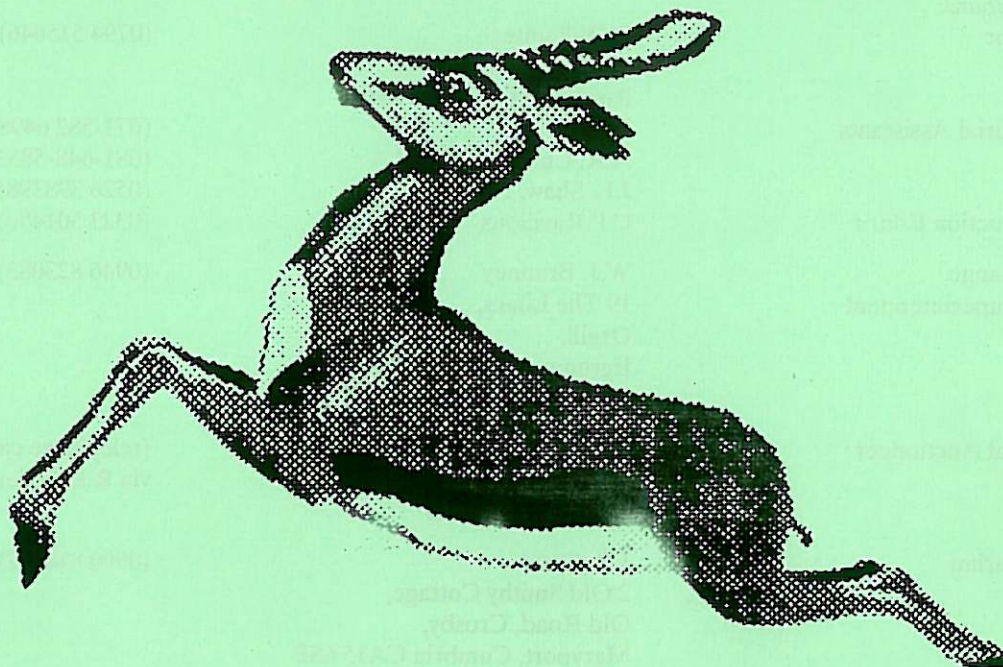


THE *SPRINGBOK*



**SOUTH AFRICAN COLLECTORS' SOCIETY
QUARTERLY**

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Oct/Dec 1994

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SOUTH AFRICAN COLLECTORS' SOCIETY

President	R.D. Allen 82c Hackford Road, London SW9 0RG	(071-582 6498)
Hon Secretary (not membership)	W.A. Page, FRPS, L 138 Chastilian Road, Dartford, Kent DA1 3LG	(0322 270361)
Hon Treasurer	R.J. West 4 Downsvlew Close, Swanley, Kent BR8 7JL	(0322 662899)
<i>Editorial Board:</i>		
Hon Editor	D.W. Painter 13 Alma Road, Romsey, Hants SO51 8EB	(0794 515646)
Hon Editorial Assistants	R.D. Allen A.R. Chilton, FRPS, L J.L. Shaw, FRPS, L C.P. Ravilious	(071-582 6498) (081-648-5853) (0526 398398) (0323 501456)
Hon Production Editor		
Hon Exchange Superintendent	W.J. Branney 19 The Lilacs, Orgill, Egremont, Cumbria CA22 2HU	(0946 823083)
Hon Postal Auctioneer	Dr W.F. Fincham 10 Vallis Way, London W13 0DD	(telephone calls via R.D. Allen)
Hon Librarian	J.B. Carter 2 Old Smithy Cottage, Old Road, Crosby, Maryport, Cumbria CA15 6SP	(0900 818567)
Hon Membership Secretary	A.R. Chilton, FRPS, L 56 Framfield Road, Mitcham, Surrey CR4 2AL	(081-648 5853)
Hon Distributor (<i>The Springbok</i>)	J.R. Gale 128 Upper Shirley Road, Shirley Village, Croydon, Surrey CR0 5HA	(081-656 4464) Phone & Fax
Hon Auditor	Alan Caines Ilfracombe	

SOCIETY CORRESPONDENCE

1	Cash EXCEPT subscriptions, auction and exchange packets	R.J. West
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The Springbok

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Editor:

D.W. Painter
13 Alma Road
Romsey
Hampshire SO51 8EB

Editorial Board:

D.W. Painter
R.D. Allen
A.R. Chilton
J.L. Shaw
C.P. Ravillious

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 will be acknowledged.

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Programme of Society Meetings 1994/95

Tuesday 13 December 1994

6 to 7.30pm at Hawkstone Hall, Decimal SWA by David Painter, and Fred Clark

Saturday 18 March 1995

2 to 4.30pm at Hawkstone Hall, Union postal stationery by Tony Chilton.

Saturday 25 March 1995

Day meeting at Carlisle; venue to be advised.

Tuesday 20 June 1995

6 to 7.30pm at Hawkstone Hall, the War Effort issues by Alec Page & David Painter.

