
THE SPRINGBOK



Volume 4, No. 1. January/February, 1956

" T H E S P R I N G B O K "

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THE EDITOR'S CHAIR

We start Volume 4 full of hope that we are looking forward to an interesting year in Union philately trusting that somebody somewhere had made a New Year's resolution that future issues will resemble postage stamps and not labels.

Our urgent appeal for more material has not gone entirely unanswered as several readers have rallied round to keep us in publication. However, this is not to say that you can sit back and let the other fellow do all the work, - we want all hands to the wheel as the magazine is being published for and on behalf of every member.

And here we would like to pay tribute to the "Philatelic Magazine" for its generous appraisal of our efforts saying in the November 18th issue when reviewing the "BAPIP" Bulletin that it "along with "The Springbok" remains one of the best produced study circle publications we see". We have too, to thank "Stamps", the American magazine for devoting a whole page to a resume of the Society, its activities and the Exhibition. Rarely do we come across such generosity which in fact, has brought several enquiries from "across the pond" for details of membership. And yet a third publication receives honourable mention, "South African Philatelist" giving space to a shortened version of the London Exhibition and other references to the Society.

We have received a copy of the "Teppex" Exhibition Guide which looks most interesting but as we have not received a report we cannot comment further.

So far we have received few comments regarding our remarks on the quality of recent issues but the few received do seem to support our comments. We were interested to receive a letter from an ex South African member who offered one explanation for the decline in membership as the raising of the subscription from 10/-d. to 15/-d. per annum, which latter figure he declined to pay. Whilst we can sympathise with the aversion to increased costs we feel some collectors tend to overlook the fact that this is not a commercial publication selling hundreds of copies which brings down the costs proportionately but rather a restricted edition which puts up the costs pro rata. You find us a thousand paid up members and we will see that the subscription comes down - now what could be a fairer offer than that?!

The New Year seems to have started quietly so far as issues are concerned but we read a paragraph in the "S.A.P." which seems to indicate the Government Printer might be having fun again - after taking the cylinder numbers off the 1d and 2d sheets, replacing them with colour bars, a reader thereof reports freshly printed supplies showing the cylinder numbers again. Such is life!

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IMPORTANT:

Attention is drawn to our unfortunate error in our last issue. As most readers will have understood Varieties 11 and 13, in the article "Constant Plate Flaws and Varieties - Part III" were crossed in reference to the illustrations.

" T H E S P R I N G B O K "

Is it a "GUIDE LINE" ?

by QUATORDICI.

At Displays, discussion groups, and in various appro' books of South African stamps, I have seen 'lines' through stamps, in the sheet margins, gutters, at sides of stamps, etc. proudly annotated as 'Guide Lines'. Sometimes they have a modest pencilled arrow drawing attention to it, sometimes a brightly coloured philatelic arrow, but always the owner is obviously proud of his/her 'Guide Line'.

In this little paper, I am only dealing with South African stamps produced by the photo or rotogravure method. For the moment, I will not go into whether they be 'screened' or 'unscreened', not that there are any of the latter according to our forthright and distinguished contributor in Springbok Volume 1, No 5.

Perhaps it is my complete ignorance of printing stamps that has made me so keen to read all the literature that I can get hold of on philatelic printing, especially that of South Africa with its 'unscreened' (?), two language, two colour, etc, intricacies to intrigue embryo or advanced philatelist.

What are these 'guide lines' supposed to be guiding in the minds of their proud possessors? Is it a form of philatelic snobbery arising out of the guide lines used in the Line Engraved method, which is so completely different to that used in the rotogravure method. I do not intend to give here a detailed explanation of the mechanics of the former, which is so comprehensively described in 'Postage Stamps in the Kingdom' by John Easton, nor of the rotogravure method of South Africa about which so much has been written in recent years in the South African Philatelist and in the

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Springbok. But attention is drawn to the fact that in the line engraved methods, lines were drawn on to the softened Plate to GUIDE the printing operative where to 'rock-in' the impressions. To quote from John Easton when dealing with the use of the step-and-repeat apparatus used for preparing the multopositive plate in rotogravure "absolute accuracy of spacing between each individual unit is assured by the mechanical movement sideways, upwards or downwards of the frame containing the plate on which the object is being projected".

So WHY does ROTOGRAVURE need GUIDE LINES ?????

I have searched Mr Easton's book and the work of other philatelic writers, but have found no reference to guide lines in connection with rotogravure printing. (REGISTER lines are mentioned).

