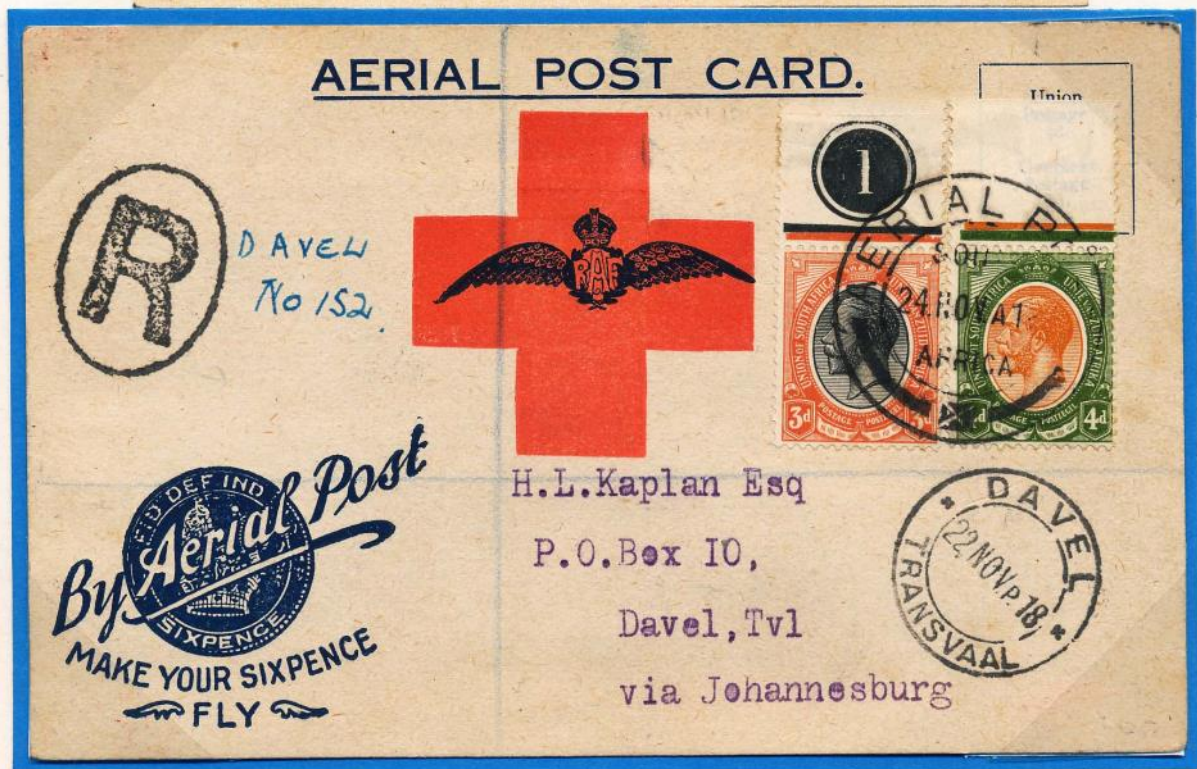
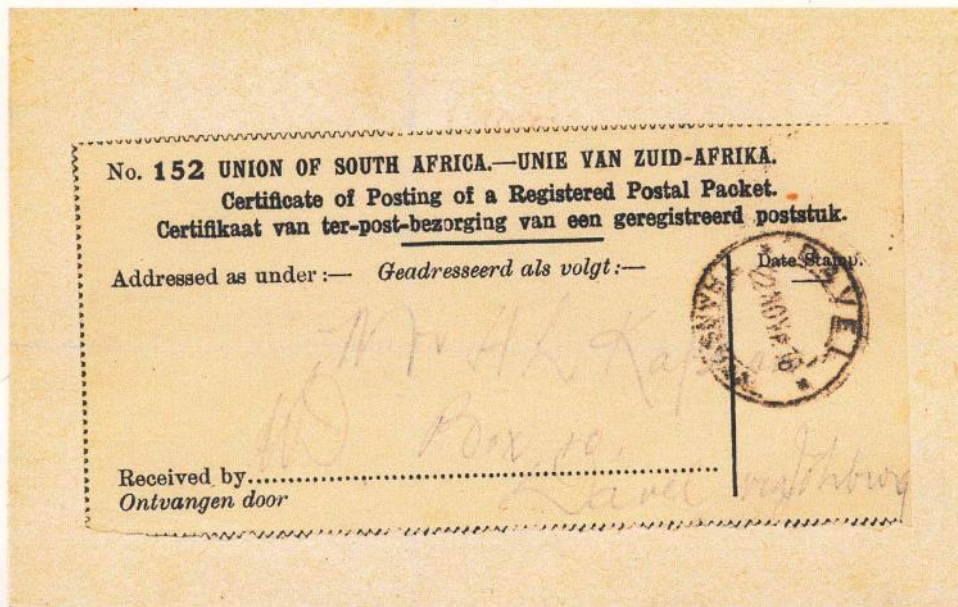


THE SPRINGBOK

SOUTH AFRICAN COLLECTORS'
SOCIETY QUARTERLY

www.southafricacollector.com



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MEETINGS FOR 2021

All meetings cancelled until further notice (but see plans for a Zoom meeting on page112)

South African Philately Club reminder

This website, created by one of our members, Steve Hannath, is a useful online resource, and a means of staying in touch with, and meeting new, fellow collectors in this difficult time. To join the Club, create a new Topic and or answer one that is already in the Forum go to the link below. (*I looked a day or two ago and a lot of material has been added since it's start - Ed.*)

To join simply click on this link to enter the Club website: <https://southafricanphilatelyclub.com/>

Front Cover illustration: Yet another interesting item from Rob Lester shown at the last meeting we were able to hold, in November last year.

This item is a 'Make your sixpence fly' card. This one is unusual in that it is registered, which is rarely seen (only 2 are known). It is addressed locally to H. L. Kaplan, but sent via Johannesburg. The back of the card, which had a copy of the certificate of posting affixed, is also shown.

The Springbok is published quarterly for the benefit of Members of the South African Collectors Society. It is not available to non-members. Contributions in the form of letters, notes, reports of SA related activities, articles, etc., are always welcome and should be sent to the Hon. Editor. All correspondence including a SAE will be acknowledged.

The Springbok was awarded a large vermeil medal at Stampex 2017

Editor

Tony Johnson

Editorial Panel

T. Howgrave-Graham

C. Oliver

J.L. Shaw

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**Vol. 68 Issue. 4 Whole No. 352
Founded 1948**

Editorial

This is a somewhat shorter edition than last month, but nevertheless it contains some interesting information. We have the second part of Nicholas Lindstrom's article on the print runs of the Rotogravure Union issues and an article from Chris Oliver on Civil Censorship in South Africa during WW2. In addition the SWA corner is back, we have a long obituary for Otto Peetoom and a report on the successful Summer auction.

For the November auction, as we can't hold a normal live auction, Nick Arrow plans to use Zoom for those who want to bid 'live' and the relevant information concerning that is provided for those who want to participate and 'see' the auction (the auction list will be found as part of the mailing with this edition). We hope to welcome a number of 'live' bidders at that auction who can't normally attend and rely solely on Postal bids, but of course Postal Bidders are still very welcome.

I am still looking for more material for future issues and would warmly welcome any new material that anyone is able to provide. Surely some of you must have done more work during lockdown?

The next issue will be scheduled for January/February, so copy should be with me by early in the New Year.

**Membership
New Members**

We welcome two new members and one re-joining member:

Tom Green, UK (who has re-joined), Gregory Alan Jordan (Greg), UK, and Patrick Frost (UK) who works for Argyll Etkin.

Subscriptions for 2021. The membership charges for 2021 are held at 2020 levels, this being £18 for UK members, £22 for members in Europe, £25 for overseas members. If you receive The Springbok electronically, then membership costs £10 per annum.

Could UK members, please pay by cheque, electronic bank transfer (if you use online banking) or standing order. Under no circumstances send or give your payment to anyone other than the membership secretary, Simon Peetoom. Your payment may not be recorded and your membership lapse. For members who pay via Standing Order, please ensure your payment is at the correct, current rate.

Overseas members can pay their subscriptions via PayPal. Contact me if this is how you would like to pay and I can send a payment request. Do not send payment until you receive your request, please note, PayPal charges will not be added. North American members can pay our U.S. representative, Morgan Farrell and South African members can pay Cedric Roche (details inside front cover).

Subscription renewal notices are included with this issue of The Springbok, or emailed to e-members.

Now that the Philatelic Federation of South Africa has brought their accounting system for affiliation and the issuing of the S.A. Philatelist more up-to-date, the advantage that members obtained from ordering the magazine through the Society has disappeared. Therefore, we will no longer be collecting subscriptions for the South Africa Philatelist. Instead, members can either contact The SAP directly or subscribers will be advised through the PFSA and can pay by PayPal or by bank transfer.

Simon Peetoom

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THE SUMMER POSTAL AUCTION (REPORT)

Tony Howgrave-Graham

This has to be seen as a success. 32 bidders and just over 90% of lots sold with the total being £4,915-50. The early bidding saw lot 118, the super official cover to Madagascar, which was a favourite of John's, attracting 4 bids including one at reserve with a note saying the bidder hadn't spent £150 on a cover in 15 years of "specialist collecting"! All four bids, however, succumbed to a late effective "buy" bid of £800+! It was knocked down at £190.

The most popular lot was, to me, very surprising. I would never have guessed the hyphenated 3d's were going to steal the show! Lot 83 attracted 10 bids. That's nearly a third of all bidders! It made a near double estimate of £60. Rather pleasingly (from an egotistical point of view!) I couldn't help but notice that it was an item from my old mint hyphenated collection. I can't remember if it was from an early collection I sold in the late '70's or more recently when I again gave up the mint hyphenated except for some selected values.

