist' by Ken Lawrence. Whole No. 88.
2016. 'The 'Woodblock' triangular stamps of the Cape of Good Hope' by David Mordant. Whole No. 84.
2015. 'The South Africa Christmas Stamp Project' by Franco Frescura, Whole Number 83.
2014. 'The Cape Post Office 1795-1910: A Final Report' by Franco Frescura. Whole Number 79.

## Society Publications

Hisey, Bob and Matheson, Ian, 2017. The "Officials" of South Africa. PDF on Memory Stick, \$30 pp.

Mordant, David, 2017. Barred Oval Numerical Cancellers of Cape of Good Hope 1863-1963. Can be downloaded from the Society website.

Hisey, Bob and Bartshe, Tim, 2003-9. Philately of the Orange Free State, Vol. 1. The Postage Stamps, 280 pages.

Vol. 2. The Telegraphs, 250 pages.

Vol. 3. Revenues and Postal Stationery, 205 pages.

CD version is now available at \$30 pp.

Forerunners on CD, Issues 1 to 81 (CD-ROM). \$30 plus \$5 s/h.

Taylor, Robert. Early Postal Services of the Cape of Good Hope PSGSA Exhibit Series (CD-ROM). \$15 pp.

Lodoen, Peter. Accepted - Rejected: Life of a Botswana Stamp Designer. Can be downloaded from the Society website.

Hisey, Bob (compiler), 2006. Postal Office Names of Southern Africa According to Ralph Putzel (CD-ROM). \$15 pp.

To order contact David McNamee using the address given on page 1.

## The Market Place

**South Africa OFFICIALS.** Want to purchase/trade for stamps overprinted official/offisiel. 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 Schuylkill 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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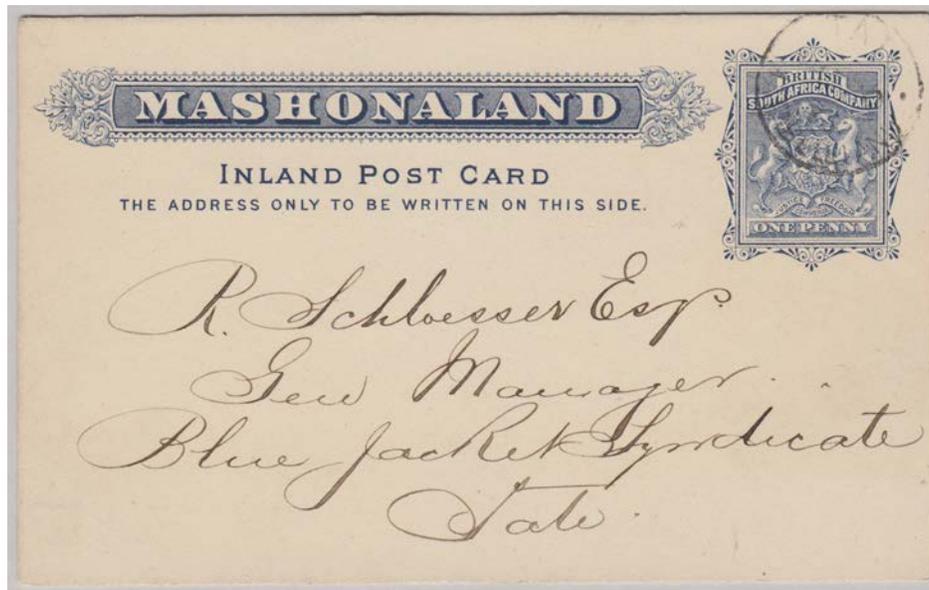
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Mashonaland inland postcard used locally in Tati on Fe 20 96. Tati is located within the Bechuanaland Protectorate. The card paid the correct 1d local rate. Addressed to the 'Blue Jacket Syndicate,' which refers to a local copper mine near Tati.

The postal services of the Tati District were transferred to the British South Africa Company (BSAC) in early 1894, although the district remained under the Bechuanaland administration. When the railway reached the northeastern border of the Protectorate, the Postal Agency in Tati was in July 1897 transferred to Francistown closer to the rail line. In July 1898, the Protectorate resumed control over the postal services of the Tati District. BSAC adhesives and stationery were thus in use in the Tati District of the northeastern Protectorate between 1894 and 1898. There were only two postal offices/agencies affected (Tati 1894-1897 and Francistown 1897-1898).



## Membership Application

*Membership includes a subscription to the Society's journal Forerunners. The membership fees are \$20 for an electronic version of Forerunners. To obtain also the print version add US\$5 to US mailing addresses, US\$10 to Canada addresses, and US\$15 to the rest of the world. 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. If sending in dues by mail, please provide funds in US\$ either in currency or a check on a USA bank account made out to "PSGSA." Mail all payments to David McNamee, PSGSA Treasurer, P.O. Box 37, Alamo, CA 94507 USA. PayPal to "dmcnamee@aol.com" is also acceptable, but please add US\$ 1 extra to cover part of the PayPal fees we must pay to use the service. For some overseas members, it might be more advantageous to send in dues for two or more years to avoid the annual currency conversion fees.*

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