However, in the 'South African Philatelist' of March, 1951, is an extract of a Philatelic Bulletin issued by the Publicity Offocer of the G.P.O., Pretoria, which shows 9 differences in the design, etc, of the then recently issued 1d value from cylinders 6925/36, compared with its immediate predecessors. (Four of these differences are shown on page 124 of the UH/C). Item No 7 reads - "As the new stamp is being printed with a screen, the screenless guide lines of the old design can be deleted". (It should be noted that the 6925/36 cyl's are NOT the first screened 1d value).

This reference to guide lines prompts me to raise the following queries:

- (a) Why does the use of a screen do away with the need for guide lines?
- (b) Is it possible that many of the ccoloured lines on stamps, or in the margins, both longitudinal or latitudinal, are what are commonly known as 'hair-lines', or CAN they be guide lines?

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We know that in screenless printing, 'lines' introduced in the Artist's design are used to support the 'doctor' blade in printing, otherwise the stamp would have a blurred effect. These 'lines' are generally referred to as Doctor Blade rests.

Is it therefore, that the guide lines quoted in the Philatelic Bulletin are what we have hitherto known as Doctor Blade Rests (or Cuts) and that the use of a screen does away with them.

Again, therefore, are not many, if not all, of the coloured lines appearing on the stamp, in the margins, gutters, etc, simply 'hair-lines' and not worthy of the much more important status of GUIDE LINE?

Our old friend Mr Sydow in one of his masterly writings gives the following definition of a HAIR-LINE - "Lines of colour in various degrees of attenuation which vertically or horizontally traverse design of the stamps and are not part of the design printed from lineal incisions of various degrees of depth in various positions vertically or horizontally across the correlative images on the peripheries of the copper cylinders after such images had been etched thereon. Such lineal incisions were caused by minute particles of extraneous matter, e.g. grit, caught and lodged between the rotating copper cylinders and their ink wipers or 'Doctor Blades' and when then interposed were dragged along and marked the cylinders under pressure".

I am using that definition just to help my case along, to tend to show what an important thing even a Hair-line is! and to pose the question once again - are those beautifully indicated 'guide lines' really guides after all, or just Hair-lines.

On the other hand, I have top and bottom margin arrow blocks of the Plate 13 $\frac{1}{2}$ d Springbok on which there are fine lines at some little distance on the outside of the arrows, which suggests that they may be traces of a guide line to the operator in placing the small pieces of film on to the glass multopositive plate for etching the arrows on to the cylinder (see South African Philatelist for September, 1950), or are they the outlines of the small piece of film itself? Just one more question. Does the foregoing hypothesis help at all in the 'SCREENED' versus 'UNSCREENED' controversy?

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THE ANHYPHENATE PENNY

By E. W. Merriman.

The accompanying illustrations give some indication of the number of constant spots and flaws, suitable for plating purposes to be found on Plates 1-6, Die I of the anhyphenate penny value. I have at least three, and in most cases more, of each "variety". All the stamps are used the latest postmarked April 30th 1931.

In view of the forthcoming exhibition of the Society when the main theme will be the penny issues it is hoped that members will assist, where possible, in identifying the flaws, etc., which are numbered, using the numbers as a key. The loose sheet is intended for members who possess other varieties and who wish to have them plotted, to forward the illustrations to me with such varieties noted thereon so that a comprehensive picture of the whole series may be ascertained. Any information and corrections so received will be forwarded to the editor in due course and it is hoped, will be recorded for reference.

One major variety is not shown, the "broken mast".

May I again ask all who can, to assist in this effort, as it appears from the Handbook that this issue covering so many plates, carries the least information about it.

KEY to English Stamp varieties:

1	Mult.	2/1	Red spot in N of revenue
2	"	15/8	Frame broken under PO
3	"	16/7	Red spot in top of first A
4	"	17/8	Nick in right frameline centre
5	"	19/2	Red spot in middle of last limb of last A
6	"	15/8	'Rugger ball'
7	"	20/7	Line from yardarm to left
8 Pl	1	20/11	Red spot on stem of F
9	1	20/5	" " under GE
10	2	7/12	" line through right frameline
11	3	11/10	" spot in leaves, opposite stern lantern
12	3	20/11	" " on serif of value
13	3	1/10	" " in top bar of R
14	4	20/1	Large red dot in leaves left, of hull and on last E of revenue
15	4	16/3	Broken stern lantern at left
16	4	20/5	Break in frameline under U of revenue
17	6	2/7	Black dot in sea level with top of hull left
18	6	1/6	Red dots outside frame over C and right top
19	6	10/1	Retouched sea and sky
20	6	2/11	Red dot between ship and boat