Anyway, bragging apart!, it's not very often one has a chance to cherry pick a large collection and remove saleable items whilst not leaving a remainder style collection. So with a "captive" audience it would have been very disappointing if things hadn't gone well.

The results, in tabular form, are on the facing page. Looking at the few unsolds I was a little surprised the B4's of the 1925 air forgeries didn't sell. They were regularly making £90 in the '80's. Perhaps everyone recognised them for what I suspect they may be - i.e. relatively modern litho reproductions which the unscrupulous can legitimately call "forgeries"! The hyphenated 1/-'s from Issues 3&4 (lots 90 & 94) also failed to sell. They were nice and could have been picked up at a tenth of catalogue.

I have to confess that I've learnt that I'm getting too old to run old fashioned paper based auctions! Lucky there were only 131 lots! Amazingly the accounting was balanced very quickly! So - back to Nick and we all look forward to his November "zoom" auction carried over from the spring. It has some exciting material in it, much of it again, from John Philpott's collection.

Editor's note: For more information on the 'live' Zoom auction in November see pages 132-133.

Zoom meeting of the Society?

Given that none of us can attend the meetings we used to enjoy I would like to organise a Zoom meeting of the Society. This would enable a number of members (or invited visitors) to present a display using Powerpoint (or some similar programme designed for presentations, such that the material being shown can be seen full screen and in landscape), to as many members who would like to join the meeting. Such displays could include scans of material as well as text and figures to suit the subject, which could be on any aspect of philately relating to South Africa.

I 'attended' an excellent meeting of the New Zealand Society of GB organised this way and over 30 members of the Society joined that to view 6 presentations. It proved to be an enjoyable way to spend a couple of hours that helped to compensate for not being able to attend their regular meetings. As a bonus it enabled a number of these members, from all around the world, to join who cannot normally attend the regional UK meetings.

I am planning to hold such a meeting on what would be the Saturday of the Conference weekend, i.e. November 14th, at 4pm (UK time). If you would like to join the meeting, or contribute a display (I already have a number of offers but am happy to organise another meeting as well if I can get more than I need) please let me know, and email me on tonyjohnson26@btinternet.com. I will then send the link (that will include a password) to all who express interest. I plan to give a short tutorial as to how to share a presentation on Zoom to anyone not familiar with it, prior to the meeting.

Tony Johnson

SUMMER POSTAL AUCTION (28 Aug.) RESULTS

LOT	real ⁿ	LOT	real ⁿ	LOT	real ⁿ	LOT	real ⁿ	LOT	real ⁿ
1	£20	29	£18	62	£38	92	£11	123	£38
2	£48	30	£30	63	£38	93	£12	124	£28
3	£32	31	£55	64	£28	95	£22	125	£180
4	£68	32	£25	65	£18	96	£28	126	£16
5	£25	33	£38	66	£85	97	£20	127	£40
6	£6	37	£70	67	£12	98	£10	128	£140
7	£16	38	£35	68	£42	99	£28	129	£60
8	£5	39	£30	69	£26	101	£7	130	£64
9	£13	40	£15	70	£22	102	£12	131	£20
10	£18	41	£28	71	£32	103	£12		
11	£50	42	£30	73	£38	105	£120		
12	£28	43	£60	74	£10	106	£70		
13	££48	44	£17	75	£12	107	£34		
14	£75	45	£40	76	-	108	£75		
15	£220	46	£24	77	£60-50	109	£45		
16	£32	47	£80*	78	-	110	£20		
17	£14	48	£80	79	£28	112	£35		
19	£38	50	£55	80	£69	113	£20		
20	£50	52	£15	81	£50	114	£25		
21	£200	53	£16	82	£60	115	£38		
22	£22	55	£16	83	£55	116	£60		
23	£80	56	£8	84	£85	117	£42		
24	£85	57	£16	85	£45*	118	£190		
25	£70	58	£50	86	£25	119	£8		
26	£85	59	£22	88	£90	120	£9		
27	£26	60	£22	89	£34	121	£14		
28	£55	61	£45	91	£17	122	£14		

TOTAL £4,915-50

* = equal bids

Lots 76-8 were sold as one lot after the sale

The next Society Auction, is scheduled for 4pm (UK time) on 15th November. The Auction list will be found as part of this mailing.

Postal bids should be with Nick Arrow by that morning,. He is also planning to use Zoom for 'live' bids and full instructions for that are given on pages 132-133.

Civil Censorship in South Africa during the Second World War.

Chris Oliver

On 1st September 1939, Britain declared war on Germany but in South Africa the governing party, the United Party, was a coalition of both pro-British and pro-German politicians. The obligation to support Britain's declaration of war divided the country with the Prime Minister Barry Hertzog in favour of neutrality while General Jan Smuts supported entry into the war. The opposition led by D.F. Malan wanted to enter the war on Germany's side.

On 4 September 1939, the United Party refused to accept Hertzog's stance of neutrality and ousted him in favour of Smuts. Upon becoming Prime Minister of South Africa, he called a special session of Parliament when the decision to go to war was passed by only 13 votes. South Africa declared war on Germany on 6 September 1939. General Smuts endeavoured to strengthen South Africa against any possible German sea invasion because of South Africa's global strategic importance controlling the long sea route around the Cape of Good Hope.

Members of the pro-Nazi Ossewabrandwag objected strongly to South Africa's participation in World War II and some members actively carried out sabotage against Smuts' government. Smuts took severe action against the movement and interned its leaders for the duration of the war.

The primary object of censorship is to prevent information of military, economic or even social importance or significance, falling into enemy hands. Conversely, censorship can often disclose valuable information to the censor about enemy countries.

Censorship can take many forms, but that most obvious to the general public involves the opening of letters and other postal material passing through the normal postal channels.

On Monday 11 September, the then Postmaster-General, Mr H J Lenton, was instructed to take on the duties of Chief Censor in addition to his postal duties. Censorship did not come into operation immediately, so Lenton had a few weeks to prepare. This would be different to the censorship used in World War One.

The Postmaster General was appointed as Controller of Censorship with responsibility for its organisation and he was given the military rank of Brigadier being Director of Signals. Lenton occupied the supposedly separate posts of Controller of Censorship and Chief Censor from then, and he set up his head office in Cape Town.

An announcement that censorship was to be introduced in the Union and in the mandated territory of South West Africa in terms of the Defence Act was announced to be effective from 25 November. Before this though, the last mails for Germany that had been despatched before the outbreak of war had been returned to Lenton from Southampton. Knowing of the imminent introduction of censorship in the Union, Lenton impounded those letters instead of returning them to their senders and so there was a considerable amount of mail for the new organisation to start on. He said later that this proved most informative and important.

Initially it seems that censorship was carried out only in Cape Town, Johannesburg and Durban. Over time, offices were set up in twelve of the main centres in South Africa and South West Africa with the headquarters remaining in Cape Town. In alphabetical order these were Bloemfontein, Cape Town, De Aar, Durban, East London, George, Johannesburg, Kimberley, Pietermaritzburg, Port Elizabeth, Pretoria and Windhoek. The place of censoring was not necessarily at the censoring office nearest to the place of posting but might occur in transit or when mail reached its destination. For example, many letters from South West Africa were censored at De Aar, being on the postal route into the Union.

Censorship concentrated on mail to a foreign address, especially those outside the British Empire, and included mail in transit through South Africa if it had not been censored already in a Commonwealth Country. There seems no specified procedure for determining which mail might be considered suspect but it seems that the number of uncensored covers that has survived is minimal compared to the number of censored covers.

Within South Africa, censorship concentrated on the following:

- That from or to a person in the armed forces stationed within South Africa; or

- it was from an address in South West Africa, formerly a German colony; or
- the letter had been re-directed from one address in South Africa to another.

The methods of censoring civilian mail in South Africa followed that used in most Commonwealth countries. Hand stamps were devised for Durban and Johannesburg in the early months but these were quickly discontinued. Standard issue Post Office cancellers were also used in the early days especially on registered mail, and it seems very little ordinary mail was opened as the censor officials settled into their new positions. The use of these cancellers was also short-lived.

When censorship became more searching, the procedure adopted was for the envelope to be slit down the left hand vertical side, this being the side which would least interfere with the address, postage stamps and other postal markings. After the contents had been read and replaced in the envelope, it would be re-sealed with a printed label bearing the stationery number U.C.8. These were printed in red by the Government Printer. The design of the re-sealing labels followed a standard pattern and three different sizes were used described as Small, Medium and Large. Those descriptions seem to have been intended to indicate the size of envelope to be resealed rather than the actual sizes of the labels. Unfortunately none of the UC8 labels showed details of the date of printing nor of the number of copies printed and the many and various printings can be distinguished solely by reference to the differences in format, size of font and wording.

In order to identify the particular officer who censored a letter, each censor was allocated a sequential letter or number that he wrote on the UC8 label. In very few cases this pencil mark 'ties' the label to the envelope, but in the vast majority of cases the mark is entirely on the label. In time a more satisfactory method for 'tying' the re-sealing label to the envelope was necessary which would, at the same time, identify the particular censoring office. During and after February 1942, steel hand stamps bearing the Coat of Arms of the Union of South Africa were issued with a different letter of the alphabet below the Coat of Arms for each censoring office. In a few cases this design was enclosed within a circle. Censoring officers continued to apply their initials or number as before. In order to circumvent any fraudulent use of censorship labels, Post Office Circular 1243 dated 20 April 1942 required postal authorities to intercept any letter that bore a censorship label not properly 'tied' with a Coat of Arms cachet and to return it to the censoring authorities. Some are nevertheless found without any such identification.

A new circular cachet was introduced on 19 October 1942. This had the Coat of Arms enclosed in the circle with the word 'Released' and the identifying letter of the censor station underneath. These were applied to the front of a cover that had been passed by the censor without having been opened.

Military Censorship was separately controlled under "Military Intelligence" and a certain amount of overlap between this and the Controller of Censorship. It is not uncommon to find mail that has been censored by both.

Routine censoring appears to have continued until August 1945 with that from South West Africa continuing until the end of that year.

During World War Two, Portugal maintained its neutrality. From May 1941, it was arranged that all mails from the African territories of Mozambique and Angola should be made available for examination at Cape Town. Thus, mail to or from these colonies would use a route via South Africa and South Africa would make arrangements to receive or deliver mail from or to the Portuguese mail-boats off Cape Town. No additional transit costs would be raised in forwarding mail to its destination. Diplomatic and official mail were protected under this agreement. In 1945, as air services were restored, censorship was carried out, in a similar manner, in Johannesburg.

Letter indicators were used in conjunction with the Coat-of-Arms in each of the Censoring Offices as follows:- A,E,M,P,R and S were used at Cape Town; B at Johannesburg; C at Durban; D at Windhoek; F at Pretoria; G at Bloemfontein; H at De Aar; J at Port Elizabeth; K at East London; L at George; N at Pietermaritzburg; O at Kimberley and T which is only known for use on maritime mail.

All Censorship labels (shown on the next 3 pages) were printed in both English and Afrikaans



TYPE 1) Includes the words “Union of South Africa” in both languages.
Size 90 x 45 mm. Used 1939 – 41.



TYPE 2) Has the words “Groot” and “Large” added below “U.C.8.”
Introduced in early 1941.
Size 115 x 40 to 60 mm. approximately.
N.B. The dividing line leans to the right near to the top



TYPE 2A) Is similar to type 2 but the dividing line is now vertical and the spacing of lettering is different, i.e. wider to “OPENED”, narrower to “UNION”.



TYPE 3) Is similar to type 2A) but having the words “Klein” and “Small” below U.C.8., rather than “Groot” and “Large”.

Size 85 x 45 mm. approximately and printed on paper varying from Buff to White.

The terminology “Large, Small or Medium” used was originally intended for the size of envelope sealed, but was never strictly observed.



TYPE 4) “Unie van Suid-Afrika” and “Union of South Africa” now removed. “DEUR SENSOR OOPGEMAAK” and “OPENED BY CENSOR” is now in three lines rather than two. “Klein” and “Small” re-introduced below U.C.8.

Size 90 x 50 mm. approximately. Introduced before April 1942.

N.B. Censor number is on the label in pencil.



TYPE 5) Much smaller, more spindle like lettering used.
Size 83 x 27 mm. approximately.



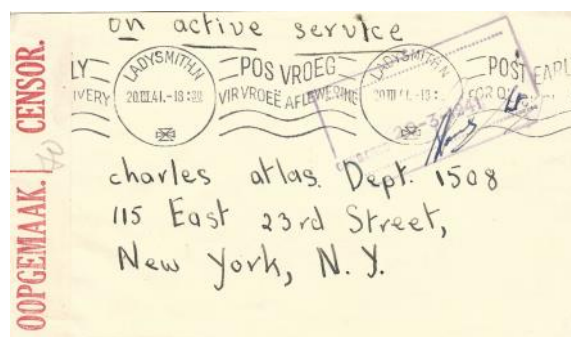
TYPE 5A) Similar but less spindly lettering used.
Size 85 x 27 mm. approximately.



TYPE 6) “DEUR SENSOR OOPGEMAAK” and “OPENED BY CENSOR” now, again, on two lines, but “Medium” alongside U.C.8.
Size 115 x 28 mm. approximately.



TYPE 7) “DEUR SENSOR OOPGEMAAK” and “OPENED BY CENSOR” reverts to three lines, and an addition on the top left corner G.P. –S. for the Government Printing Office.



Pre February 1942, the label was applied, with only the censoring officer’s number [70], in pencil, on the label.



After February 1942, UNION COAT-OF-ARMS Handstamps were used to tie Censor Labels to the cover.

The letter A was used in Cape Town using violet or magenta ink.
Later, uncensored covers received the “Released” mark using magenta ink.



The letter C was used in Durban using violet ink.
Other released censorship circled cachets are known such as this used in Durban.



The letter T is the most rare and appears to have been only used on maritime mail using violet ink.



Often the mail, from a serviceman, would receive both Civil and Military censorship as this cover dated 28th November 1942 from Roberts Heights which received civil censorship in Pretoria and subsequent military censorship.



During World War Two, Portugal maintained its neutrality. From May 1941, it was arranged that all mails from the African territories of Mozambique and Angola should be made available for examination at Cape Town, as the above from Angola to U.S.A. dated 28.04.1943.



When air services were restored, censorship was carried out, in a similar manner, in Johannesburg with Coat-of Arms B, as above from Mozambique to U.S.A. dated 24.5.1945

Letters to the Editor

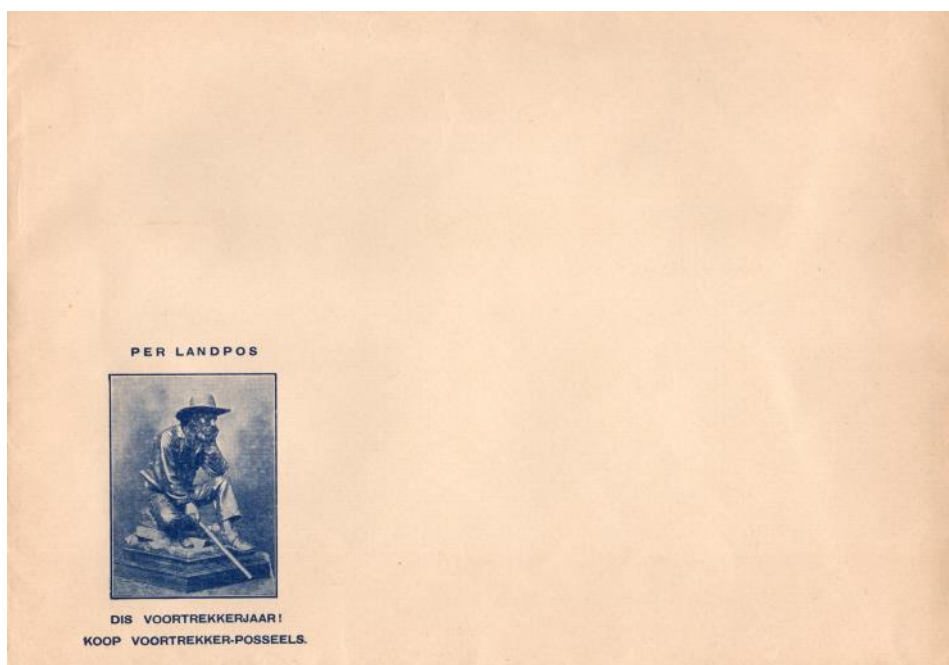
Dear Tony

In working with my Postal History collection, I found an envelope which I scanned for perusal in conjunction with Siegfried Mayr's article about the Voortrekker Centenary in the Springbok No 350 Apr 2020 and No 349 Jan 2020.

The envelope is 10 x 7 ins. It is the only copy I have, no postally used ones!

I have attached a copy of the envelope (see below). (*I have reduced it by 50% - Ed.*)

Regards, Errol van Greunen.



Dear Tony

I found a copy of the postmark "Defence Headquarters Pretoria". This pm is mentioned by Putzel, with a remark that it has not yet been reported. Putzel wrote this in 1993, so it might have been recorded since then. The date of cancellation is 23 DEC 42, as far as I can read. Diameter 30mm.

Regards, Roald Sand



OBITUARY

A Colossus of the South African Collectors' Society



It is with sadness that we report the death of Otto Peetoom on Saturday, 11th July, 2020.

A ship's officer and Captain for much of his working life, Otto was a large man and a larger than life character, a forthright, no-nonsense man who suffered fools badly. He did have his occasional differences with SACS members but these were quickly forgotten. Beneath his brusque exterior, he had a lively sense of humour, was always interesting, never boring and was generous with his time and praise when he thought it deserving.

Otto was born to Dutch parents and spoke Dutch at home. He was educated in Afrikaans at Helpmekeer Boys High School in Johannesburg, matriculating in 1963. In order to improve his English, his third language, he developed the habit of checking the spelling and meaning of words in the Oxford English dictionary. It was a habit he never gave up, one that ultimately gave him the above-average understanding of English which stood him in such good stead as a philatelic editor and writer.

In 1964, as Sea Cadet No. 2248 he joined the General Botha Nautical College in Gordon's Bay. From 1965 - 1967, he was a Safmarine cadet aboard the SA van der Stel and a deck officer in 1968 when it controversially brought Buccaneer aircraft from Hull to South Africa. In 1971, he joined the British Merchant Navy and served on the Atlantic Conveyor which would later be sunk in the Falklands War in 1982. He left her in Newcastle in 1973 and enrolled for his Masters Certificate at Liverpool Polytechnic which he passed in SA in 1974.

As a Captain, Otto worked in the Borneo Straits, the Red Sea, the Persian Gulf, The Bahamas, the USA and Ghana. He claimed that as a merchant

officer he was known to throw drunken sailors out of public houses through the windows! He must have mellowed with age. Despite our personal differences with Otto, no SACS members and/or other philatelists who stayed up into the early hours drinking with him was ever treated quite so rudely. By 1978, always too far from home and family, he was looking for a new challenge.

At his wife's suggestion, he opened a stamp shop in Ormskirk, West Lancashire, in 1979. Saying he would try it for 12 months to see how it went, he closed it four years later in order to start a South and Central African mail order business. He and his new wife Gillian became familiar faces at stamp fairs throughout Britain. As a dealer Otto is not remembered for generous discounts. Once, when asked what his best price was, he added £50 to the marked price. "But that's more than you have here," said the customer. "Yes," confirmed Otto. "You asked for MY best price". On another occasion, when asked "what sort of prices are we looking at?", he replied "the ones on the price tags".