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Key to English Stamp Varieties (cont'd)

- 21 Red dot outside frame over O in south
- 22 " " " " between SO of south
- 23 " " " " over U in south
- 24 " " " " " R in Africa (See also 18)
- 25 " " " " " C " "
- 26 " " " " " last A "
- 27 " line across base of O of South
- 28 " mark under U of South
- 29 " dot middle of 2nd limb of 1st A
- 30 " " near centre bar of first A
- 31 Large black mark near base of top panel left
- 32 Red dot at top of last A and top right corner of frame broken
- 33 Black dot on wreath at top under SO
- 34 Red bud at top of wreath under RIC
- 35 Red dot in shading under scroll top right
- 36 " " " lower left leaf 9/12 ?
- 37 " " " Left lower spandrel
- 38 Black line in leaves centre right leaf tip
- 39 " dot over top pennant
- 40 " dot on oval edge over lower left leaf tip
- 41 Red dot in base of last E of revenue
- 42 " " " top " " " " "
- 43 Retouch below lower yardarm
- 44 Red dot below SO
- 45 Black dot by hull below stern lantern
- 46 " " top right of oval under R
- 47 Red mark on oval edge right 4/11 (orand 16/5)
- 48 Red mark on frameline bottom left
- 49 White dot or missing shading line in mainsail
- 50 Red line on mountain Plate 4 1/2
- 51 Red dot in oval centre left
- 52 Red dash between lines over first E of revenue
- 53 Red dot left of hull
- 54 Red dot outside frame right
- 55 Red dot outside frame under S of postage
- 56 Red blotch between legs of last A
- 57 Red dot in base of G of Africa
- 58 Convex line over 3rd yardarm
- 59 Red dot at top of P of postage
- 60 Black dot between ropes and mast
- Red mark left of oval
- Black dot above end of 3rd yardarm
- Black mark across CA (not illustrated Pl 6 4/3)

c AFRIKAANS STAMP VARIETIES:

Mult.	2/8	Red dots in DA	5	Mult.	17/3	Broken corner of mountain
"	4/10	Long R of Afrika	6	"	6/3	Black spot in suns rays
"	17/7	Frameline broken under PO	7	"	17/9	Start of "Dragon"
	9/5	Lines in sea over small boat				





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- 8 Plate 1 16/6 Cut in frameline over D *
- 9 " 1 10/12 Tiny red dot in numeral
- 10 " 1 12/12 Oblique line to left on horizon, left of ship
- 11 " 2 4/12 Tiny nick in last limb of last A at base
- 12 " 3 19/11 Dark spot left centre and hairs on 3rd yardarm
- 13 " 4 19/7 Red mark at base of U
- 14 " 4 1/11 Red mark in leaves and on margin, bottom left
- 15 " 4 8/4 Black dot below 3rd yardarm
- 16 " 5 20/4 Oblique line through suns rays
- 17 " 6 19/11 Large black dot centre of oval left
- 18 " 6 Black dot under lower yardarm, red dot over RI (see No. 21)
- 19 " 6 8/2 Red dot in lower left leaf and dot over S of Suid
- 20 Red dot outside frame between AF
- 21 " " " " " RI Pl.6 3/12
- 22 " mark in front of base of S of Suid
- 23 Black line on U of Suid
- 24 Red hooked shaped mark between DA
- 25 Black dot left of hull and frame bent over DAF. (Latter not shown)
- 26 Red smudge across F
- 27 Red dot in upright stroke of R of Afrika
- 28 " " " upper bar of R of Afrika
- 29 Red dot in K of Afrika and black mark under first E of posseel
- 30 Red stroke between KA
- 31 Red dot top of oval under D 18/8
- 32 Black spot at top of wreath right
- 33 Short horizontal line under Da in top of oval
- 34 Black dot in stem of right scroll
- 35 Red dot in curl of scroll right
- 36 Two black dots under lower yardarm and one between 3rd and 4th
- 37 Black 'bud' top of left wreath and missing shading round mast head (latter not illustrated)
- 38 Red mark in suns rays
- 39 Red mark over pennant
- 40 Red dot left of hull
- 41 Broken edge of d. in value tablet
- 42 Tiny red dot in d. in value table
- 43 Stern lantern broken at right
- 44 Red dot in top of upright stroke of E of inkcmste
- 45 Red mark on right frameline centre
- 46 'BAR' on ropes left
- 47 Convex line right of mast head 12/2?
- 48 Broken rope to stern lantern
- 49 Black dot left of hull
- 50 Black dot left of stern lantern
- 51 Black dot right of oval level with lower pennant
- 52 Red dot outside frame opposite bottom left corner of top left panel
- 53 " " " " " middle of top panel left
- 54 Red dash in suns rays over mountain
- 55 Red mark in frameline bottom right
- 56 Elongated forward lantern 9/6 Pl 4 ?