In 1993 Otto started and edited *The Rhodesian Philatelist*. He later co-founded Southern Africa Philately and was the editor of *The Runner Post*, the journal of the Bechuanaland and Botswana Society. He was a disciplined and clear thinking editor, producing in the region of 200 pages of philatelic writing every year as well as promoting stamp collecting on various websites. As he was most productive in the mornings, he was usually up at 5am. On Conference weekends he was invariably first in for breakfast despite having entertained the SACS members in the bar until the early hours.

In 2009 Otto paid for HTML programming lessons which he received over the phone. In 2015 he launched a website to promote Southern Africa Philately and also a magazine of the same name which he published three times per year. Otto's website also hosted the South African Collectors Society plus details and write-ups of the annual Southern Africa Philatelic Conference. By 2019 Otto was proudly proclaiming it as the "Most Active Website for SA Philately on the Internet". Between January 2014 and July 2020 his website had over 30,000 visits.

In 2016, Otto very deservedly and proudly received the Manfred Weinstein Medallion "for his huge role in the development of the current interest in Southern African Philately". The prestigious Manfred Weinstein Medallion is "Awarded for Excellence in Philately Research and the sharing of Knowledge". Otto was a man of considerable talent and intellect and unbelievable energy. At the November Conferences, he could be relied upon to produce professionally crafted PowerPoint displays that were interesting and somewhat removed from the well trodden paths of conventional philately. His displays on SWA artwork for new stamp designs and on the Victoria Waterfall, incorporating stunning Rhodesian rarities, were especially memorable.

He could be abrasive, difficult and opinionated. At times, many of us failed to see eye-to-eye with him but, in the final analysis, he was a man who got things done, very largely by himself, working unbelievably hard for the hobby we all love. Otto's support for SACS and The Springbok were constant and of a high standard and his creation of the Society website quite remarkable. The Society, The Springbok and the Conferences will not be the same without him. We lament the passing of his brooding presence, knowing it will be very difficult, if not impossible, to replace him with someone as knowledgeable, hard-working and as dedicated to the Society.

True to form, Otto did not talk about his illness. It was his problem and no-one else's. That was the end of it. He was, however, always willing to talk about Southern African philately.

Steve Hannath

Message from Simon Peetoom about the Society Website

I hope you are all well. I just wanted to put you all in the picture regarding the society website.

As you know, Dad had a number of pages solely related to the society as part of his wider <http://www.southafricacollector.com/> website. Between Gill and myself, we have changed the registration of all of his websites into her name and they will remain active – Gill intends to keep the stamp business side of things active for now. I have access to the account and in due course will get someone to assist me in order to enable me to make changes to the web pages (update information etc.).

This will mean that the society pages, along with all of Dad's hard work creating web pages for all kinds of South Africa related material will stay available on the internet for the foreseeable future.

If anyone has any questions, let me have them.

Kind Regards

Simon

Other magazines

Forerunners, the journal of the Philatelic Society for Greater Southern Africa, is a Society based in North America. We haven't received a new issue since the last Springbok.

In the latest **RSA Study Group Newsletters** (two issues received since the last Springbok) there is a detailed article in multiple parts of the 2nd series definitives.

I don't have permission to forward either of these newsletters to members but if anyone is interested in either I am happy to put them in touch with the respective Editors.

Don't forget we also receive copies of **Bartholomeu Dias**, a Dutch language magazine, which I do have permission to circulate to members for anyone who can read that language. Among a number of articles this month they range from articles on overprints on Natal and Cape stamps as well as a number of articles dealing with various aspects RSA stamps. There is also a long obituary to Eddie Bridges.

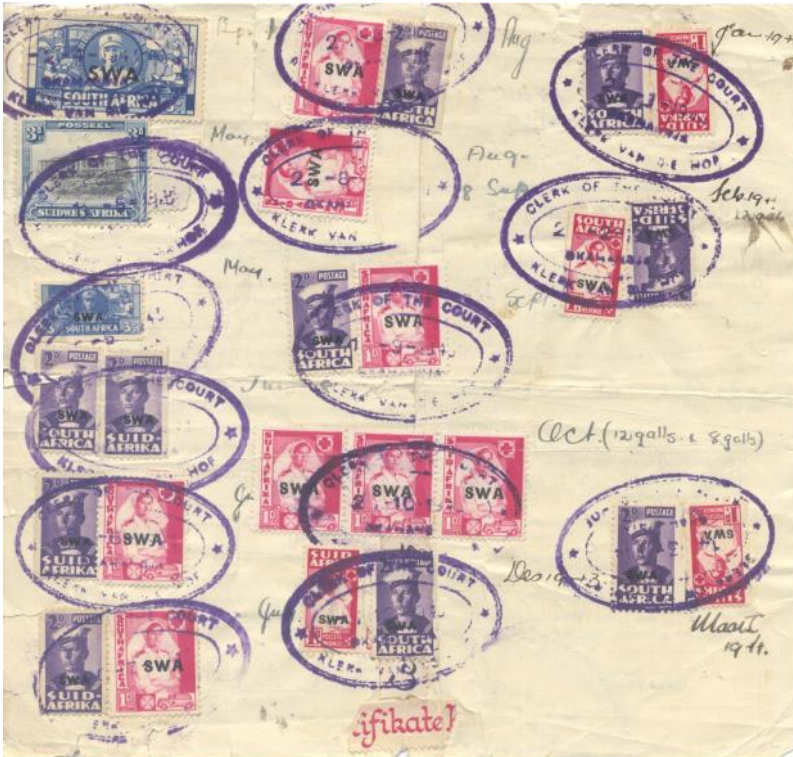
Can you help?

At a Society weekend a few years ago the items shown here caught my eye—one from Simon and one in the auction. My attention was drawn because of the use of the WW2 commemorative issues, which is an issue of particular interest to me, as Revenue stamps which I had never seen before. Like many collectors I put these away for later study and they have sat there ever since. During lockdown I was tidying up my material and came across them again and tried to find out more about them, but with little success.

It looks to me as though the payment was made to pay for a ration of petrol (12 gallons) and extra petrol could be purchased as some months show more than one payment that month. Also all the payments seem to be within a calendar year.

Can anyone confirm my observations, and tell me more about them, whether a new licence was issued to accommodate the following year's tax, and when the ration started and stopped?

Thank you, Tony Johnson (tonyjohnson26@btinternet.com)



SWA motor Vehicle Licence with WW2 stamps, as revenue stamps, affixed. (Reduced to 60% original size)

S. W. A. 67 (a)

SOUTH WEST AFRICA
SUIDWES-AFRIKA

Rec. N^o 22327
Kwit.

Motor Licence: Wheel Tax
Motor, Vehicle and Wheel Tax Ordinance, 1937.

Motorlisensie: Wielbelasting
Ordonnansie op Motorvoertuie en Wielbelasting, 1937.

To E. Metzger
Aan
of Okahandja
van
in the district Okahandja for the period 1943 to 31st March 1944
in die distrik Okahandja vir die tydperk vanaf 1943 tot 31 Maart 1944

DESCRIPTION / BESKRYWING:

1. Distinctive mark of vehicle Onderseidingsmerk van voertuig Cardboard Disc. No. <u>5218</u> No. van Kartonskyf	2. In case of motor cycle, whether with or without Side Car In die geval van 'n motoryfiel, meld of dit met of sonder Syspanwa is
3. Make Maaksel <u>Ford</u>	4. Horse Power Perdekrag <u>30</u>
5. Weight Gewig <u>2860</u>	6. Colour Kleur <u>Graan</u>
7. Maker's and / or Engine No. <u>18489F</u> No. van maker en / of masjien	8. State whether new or secondhand vehicle Meld of nuwe of tweedehandse voertuig <u>Renewal</u>

9. State whether new licence, Renewal, Transfer or Duplicate of lost licence
Meld of nuwe lisensie, Hernuwing, Oordrag of Duplikaat van verlore lisensie

Date Stamp
Datum-Stempel
2-4-1943
OKAHANDJA
MAGISTRATE'S OFFICE

Emalliee
Magistrate / Magistraat



G.P. S.32890 - 1940 - 2,500 - 300. Revenue 841
Inkomste 841

567684

KAAPROVINSIE. CAPE PROVINCE.

ORDONNANSIE OP MOTORVOERTUIG. MOTOR VEHICLE ORDINANCE, 1938.
(Ordonnansie No. 15 van 1938, soos gewysig.) (Ordinance No. 15 of 1938, as amended.)

MOTORVOERTUIGLISENSIE. MOTOR VEHICLE LICENCE. Datumstempel. - Date Stamp

Vervaldatum 31 Desember 1942 Date of expiry.

Uitgereik aan - J. J. van der Walt Issued to - J. J. van der Walt Owner.

Eienaar J. J. van der Walt Address Walden

Bedrag betaal, ontvangs waarvan hierby erken word. Amount paid, receipt of which is hereby acknowledged.

Pond	9	Pounds	
shillings	12	shillings	
pence	6	pence	
Lisensiepligtigheid	£ 8	Licence duty.	
Boete	£ 12	Penalty.	
Oordragtog	£ 6	Transfer Fee.	
Adisionele lisensiepligtigheid	£ 0	Additional Licence Duty.	
Totaal	£ 26	Total.	

Motorvoertuig geregistreer en gelysies - Motor Vehicle Registered and Licensed -

Registriesmerk en No. AB 380 Registration Mark and No. AB 380

No. van lisensiebewys uitgereik 11380 No. of Clearance Certificate Issued.

Fabrikant. Make.	Land van vervaardiging. Country of Origin.	Gewig. Weight.	P.K. H.P.	Getal silinders. No. of Cylinders.	Masjien No. Engine No.	Onderstel No. Chassis No.
<u>Sly</u>	<u>V.S.A.</u>	<u>3035</u>	<u>23.4</u>	<u>6</u>	<u>PJ 769758</u>	

Jaar van vervaardiging. (Aan handelevoertuig.)

Upper halves of South African motor Vehicle Licence with WW2 stamps, as revenue stamps, affixed.. (Reduced to 70% original size)

THE DIFFERENT PRINT RUNS OF THE ROTOGRAVURE UNION ISSUES, PART 2: 2D ISSUE 4

Nicholas Lindstrom and Morgan Farrell

1) INTRODUCTION

This article follows the introductory paper “*THE DIFFERENT PRINT RUNS OF ROTOGRAVURE UNION DEFINITIVE ISSUES*” published in SACS 351 Volume 68 No.3. The aim of this series is to create as definitive a list as possible of the different print runs of the union rotogravure issues. *Note: See Appendix 3 below and also the introductory article in SACS 351 Volume 68 No.3 for definitions of terms used and more background.*

To help others to contribute to this study we have set up this article in such a way as to explain our findings in enough detail to assist others to identify the print runs identified. This should enable others to both pick up print runs yet to be found and to correct mistakes made. All contributions to this study will be appreciated and feel free to contact the authors direct on nickandlucy1@gmail.com and mollyheeler@gmail.com.

The two most important characteristics used to identify different print runs in an issue are: i) the position of the sheet numbers relative to the printed area; and ii) the row of the perforation adjustment (PA row). *Note: The PA is described in Appendix 3.* So to assist others to contribute to this study we list:

- positional varieties that identify the rows of the sheet number positions (in Appendix 2);
- the “precise” position of the sheet number relative to the printing. For explanation of measurements used see definitions in Appendix 3;
- the position of the PA; and
- other print characteristics we have used to identify print runs.

For this article we look at 2d issue 4. This is a challenging issue that shows the complexity of this area of study, while at the same time highlighting the importance of considering a range of print characteristics and not just the position of the sheet number and PA when identifying print runs.

SAP Data

The SAP printing data is the best source of published printing data we are aware of. This data is not very accurate, sometimes confusing issues, missing entire issues as well as missing many print runs. The data recorded in SAP for 2d issue 4 is included here:

SAP 6/39 part 1: deliveries of 44,700 sheets from 10/1/39 to 9/2/39. This would suggest at least two print runs

SAP 6/39 part 2: delivery of 30,500 on 6/3/39. So one further print run

SAP 12/40: deliveries of 48,700 between 3/9/40 to 3/10/40. So at least one more print run, and probably more.

The data in SAP does not distinguish between the blue and purple and the grey and purple printings, but it is likely that the later 1940 dates cover the grey and purple issue and the 1939 dates the blue and purple issue.

2) 2D ISSUE 4: PRINT RUNS

The widely listed shade change from blue to grey vignettes occurs during the printing of this issue. This is a very clear example of shade being used to determine a new print run. And the fact this major change in shade occurred between and not during a print run is shown by the PA rows and the sheet numbers positions being different between the blue and grey printings:

i) For the blue shade PAs are in rows 17/18 (and 6/7) while on the grey shade they are found on 19/20 (and 8/9) and 21/22 (and 10/11); and

ii) For the blue shade sheet numbers are in rows 16/17 (and 5/6) while on the grey shade they appear on 16/17 (and 5/6) and 14/15 (and 3/4).

At first glance this information on sheet number and PA row positions suggests there were two print runs on the grey shade, as there are two sheet number and two PA positions, and one print run on the blue shade,

as there is just one sheet number and one PA position. However, we believe there were at least three print runs on the blue shade, making five runs in total, showing the importance of looking beyond just sheet number and PA row positions. Below we split these five print runs into three on the blue shade (issue 4.1 in section 2.1) and two the grey shade (issue 4.2 in section 2.2).

2.1) 2d Issue 4 Blue and Purple Shade (2d issue 4.1)

There are at least three print runs in the blue shade 2d issue 4 (4.1), and we label these print run 1 (PR1), print run 2 (PR2) and print run 3 (PR3). PR1 and PR2 appear scarcer than PR3, and officials appear on both PR2 and PR3. The order of the official sets is consistent with the order we have for PR2 and PR3, with official set 17 printed on PR2 and official set 18 printed on PR3.



Image 1: The three print runs of 4.1. The right piece shows PR3 with the distinctive darker blue centres.

This series of articles will show that sheet number and PA position alone may be relied on to identify the majority of print runs. However, as shown in this issue 4.1, if these two printing characteristics are used alone, many print runs will be missed.

Characteristics used to distinguish the print runs of 4.1

These are:

- i) Sheet number positions on all of PR1-3 are within the 5mm tolerance for a single print run. However the cyclometer seems particularly stable during these runs so the very minor differences in sheet number positions across PR1-3 may be used to identify them. The sheet numbers from all of PR1-3 are all on the same rows 5/6 and 16/17, but the minor differences in position seen to date are: *[Note: see Appendix 3 for definitions of “up” and “across”]*
 - i) PR1: 12.5mm up and 11mm across
 - ii) PR2: 7.5mm up and 10mm across
 - iii) PR3: 12mm up and 11mm across
- ii) PA row does not distinguish the print runs as all PR1-3 have the PA on rows 6/7 and 17/18.
- iii) Flaw development is the most important differentiating characteristic and this is based on the development of flaws on stamps in position 1/6 and 17/6.
- iv) Type of cyclometer used. PR1 and PR3 use the same cyclometer, but a different cyclometer is used for PR 2.
 - i) PR1: shows a raised final digit in the cyclometer
 - ii) PR2: shows a dropped final digit in the cyclometer
 - iii) PR3: shows the same cyclometer as PR1, so raised final digit as PR1
- v) Shades and print quality.
 - i) PR1: PR1 and PR2 are closer in shade than PR3. The buildings and sky in PR1 are a more finely sketched blackish blue. The frames are maybe a touch paler.
 - ii) PR2: Pale blue buildings and sky.
 - iii) PR3: Dark blue centres with a stormy appearance.

Table 1 overleaf summarises a number of these key characteristics.

Image 2: The cyclometers used in PR 1, 2 and 3. See the final digit of the sheet number. For PR1 and PR3 these are raised, for PR2 this is dropped.



	Issue	Print Number	Up	Across	RM width	Sheet width	Sheet No. rows	PA Rows	Notes
	4.1	1	12.5	11.0	15.0	none	16/17	17/18	Blue and Violet
	4.1	2	7.5	10.0	16.0	207	16/17	17/18	Blue and Violet
	4.1	3	12.0	11.0	15.0	207	16/17	17/18	Blue and Violet

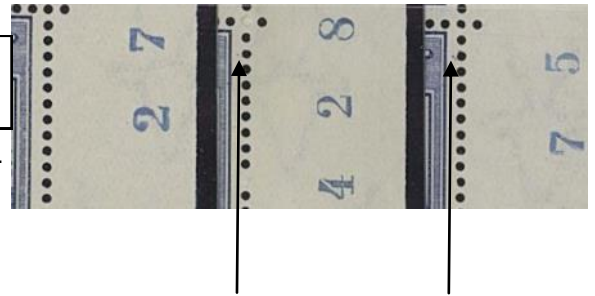
Within each print run no movement in sheet number position (up or across) relative to the printed area is seen. A full list of measurements taken is in Appendix 1 below.

Flaw development on issue 4.1

Flaw development is the most important characteristic used to identify the print runs of this issue. The two key flaws are:

- i) The Hagger listed V1 on 1/6. This is on PR2, and corrected (poorly creating V3) on PR3; and
- ii) “Two spots” flaw on 17/6. There are a number of spot flaws on the 2d issue 4 that appear constant throughout but on 17/6 there are two which are only absent on pieces seen from PR1. The two spots appear in the white margin to the right of the printing in line (or just below) the white stop after Afrika. The bottom spot is just to the left of the top spot, and also a little smaller than the top spot. The spots are about 0.5mm apart.

Image 3: The 17/6 flaw. Absent on PR1, but visible on PR2 and PR3 (enlarged).



As a result we conclude there were three printings ordered:

- PR1 (no 17/6 flaw and presumably with V1);
- PR2 (with 17/6 flaw and V1); and
- PR3 (with 17/6 flaw but without V1).

If the 17/6 flaw developed during a print run as opposed to in between print runs it could be argued both PR1 and PR2 came from the same run. However, PR1 and PR2 have other differences that show these are not the same print run including:

- i) slightly different sheet number positions (5mm difference on “up”);
- ii) most tellingly, different cyclometers (see position of last digit in particular); and
- iii) shades are distinct between PR1 and PR2, and indeed we only found the 17/6 flaw because we first identified that the shades looked distinct between PR1 and PR2. [Note: A common theme during this series will be that even if shades do sometimes vary across print runs, even fine shade differences often turn out to be different print runs.]

We have also considered the possibility that the 17/6 flaw disappeared after it appeared during the 4.1 print runs. However we would not expect a flaw of this type to vanish and also note the flaw is present on all the later 4.2 (grey centre) print runs.

Behaviour of Sheet Numbers, Cyclometers and PAs on 4.1

Sheet number movement within print runs varies over time

As discussed in the introductory article a movement of sheet numbers of up to 5mm in one direction is sometimes found within a print run. However, within the three print runs of 4.1 the sheet numbers move less than 1mm (based on the few pieces seen) suggesting that for this issue the cyclometer was firmly fixed during the print runs.

Sheet numbers and PA rows may be very stable between print runs

Sheet number positions moved up just 5mm between PR1 and PR2 and 4mm between PR2 and PR3 (and not noticeably across), and the PA row remained the same across PR1, PR2 and PR3. Further, between PR1 and PR3 the movement up is just 1mm. The reason the sheet numbers remain so close together is not

known but is it possible that these print runs were close together and the cyclometer was “jolted” (but not reset) each time the machine was set up between these print runs? A jolt perhaps caused by either the replacement of the head cylinder to fix V1 or the result of the change in the cyclometer?