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- 57 Red mark in lines above and below bulge of D of Suid
 - 58 S.uidafrica. (White dot)
 - 59 Red dot in scroll stem left
 - 60 Red dot in scroll left
 - 61 Convex line left of top yardarm
 - 62 Black upright dash on base of L of posseel
 - 63 Red dot in left leaf at sea level as in 14
 - 64 Red dot outside frame level with boat, right.
 - 65 Red mark in lines over E in inkomste
 - 66 Black dot between 3rd and 4th yardarms
 - 67 Red dot level with 2nd yardarm
 - 68 Black smudge across KA
- =====

LONDON GROUP MEETING

The December meeting of the London Group held at Brixton on 13th December brought along one or two new members and it is hoped that other members within reach of Brixton will avail themselves of the facilities of these regular informal meetings, in the New Year.

The talk and display for the evening was provided by Mr A. J. Brown whose subject was South West Africa. Starting with a brief discourse on the geography and history of the territory, Mr Brown went on to display entries from the South West African campaign of 1914-1915. These embraced many types of postmarks from Base Offices and Field Post Offices coupled with several varieties of Censor and Security marks. These active service covers bore no stamps. Several examples of German Prisoner of War covers and cards were also shown.

The display included an extensive range of Post Marks, showing the German type cancellations used before and also after they were altered for use by occupying forces. The portions relating to German S.W.A. or Deutsche and also 'Bahn' of Bahnpost were removed or altered. Many of these examples came from obscure little offices. The altered cancellers were gradually replaced by permanent new date stamps first in rubber then in metal and various examples of these types were also on view.

The show concluded with a selection of Union Stamps and Postal Stationery used in South West Africa, thus completing the period during which Union stamps were in use in S.W.A.

The January meeting on the 10th at 246 Stockwell Road, Brixton, will be "Query Night" and an Auction is to be held at the February meeting on the 14th.

W. A. P.

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THE GELATINE SHIFT

By "G. W."

I hope I may be pardoned for a few more remarks on that - method of printing, called photogravure. In your last number a writer suggests that the gelatine on a cylinder might be displaced by the doctor blade. Please consider. If any gelatine still were left on the cylinder when printing commenced, i.e. when the doctor blade came into operation, the blade would smear it all over the cylinder and an indescribable mess would result. All gelatine, every bit of it, is removed with warm water as soon as the etching is over. It is a completely clean cylinder which is inked and not a cylinder with a sort of gelatine shift (this is a joke, a play on words, but quite true, nevertheless).

A well-known variety, which really was due to a little difficulty with the gelatine of the carbon tissue, is mentioned in Stewart and Lauder's article - an extremely useful and informative article it is. They quote Mr Lichtenstein as saying "No.9." Line from left horn through IC of 'Africa'. This is NOT a retouch but is due to the plate having been damaged with a chisel or similar instrument, the resulting gash in the cylinder producing this particular variety." This is really dreadful, even if one overlooks the fact that the words 'plate' and 'cylinder' seem to be used indifferently. In the first place the flaw is composed of three different streaks (they do look a bit like gashes) through the upper part of the stamp and none of these can conveniently be said to "come from" the left horn, since all are in green and the horn of course is printed in place. I have one copy in which the lowest gash is above the horn and two in which a first casual glance might seem to justify the phrase already quoted. It all depends on how accurately the head cylinder printing is centred.