Cyclometers are reused

Cyclometers may have been used interchangeably between print runs. The same cyclometer may have been used in both PR1 and PR3, but a different cyclometer used in PR2. The tell tale dropped last digit versus the raised last digit in PR2 is perhaps the clearest sign that the cyclometers were different. If correct this may show cyclometers were refurbished from time to time and then brought back into action (similar to the refurbishment of the perforator, see discussion for 2d issue 4.2 below). This means trying to put print runs into the correct order based on changes in the cyclometer used may not always be straight-forward.

2.2) 2d Issue 4 Grey and Purple Shade (2d issue 4.2)

There are at least two print runs within the grey shade printings of 2d issue 4 (4.2) and we label these print run 4 (PR4) and print run 5 (PR5). PR5 is fairly common, but PR4 is much scarcer mint, and just one full sheet number block from PR4 has been seen. Unlike for the blue and purple shade where the different official print runs were over different base stamp printings, all the official print runs on 4.1 were printed on the more common PR5.

Characteristics used to distinguish the print runs of 4.2

These are:

- i) Different sheet number positions:
 - i) PR4: sheet numbers opposite row 16/17 (and 5/6).
 - ii) PR5: sheet numbers opposite rows 14/15 (and 3/4).
- ii) Different PAs:
 - i) PR4: PA between rows 19/20 (and 8/9).
 - ii) PR5: PA between the more usual rows 21/22 (and 10/11).

Image 4: Different PA rows in PR4 and PR5. PR4 (right) at rows 19/20 and PR 5 (left) at rows 21/22.



- iii) Perforation patterns:
 - i) PR4: no staggered or uneven pattern like in PR5.
 - ii) PR5: distinctive staggered perforation pattern in certain fixed positions. See between R1/2 and R1/3 and R12/2 and R12/3.
- iv) Shades and print quality:
 - i) PR4: darker less “red” frame colour and the centre is on the lighter grey side of the shade range seen in PR5. PR4 also appears to be a drier print so some of the scratches are less clear than in PR5 (see for example in R22/C2 and R21/C2. Further, the frame lines on the right side of column 1 appear thinner with more white marks. However few PR4 mint pieces have been seen so these observations should be treated with care.
 - ii) PR5: frame colour is redder than for PR4 although shades do vary in PR5. The dry print characteristics seen in PR4 has not been seen on PR5.
- v) Colour of Sheet Number:
 - i) PR4: a pale “black” (or light grey).
 - ii) PR5: a constant solid black.

Image 5: Sheet number blocks of PR5 (left) and PR4 (right). Note the paler grey sheet number on PR4.



Table 2 (below) summarises a number of key characteristics.

TABLE 2: KEY MEASUREMENTS IN MM (average across all measured in Appendix 1)									
	Issue	Print Number	Up	Across	RM width	Sheet width	Sheet No. rows	PA Rows	Notes
	4.2	4	7.0	9.0	15.7	207	16/17	19/20	Grey and Purple
	4.2	5	3.9	9.5	15.0	207	14/15	21/22	Grey and Purple

Only one sheet number block from PR4 has been measured to date so there is no information on how much these sheet numbers moved during the print run. For PR5 twelve sheet number blocks are measured and a movement in sheet numbers of 1mm is found up and 1.5mm across. These movements again suggest the sheet number positions were pretty stable relative to the printed area during this period, and are well within the 5mm movement range set as the maximum typical movement expected during a print run.

The full list of measurements for pieces included in this study are listed in Appendix 1. This includes at least one of each of the three official print runs recorded by Hisey and Matheson and these were all from PR5. *Note: if series was 6xxx and 7xxx are the same official print run, then there were just two official print runs.*

Sheet number position and PA both show two print runs in 4.2

The two key printing characteristics both show the two different print runs for issue 4.2. The sheet numbers are two rows apart so well in excess of the 5mm tolerance for movements seen in a print run. In addition, two different PA positions are seen on 4.2.

Of the two PA positions found, only the PA on rows 21/22 (and 10/11) is confirmed as belonging to PR5 (a block seen showing both the sheet number and the PA). While the PA on rows 19/20 (and 8/9) is assumed to belong to PR4, this conclusion is based on shade (and also the fact that this is the only other known print run). However, it is possible that the pieces seen with PA 19/20 (and 8/9) come from a further third print run on 4.2.

There is doubt on the print run order between PR4 and PR5 but we have placed the more common printing PR5 after the scarcer PR4. This is based on:

- 1) Dated material. An early dated piece IX/41 looks close in shade to PR4 (but on used material these shades are difficult).
- 2) Flaw development. There are scratch flaws that appear less developed on PR4 (see *Characteristics used to distinguish the print runs of 4.2* above for a more detailed description). However these may reflect a “drier” print run rather than flaw development.

3) CONCLUSIONS

During the printing of 2d issue 4 every material movement in sheet number position (defined as over 5mm up or across) and each change in PA row proved to be a different print run, as expected. Further, in the case of issue 4.1 (blue centres) small movements in sheet numbers (below 5mm) also identify different print runs. However, to conclude the few sheet number blocks studied were three separate print runs required us to look beyond sheet number and PA positions. It was shades, flaw development and the type of cyclometer used that have led us to conclude there were three print runs on issue 4.1.

It is interesting that in issue 4.1 the three print runs all show the same PA position and very similar sheet number positions. Assuming we are correct could this suggest these print runs were close together and the machine

was “jolted” each time the printing machinery was set up? Given the cyclometer was changed both between PR1 and PR2 and PR2 and PR3, and at least the frame cylinder was removed between PR2 and PR3 to touch up V1, maybe the action of replacing the cyclometer or frame cylinder caused this jolt. Other ideas on why the sheet number positions on these three runs remained so close across the different print runs would be welcome.

Further the study of issue 4.1 provided new information on our understanding of the cyclometer. Previously we had thought a change in cyclometer could help order print runs as an old cyclometer is replaced with a new one. However, if we are correct, the print runs of 4.1 suggest cyclometers were removed from service from time to time for reconditioning, like the perforator discussed below, and then later returned for service.

Note: These conclusions in part rest on the the 17/6 flaw (and a similar flaw found on 16/6). If this flaw vanished after first appearing and then later reappeared it is possible the order of printings was: PR2 first, PR1 second and then PR3 third. If this revised sequence is correct then the evidence that cyclometers were reconditioned and returned to service would no longer hold. However, we would still believe there were three print runs, and reasons for this include the distinct shade difference between PR1 and PR3 and the fact that PR1 and PR2 used different cyclometers. If anyone has a piece that can be confirmed to be PR1 with V1 present (or absent) this would help confirm the print order.

For 4.2 (grey centre) of particular interest for the authors was the different perforation patterns observed be-

Image 6: The different perforation patterns found on PR 4 (right) and PR5 (left). Staggered perforations seen in PR5 are not found in PR4.



tween PR4 and PR5. The staggered perforation holes seen in the same position on several pieces on PR5 are absent on the pieces from PR4. Hagger talks about a perforator that was damaged and used only when the regular ones were being reconditioned, and it would appear that this damaged perforator was used for PR5. (Note: Hagger refers to the holes between columns 2 and 3 for the top three rows being impacted, and this is the case for PR5, although we note the same pattern is also observed in the bottom half of the sheet). This shows perforation patterns can also be used to identify different print runs across the rotogravure issues of the Union.

(For appendices see overleaf)

Please Help the Society keep the Auction

The society is still looking for a new auction manager as Nick Arrow needs to step down after the May 2021 auction and it would be a shame to see the Auction come to an end. Nick is happy to carry on being the auctioneer on the day, if any new auction manager doesn't want to do that aspect of the role. To help any potential replacement understand the role Nick has prepared the following job description.

The position involves conducting the Society's auction. In brief, it means receiving from the members such material as they wish to sell through the Society's Auction, preparing the Auction list, conducting the Auction, distributing lots to purchasers not present at the Auction, receiving all the purchase money and accounting to the Vendors, after deducting the Society's 10% commission.

The present Auctioneer would be very willing to give as much assistance as possible, by way of guidance concerning the holding of the lots, listing them preparing the Auction and dealing with the accounting side of the Auctions (even if requested to conduct the Auction himself). Much of the work is done by an Excel computer programme, which certainly has worked for the present auctioneer, and which does not require any advanced IT skill, but any Auctioneer who wishes to develop the present system, or design his own programme, which would work better for him, should feel entirely free to do so.

It is a position which, particularly immediately after an Auction has taken place, it can be rather hectic, but at the same time, it is very rewarding, and generates quite substantial revenue for the Society. The Auctioneer has the privilege of handling a considerable amount of other people's material, some of which can be extremely valuable.