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The important diagnostic point about this flaw is that it is partly coloured and partly white. It is not possible to gash a cylinder so as to produce this effect unless one supposes that the metal removed by the gash was neatly laid down next to it. Indeed, it is very doubtful whether it would be possible to print from a really gashed cylinder for the doctor-blade would certainly catch upon any loose metal or uneven surface. It is quite otherwise with the gelatin on the carbon tissue, which is paper coated with bichromated gelatin. A gash here will thin the gelatine along the line of gashing and heap up the displaced gelatine at the side of it. The heaped up gelatine will resist the etching acid and so protect the cylinder and thus leave a white line on the print. The gashed gelatine will let the acid through to the cylinder, produce deep etching and so give us a dark line.

This is what must have happened here (I think, subject to Mr Lichtenstein's further comment), and it happened in three different places on this stamp, as well as upon at least one other stamp, on the same 'plate'.

How all this ought to be described for catalogue purposes is more difficult to say. I think Messrs Stewart and Lauder are certainly on the right track and future catalogues may give us pictures, or diagrams sufficiently accurate for identification, and instead of collecting only those varieties for which a pretty name or phrase can be found we shall collect the main flaws of real technical interest as portrayed in the current catalogue. The "extension to lower end of left vertical bar of colour" will no longer defy the efforts of the most erudite of cataloguers but will fall comfortably into its place as "Multipositive flaw 7" or whatever other number may be assigned to it.

I regret that I have no specimens of the two flaws mentioned by Caeculus as due to wanderings of gelatine from one part of a plate to another, but I have a strong opinion that the meaning of Mr G. N. Gilbert has been misunderstood.

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ARTIST'S LICENCE

By 'BEEFEE'

"The King is dead, Long live the King", or -"off with the old love and on with the new".

We have given that great favourite, the ½d Springbok a field day at the Exhibition last October; our thoughts must now turn to what no doubt is another great favourite of Union collectors, the 1d Ship Type. As announced, the 1d Ship is to be the main theme of next September's exhibition in London, so perhaps a little reflection on it now, will not be amiss.

I will leave the philatelic data, pros and cons to the experts, and raise a point or two on design.

Some time ago, I wrote to our learned writer, Mr Sydow on the question of whether the 'setting' sun was correctly depicted on the stamp. (It was not an original brain-wave of mine). We are presuming from now on that it is the 'setting' sun, and not the 'rising' sun, could it be either?

He wrote me, as usual, in great detail, to substantiate his view that the setting sun was NOT correctly depicted. He forwarded maps and press photographs comprehensively marked up to make his point quite clear. I must admit, that until I studied a map of Cape Town harbour, that I should have said that it faces south (I should be no good in 'Top of the Form'), but from the maps it does appear to face North to North-East. On the stamp the sun is shown setting behind Devil's Peak and Table Mountain, which would appear to be impossible. Mr Sydow writes "In a copy of the Cape Argus which I am forwarding I have marked the correct direction of the setting sun in mid-summer when it dips just beyond the Western Table, and of the setting sun in mid-winter when it dips just behind the Cape Town Harbour".

However, in these days of advancing science, what is a mere sun in the wrong place!!

In a philatelic journal of some time ago, I saw a note which suggests that the ship shown on the stamp is the "DROMEDARIS", Jan Van Riebeeck's ship, and it is commonly referred to as such.

I wrote to the Director of the State Information Office, Pretoria, and I give here his reply, "The ship illustrated in the Union stamps was designed from a model of an East Indian man of war presented to the old Pretoria State Museum by its friends in Holland. This ship was the original type in use when Van Riebeeck landed at the Cape. It was probably constructed at the time these ships were in use, as it was the custom first to make a model then build the ship."

Referring to this point in a letter to Mr L. A. Picton, one of our former members, now living in South Africa; Mr Picton wrote "Speaking of the model of Van Riebeeck's ship I have just come across an interesting reference to ship's models in the Diary of Samuel Pepys. It appears that contrary to modern practice, the model was built before the ship and not after. This was because the science of marine draughtsmanship was not well developed and it was impossible to calculate the draft of a ship before she

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was launched. She was therefore designed in the modelling room instead of at the drawing-board".

From PEPYS to modern science, all in the cause of philately - Nuff said.