APPENDIX 1: COMPLETE LIST OF MEASUREMENTS (in mm—pieces measured for this paper)

Issue	Print Number	Up	Across	RM width	Sheet Width	Sheet number	Sheet No. rows	PA Rows	BM height	TM height	Official	Sheet No Colour	Notes
4.1	1	12.5	11	15	n/a	3650	5/6	6/7			N	Blue	raised final digit on sheet number
4.1	1	12.5	11	15	n/a	2799	16/17	17/18			N	Blue	raised final digit on sheet number
4.1	2	7.5	10	16	n/a	4288	16/17	17/18			N	Blue	dropped final digit on sheet number
4.1	2	7.5	10	16	n/a	4941	16/17	17/18			Y	Blue	dropped final digit on sheet number
4.1	2	n/a	n/a	16	207	n/a	n/a	n/a		18	N		V1
4.1	3	12	11	15	n/a	8085	16/17	17/18			N	Blue	raised final digit on sheet number
4.1	3	12	11	15	n/a	7505	16/17	17/18			N	Blue	raised final digit on sheet number
4.1	3	12	11	15	n/a	2117	16/17	17/18			Y	Blue	raised final digit on sheet number
4.1	3	12	11	15	n/a	2860	16/17	17/18			Y	Blue	raised final digit on sheet number
4.1	3	n/a	n/a	15.5	207	n/a	n/a	n/a		19	N		V1 now corrected creating V3
4.2	4	7	9	15	n/a	0357	16/17	n/a			N	Black	n/a
4.2	4	n/a	n/a	16	207	n/a	n/a	n/a		19	N	n/a	No perf staggered between 1/2-1/3
4.2	4	n/a	n/a	16	207	n/a	n.a	19/20	33		N	n/a	n/a
4.2	5	4	9.5	15	207	8633	3/4	10/11		23	N	Black	Perf staggered between 1/2-1/3
4.2	5	3.5	9.5	15	207	8633	14/15	21/22	29		N	Black	Perf staggered between 12/2-12/3
4.2	5	4	10	15	207	0406	3/4	n/a		23	N	Black	Perf staggered between 1/2-1/3
4.2	5	4	9.5	15	207	1935	3/4	n/a		23	N	Black	Perf staggered between 1/2-1/3
4.2	5	3.5	9.5	15	207	7097	3/4	n/a		19	Y	Black	Perf staggered between 1/2-1/3
4.2	5	4.5	8.5	15	n/a	7936	14/15	n/a			N	Black	n/a
4.2	5	4.5	9.5	14.5	n/a	5881	3/4	n/a			N	Black	n/a
4.2	5	4.5	9.5	15	n/a	5780	3/4	n/a			N	Black	n/a
4.2	5	3.5	9.5	15.5	n/a	243x	14/15	n/a			Y	Black	n/a
4.2	5	3.5	9.5	15.5	n/a	2430	14/15	n/a			Y	Black	n/a
4.2	5	3.5	9.5	15	n/a	2630	14/15	n/a			Y	Black	n/a
4.2	5	4	9.5	15	n/a	6663	3/4	n/a			Y	Black	n/a

APPENDIX 2: FLAWS TO POSITION SHEET NUMBER BLOCKS

Below is a list of flaws that have been used to position the sheet number blocks used for this study.

For both the blue (4.1) and grey (4.2) this includes rows 5/6 and 16/17, and for grey (4.2) only this includes position pieces for rows 3/4 and 14/15.

3/6 - Small dot in the right outside margin just below the level of the dot after Afrika.

4/6 - Dot in the outside margin over the right upright of "H".

5/6 - Dot in white line left of the left ribbon.

6/6 - Dot in the top left of the inner vertical white margin line.

7/6 - Dot over last "A" of Afrika in white line and a dot below the same "A".

14/6 - Small dot in white line over "S" of Suid.

15/6 - Dot over "F" of Afrika in white line.

16/6 - Dot on margin line over the last "A" of Africa. (Also see two dot flaw discussed previously).

17/6 - Dot in the white vertical inner frame line at the bottom of it.

18/6 - Dot below "S" of South.

APPENDIX 3: DEFINITIONS AND EXPLANATIONS USED IN THIS SERIES

Background information for this series was provided in the first article introducing this series. See "*THE DIFFERENT PRINT RUNS OF ROTOGRAVURE UNION DEFINITIVE ISSUES*" published in SACS 351 Volume 68 No.3 for more information. Further information is now added below:

1) How we Measure Sheet Number Positions

This is the system Bas and I set up to record these.

Recording Sheet Numbers themselves: When recording sheet numbers themselves use "x" when a digit is missing or cannot be read. The full sheet number for the study of print runs is less important than for identifying print runs for officials so any piece showing any one sheet number is useful for study as long as it can be positioned.

Positioning the Sheet Numbers (SN):

Orientation: "up" for all stamps means up the long axis of the sheet (i.e. up the printing roll), irrespective of the orientation of the stamp image, which varies in different issues and values; "across" means across the short axis of the sheet (i.e. across the printing roll). The stamps running across the short axis of the sheet are referred to as a Row (R) again irrespective of the stamp image orientation. **Note this is different to how Hagger positions certain printings** (those that are recorded as having 12 rows in the handbook catalogue).

"Up" is the vertical measurement from the projected bottom of the frame of the stamp next to and below the SN to the middle of the first digit of the SN to the closest 0.5mm. If the SN falls close to row break, measure from row below to avoid possible negative measurements.

"Across" is the horizontal measurement from the side frame of the sheet to the middle of the first digit of the SN again to closest 0.5mm.

2) Definition of a Print Run

PRINT RUN: a print run of an issue. Most issues have multiple print runs, and for some issues the number moves into double digits but a few have just a single print run. Each time another batch of an issue is printed this is considered a print run. With one notable exception on the 840 printer, all movements in sheet numbers over 5mm so far represent a separate print run although some issue by issue allowance needs to be given based on other characteristics such as movement both "up" and "across" (see definitions above) and the date of the printing as movement of sheet numbers also varies over time. Also, to date, every movement of the PA seen on the 830 printer represents a new print run.

PRINT EVENT: This term may be used for a notable print event **within a print run**. For example if any of the following occur within a print run this may be recorded as a print event: change in the orientation of the watermark, a notable shade change, a change in paper type, a change in the colour of the sheet number. A print run may have several print events.

3) Definition of a PA

During the printing process the perforator adjustment (PA) realigns the perforation holes of a sheet to keep these holes aligned with the printed stamps. The entire affected row is impacted by the adjustment. If the perforations are already well in alignment with the printed stamps there may be no clear evidence left by the perforator adjustment. However, there is typically evidence along the affected row that shows that the alignment of the perforations have changed or jumped. The perforations may jump in any direction, and on occasion a shift down is large enough to leave what is referred to as a “narrow” stamp. There were two printers used for the stamps in the study period, the 830 and the 840 printers. For the 830 printer the PA row occurs twice per sheet, eleven rows apart. For the 840 printer the PA row can be on any row.

Auctioneer's report (Zoom invitation to the next auction).

Nick Arrow

The next Auction cannot take place as a live Auction for obvious reasons, and the decision has been taken that it shall be held as a Postal Auction. However, this Auction contains a magnificent quantity of superlative material (listed in the auction list sent with this issue of the Springbok), the like of which has not been offered to the Society for years. Those wishing to bid are advised to do so early (to get into the queue first - the first of two equal bidders will win the lot in question) and to bid generously (to avoid the possibility of losing out to a slightly higher bid). In addition it has been decided that to get the maximum interest in this auction, it will be held to some extent “on line” and a Zoom facility has been arranged for those who wish to attend and bid “live”. Please note that the Auction Rules have been amended and you should carefully read these, as they contain important guidance for those wishing to take part.

I appreciate that sadly it will not be possible for the general lots to be inspected, and of course some of the material consists of amalgamations on material which cannot be described on a detailed stamp by stamp basis. I would therefore add the following points -

Lots 1-10 - it is felt that these have been adequately described, but the following estimates are given as guides to bidders as to the likely sale price of the lots. Postal bids substantially below these guides will be respectfully declined.

#1	£10-12	#2	£8-10
#3	£25-30	#4	£5-8
#5	£5-8	#6	£10-12
#7	£5-8	#8	£8-10
#9	£5-6	#10	£10-15

Lots 11-16 - Any detailed questions will be answered to the best of the Auctioneer's ability, and individual pages could be scanned if required.

Lots 17-57 - The literature and accessory sections should not require any further description.

Lot 166 - This lot contains a number of stamps, many singles. Further detailed description is not practicable.

Lots 253-4, 284-5 and 291 - These lots are not capable of further description. However, #291 is particularly commended for the wide variety and unusual quantity of ephemera which it contains.

Despite the fact that the Auction cannot be held “live”, it is worthy of your attention given the superb material it contains. As getting the material to the lucky buyers will involve vastly more work than usual, you are requested to be patient. Remember that those who **include cheques to cover their bids** with their bidding forms will receive their lots first.

Bids must be submitted by 12 midnight on the evening before the date fixed for the Auction.

Bidding by Zoom should not hold any terrors for anyone, even those who are not overconfident in their ability to cope with modern IT! You will have to register for Zoom, which simply involves downloading the Zoom App. If you wish to take part, you will have to let me know (on nicholasarrow@btinternet.com), and I can send to you shortly before the Auction date the Zoom reference for this meeting. On the day of the Auction, open up the Zoom reference, and you should be able to see me, and of course all the other bidders. You can then bid away to your heart's content! I would ask you to join the meeting between 15 and 30 minutes before the auction starts so we can inform you of how we plan to proceed with the auction, take your details, and assign you a bidding number.

This first Zoom Auction will be limited to 34 bidders, although one or two more may be squeezed in at a push - this is to ensure that everyone will be seen at least on the fairly large screen which will be used by me when conducting the Auction - it will be a case of first come, first reserved!

Seriously, the Auction contains some marvellous material - I do not think any purchaser will be disappointed. I would also suggest that those who wish to bid by Zoom should enter his postal bids as well, just in case modern technology at the moment of crisis should fail.

In fact, although this is something of an experiment, all future auctions, whether live or postal, will probably also have a Zoom facility.

I look forward to seeing many of you on the day of the Auction.

SOUTH WEST CORNER

Tony Howgrave-Graham

USE OF UNALTERED GERMAN CANCELLERS BY UNION POSTAL SERVICES

The Army Postal Corps was in charge of the post in SWA from the beginning of the war until 1 October 1915. Their Director was Maj. Edward Sturman (later promoted colonel and then PMG).

As towns fell to Union forces the military took over the post, mostly using their army base, or field, post office cancellers. There are, however, a few examples of unaltered German cancellers being used.

In the latter part of May, then June, 1915 the German forces had retreated north and were gathered in, or around, Otavifontein. They had used town cancels as FPO's, even opening up some post offices that had previously closed but at Otavifontein they created a new FPO1. (*Fig.1*). This was the last conversion of Wanderstempel IV. Instead of adding a name they just soldered a "1" to the top middle of the cds. It's a rare cancel and was used in conjunction with the town handstamp. The example shown is from the last letter of the Markmann correspondence and dated 8 June. Hans Wieland was a postal employee at Otavifontein and clearly took the chance to send himself a nice example cancelling a 3pf yacht (*Fig.2 see over*). Quite unusual!