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QUERIES

Information desired on -

- (1) SAC/H 40A. Mint and used, English stamp has a mark like 'an aeroplane viewed from afar', above and between 4th and 5th leaf on left. The mark is outside the actual stamp.
- (2) SAC/H 37 group. A cover with a 1d and a bisected 1d, tied to cover, post-marked April 25, 1933 at Capetown, and they are from a booklet, but in the case of the complete stamp the TOP and BOTTOM of the stamp is cut like a booklet, similar to the 6d and 3d booklets, the date is much too early for that, as is also the stamp.
- (3) Have an AIR MAIL cover, 'air mail' endorsed in ink, bearing a 3d and 1/- bantam war effort stamps, bearing two marks, 1st: Elgin 8th July 1944, 2nd: which is the query, TWO concentric circles, outer 25mm inner 9½ mm, and in its centre are two marks one 2 x 2mm the other 2 x 3mm, appear to be badly struck-square and oblong. The cover also bears Cairo backstamp 24 July 1944 - 4 p.m. and the South African civilian censor mark

P.S. London group has had a look at the first but cannot give any information except that it is not on the top half of the sheet, for a member did have that part of the sheet

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AUCTION

Realisations for sale at A.G.M., Cora Hotel, London, October 16th.

Lot 1-9/-d; 2-7/6d; 4-15/-d; 7-30/-d; 10-8/-d; 11-7/6d; 13-10/-d; 14-32/6d;
15-20/-d; 16-22/6d; 17-48/6d; 18-10/-d; 21-22/6d; 25-8/6d; 29-10/-d; 30-12/-d;
33-22/6d; 34-17/-d; 35-27/6d; 38-22/6d; 47-7/6d; 48-11/-d; 49-10/-d; 50-10/-d;
51-20/-d; 54-7/-d; 56-17/6d; 61-10/-d; 63-10/-d; 65-25/-d; 66-22/6d;
Lots not listed were not sold.

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CORRESPONDENCE

Dear Sir,

I have come across a copy of U/H.27 4d, Afrikaans stamp perforation 14, post-marked "Pietermaritzburg 10? Aug 1926 6.0 p.m.". The Union catalogue and the 1946 Natal catalogue both state that issue was made during March 1927.

It appears that this stamp was issued before date stated, unless there is some other explanation which at the moment has not come to my mind.

Perhaps a search may reveal more like this? Any comments?

Bristol.

W. G. R. Wilby.

Dear Sir,

With reference to my article in Vol.3 No.6 the third paragraph from the bottom on page 109 should be deleted. It was interpolated at the last moment whilst in a state of mental aberration. It is of course nonsense, as all traces of gelatine have disappeared long before the doctor blade comes into operation. I apologise for the error and for not revising the article properly.

Ex.

"Caeculus".

Dear Sir,

I am not quite happy about the theory put forward by "Caeculus" in his remarks on the Gelatine Shift.

Surely it is where the acid has been allowed to eat into the metal and form a recess that produces the portions of the stamp untouched by ink. If the protective covering of the frameline is disturbed then that disturbance allows acid to eat into the line and the result is an indentation. With the 2d roto 17/3 the covering was pushed slightly aside and protected a spot which should have been eaten away.

I agree that there is no evidence from stamps that these cylinders were rectified but a skilful craftsman could fill or cut away any part without showing further flaws.

Lenzie.

H. J. Andersen.

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Dear Sir,

No doubt in common with many members I was most interested in Mr Kinsey's article on South African Mobile Post Offices which was published in your September/October issue.

As far as I know Mr Kinsey is quite correct in stating that there are at present fourteen such offices in operation. However some amendment is required to his Check List mainly involving the addition of further types.

1. Mr Kinsey's mark No.1 is found in two types, as listed, and with the Afrikaans version first, viz: MOBIELE PK./MOBILE P.O. No. with town at bottom (e.g. No.9, 11 and 14). This might conveniently be referred to as Type 1a. I suspect that each town using this type of cancellation has been issued with both Type 1 and Type 1a. This is a point which wants clearing up.

2. A further variation of the Bilingual Type can be recorded. MOBILE P.O./MOBIELE PK with the No. and Town both at the bottom (e.g. No.6). I wouldn't be surprised to learn that this Type also exists with the Afrikaans version first.

3. There is also a variation of Mr Kinsey's Type No.2. This has the name of the town at the bottom in BOTH languages (e.g. No.13). In my own example the Afrikaans language comes first but quite possibly the mark also exists with the English version first.

4. I am also able to record a completely new Type not listed by Mr Kinsey. It is a Bilingual mark and reads:

"MOBIELE PK/KAAPSTAD/MOBILE P.O./CAPE TOWN" with the number (10) at the bottom. Viz. No.10. The date is across the centre.

I do not know whether this mark exists with the English language first.

5. Now to deal with some of Mr Kinsey's queries.

No.9 Johannesburg - Type 1 (Afrikaans version first in my example).

No.10 Cape Town - New Type see para.4 above.

No.11 Bloemfontein - Type 1 (Afrikaans version first in my example)

Glasgow.

E. Lauder.

WANTED:

Mr W. A. Page needs Mint pane 17 of the 1½d value ex the 3/-d. booklets to complete the set and would welcome offers.

EXCHANGE:

Our latest member Mr C. Harris of Banff, Canada is willing to exchange Canadian stamps for Union of S.A. Members should contact Mr Harris direct please.

" T H E S P R I N G B O K "

Dear Sir,

Alas I have only a "Starlet"! "Tessie O'Shea" has beaten me to it with "her" record, which it must surely be. Just after "Marilyn Monroe" appeared in "The Springbok" I came across my "starlet" - I thought it might be a "Grable" until "Tessie" came along.

Mine is a pair of 1d, perhaps plate 6 and on the English stamp, there is a "rugger ball" in the vignette, break in bottom frame line under "FO", a wide white strip from "GE of "Postage" extending upwards alongside the "I" in the value tablet and a flaw across the "H" in "South".

I am tempted to ask "is this constant"? Is it a valuable item.

"Wonderland"

"An Innocent Abroad"

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Dear Sir,

Many "Springbok" readers will have noticed on page 170 of the "S.A.P." for October, a plate XI penny variety which figures in their collections.

Should it be of interest I can supply, from blocks in my possession, the position as Row 18 stamps 1 and 2. The line continues through the horizontal gutter into stamp 19/3 which coincides with a block of four showing S.A.H. variety at 20/4 - broken frame below "D".

London, S.W.16.

R. J. Lawrence

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A member wants to know if the diaeresis variety occurred in the official stamps Union catalogue 068 and 072.

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A member writes to point out that the complete disappearance of nearly all the muti-flaws on Plate XXII is somewhat mysterious. Only two remain Row 9/12 and 1/3. The others 14/1, 6/1, 20/4 etc., have all completely disappeared. Also the buck's ear has been restored to all its pristine glory without the slightest sign of any damage and the spot on its nose has vanished completely. The Handbook states that this printing is from the same multipositive as the preceding printings.

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" THE SPRINGBOK "

MEMBERSHIP INFORMATION

New Members.

309. J. Fender, 21 Melbourne Place, North Berwick, East Lothian
310. H. C. Balch, 74 Tyrwhitt Road, Brockley, London, S.E.4.
311. C. Harris, Box 202, Banff, Alberta, Canada.

Changes of Address.

41. Dr J. N. Pattinson, 37A Pedington Road, London, N.W.3.
190. L. E. Orkin, P.O. Box 4581, Johannesburg, South Africa.

Resignation.

164. P. S. Roots, Christchurch

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PRETORIA CENTENARY STAMPS - REPORT THEREON

By Major C. C. Seaford, M.C.

Watermark, springbok facing left.

Left and right edges marked by twelve double broken bars in the colour of the stamps but of different density. The four normal positional arrows remain. As usual row 11 gives the narrow stamp. Red sheet numbers. Format 20 rows each 6 stamps.

3d Varieties.

N.B. There is a green mark in the margin all along the bottom row but this is clearly apparent in rows 13 and 14.

- Row 9/4. Dot by mouth. Row 12/6. Dark dot by signature
17/6. Dot under first "A" of Afrika
18/5 Two lines through Pretoria. Dot in "T" of South
19/2. Thickening of "R" in Africa. 19/4. Tail on 1st "A" in Africa
19/6. Dot to right of "O" in Pretoria
20/5. Dark smudge under 1955.

6d Varieties.

- Row 1/1. Dot by forehead under "UT" of South
1/2. Dot on waistcoat and by left ear
1/5. Dot on cheek by left ear. 2/1. Flaw in first "A" of Africa
5/2. Dot in "I" of Africa 6/5. Spider under "T" of South
7/1. Cracked jaw
13,14,15,16,17,18/6. Line through head
15/5. Dot on waistcoat. 15/6. Dot on chin, cheek & right margin
16/1, The ghost horn flaw. 18/1. The dirty forehead
20/4. Dot on chin in "K" of Afrika
20/5. Dot under "T" of South
20/6. Scratches on forehead and dot in "I" of Afrika