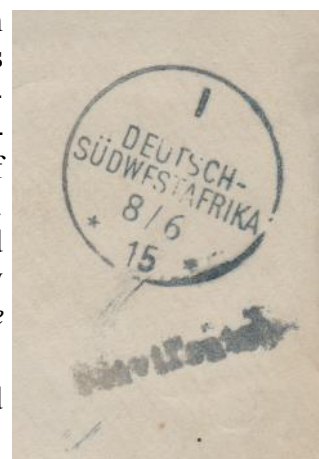


Figure 1

The German surrender took place on 9 July 1915 and the same canceller was used unaltered at nearby Tsumeb by the Union army post office for nearly two months. It's very scarce (or "very rare" re Putzel!). I've seen about half a dozen examples of which three are poor. The finest, by far, are the two examples shown in *Fig.3 (see over)*. Both are from a man called Schmidt to different Müller brothers. They are dated 12 and 29 July. The German bowed Tsumeb cds is also reported used unaltered but only until 24 July. Putzel values it the same as the FPO 1 but I suspect it's probably rarer. On 24 July a saw was taken to the "DEUTSCHE" and it was cut in half. In mid-August it was removed completely. Why one canceller was used rather than the other when the use of either seems to have been pretty minimal is anyone's guess.

Karibib, further south was occupied 5 May 1915. The Union FPO 41, or the circular Field Post Office & Telegraph Corps cancellers were the first used when the post office was taken over. Putzel states the German "Swiss" type Karibib cds was used for a few days. He says he's never seen it and neither have I! I have seen the ordinary Karibib cds (*Fig.4 see page 135*) used, however, but only on telegrams. The first is on 5

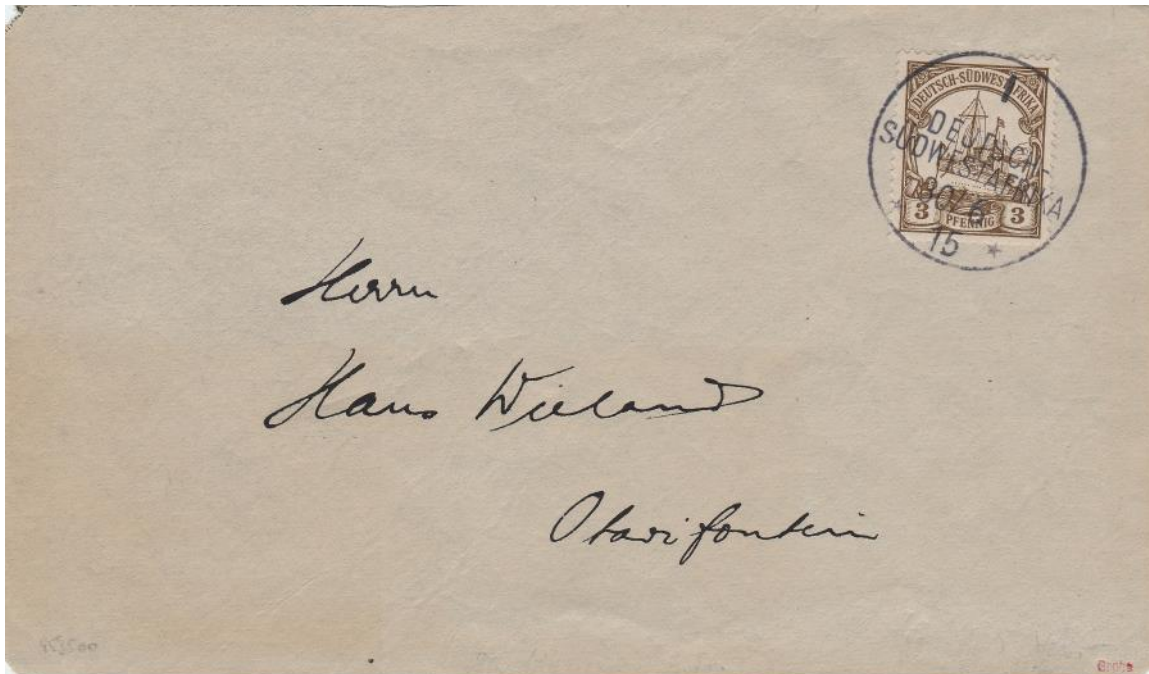


Figure 2



Figure 3

July and the second 11 June. As the second is a response to the first I assume either the first should be 5 June or the latter 11 July!

Windhoek was captured on 12 May. A member of the postal corps was very quick off the mark sending Fig.5 (see facing page), a postcard probably to his girlfriend, the same day. This is the Windhoek "c" cds and it seems to have been adopted by the postal corps as I've seen a few other cards with this cancel used by the postal corps and a telegram form with 22 adhesives on the back, all with this cancel (courtesy Colin Faers). The cancel was later altered to make Windhoek Rail (Fig.6 (see facing page)).

The Windhoek "Swiss" type "a" canceller was also used unaltered in June. Edward Sturman, the Director of Army Posts, clearly visited Windhoek in June, presumably preparing for arrangements after the war though



Figure 4



Figure 6

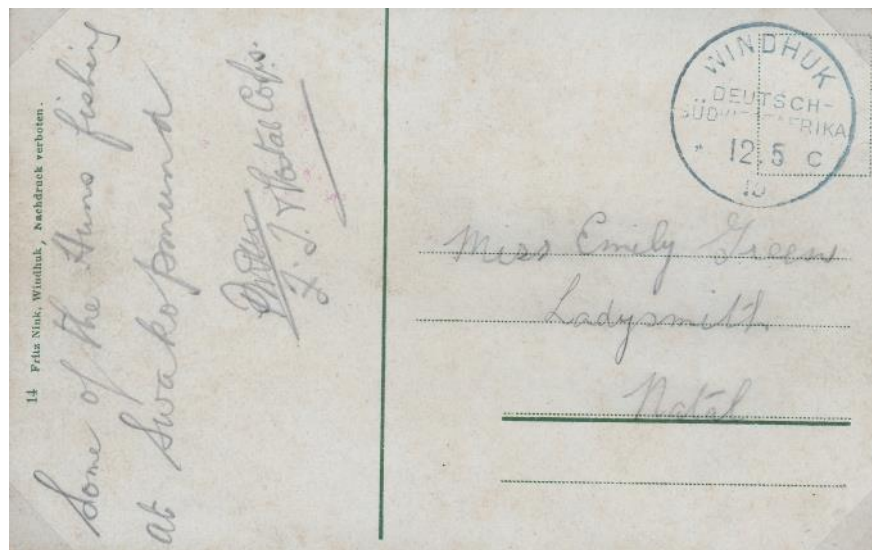


Figure 5 (reduced to 85%)



Figure 7 (reduced to 92%)

this was possibly further away than he anticipated. Whilst there he sent postcards to his son and daughter in Muizenberg (Fig. 7). Both cards have the dumb ABPO 6 cds, but the stamp is cancelled by the unaltered German cds for 20 June and both have a German railway telegraph stamp added for fun! I have another OAS postcard dated the 21st where this is the only postmark. It, again, was later altered in 1918 with its bottom half completely voided and it was used in the telegraph office.

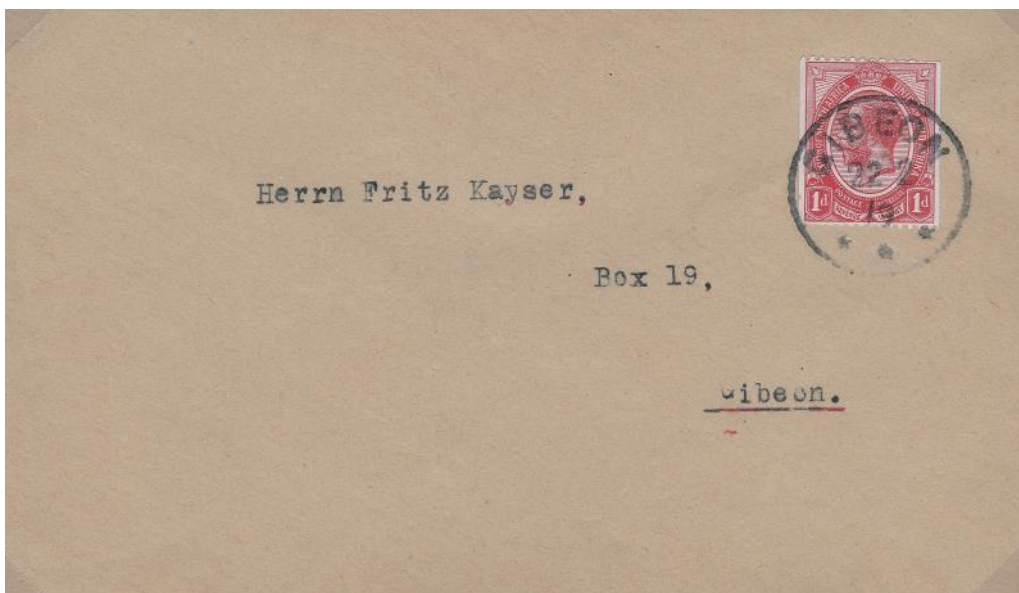


Figure 8 (reduced to 92%)

Finally I show the unaltered Gibeon cds on a scarce 1d coil on envelope(Fig.8). Beware!, because this is bogus. The canceller was misappropriated and all known examples (and there are quite a few) have the day and month of "22.2" with different year dates. The same typewriter with bits of red showing was used for all the envelopes.

As usual this is written partly to inform and encourage interest in this fascinating material but equally as much to see if anyone can add to the story.

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