27 to 30 April 1995

International Stamp Fair & Exhibition at the Wembley Exhibition Centre.

If any member is attending and would like to meet others, I will collate dates/times - DWP (Hon. Editor).

HAWKSTONE HALL is across the road from LAMBETH NORTH Underground Station and a modest 10-minute walk from Waterloo Station.

ANNUAL GENERAL MEETING

London, 3 September 1994

The meeting was attended by your President, R.D. Allen; Hon. General Secretary Alec Page; Hon. Membership Secretary Tony Chilton; Messrs Clark, Shaw, Hurrell and Archer; and your Editor, who is the author of this report.

In the absence of any communication to the contrary, the office holders remain in post. I am going to exercise a rarely used opportunity here and express my personal thanks to those who do hold office in the Society, for their continuing efforts in the fields they have volunteered to undertake for you and our Society.

Before coming to the Abell Trophy and our speaker's subject, among matters that were aired were:

- Matters of copyright that any member intending publishing must take care to become familiar with.
- Research lines: to help members, those Society officers listed on the verso of the front cover of *The Springbok* can, hopefully, point you in the right direction. There have been suggestions that an index be prepared for this journal: that is an enormous undertaking, and listings that have been made available of other sources are rarely requested, so the amount of work involved appears to be out of all proportion to the demand for the end product.
- Various members have lengthy runs of publications, so ask and we will try. Where anyone sees/hears of such bulky items being disposed of, please let us know.

Abell Trophy entries from Alec Page, John Shaw, R.D. Allen and David Painter were displayed and placed in order by those attending. Subjects were the War Train covers; 1d unhyphenated; Cape of Good Hope; the 1d warthog; and revenues. John Shaw's entry of a detailed exposition of the 1d unhyphenated emerged the winner, with Alec Page's War Train presentation the runner-up. RDA's revenues showed well just how long-lasting the colours can be when they are not exposed to the vagaries of postage but hidden away on documents, and the designs themselves are truly classic. The Abell Trophy was accordingly presented to John Shaw, FRPS,L.

A report on the display of the Darmstadt Trials appears separately; this material was well presented, and not without due pride, by Alec Page.

DWP (Hon. Editor)

CARLISLE MEETING, 24 September 1994

Some of our usual attenders were missing, but eventually we mustered eight, which included Mr E. Gair attending for the first time and whom we hope to see again. Mr Gair was already known to our member from Sunderland and our Whitley Bay member, so another from the chilly North East Coast. The approach to the County Hotel is easy from the Railway Station, but by road defeating the one-way system is an accomplishment, the reward a nice car park at the rear of the building.

There was a wedding reception, as I think has happened twice before, but they were not interested in South African stamps. I thought it was the same bride, but was assured she was different from the previous times.

Our meeting got moving slowly as members gathered. Some booklets were being passed around, which those who collect found interesting, particularly the perforations. There were also some Razor Blade booklets which I had not seen before.

Queries were raised about the date of the next Auction, and the hope was expressed that we might have details this year for the results to be made known at the beginning of next year. I look forward to receiving my list. There were enquiries about various catalogues, and it seems there may soon be a new S.A. Colour Catalogue. At least one member ventilated his difficulty in identifying stamps under the ultra-violet lamp. The lamp is a great help, but he could only identify two stamps as a dark blue and a light blue, whilst all the rest saw them as blue and yellow, but equally troublesome are grey backs and white backs, and to separate those with a yellow border from the bright whites, Group 9.

There was quite a lot of talk about post cards, and the lack of material coming forward. The conviction was expressed that much material must be sleeping somewhere, and that it only needed to be sought out: it must reappear some day, unless it is destroyed, its value not recognised.

It had been agreed that members should bring a few sheets of interests, so the writer displayed some sheets that he had prepared some time back; these showed landscape on stamps. The designers must have had difficulty in having to use two languages on stamps, which led to stamps being collected in pairs; the lettering also was difficult. A high proportion of South African stamps must be used by non-whites, yet there are no dark faces except in a servile position. Paintings of views have been photographed, and the shape of the painting has resulted in unusual shapes for stamps, which must have caused difficulty for the perforator to accommodate the shapes.

After we had enjoyed a quite substantial lunch, John Ahmad showed a very interesting display of South West Africa. The German Colonial stamp carrying the overprints is itself nice, and the display showed how the bridge in the overprint deteriorated with wear. Windhoek and Windhuk were also shown, along with much else of interest.

Then Mr Todd showed some of his collection of Harbours and Packet Mail. I particularly liked his post cards of various liners trading with South Africa, a past era now. As with S.W.A., this must have taken years of hunting out, or good fortune in being on the spot at the right time.

Finally, Eric Hammond showed some oddments that he had brought along. There were some slogans (and there must be much to study in this direction), an envelope marked found open, and another with a wonderful assortment of stamps addressed to Baghdad; but what really caught my eye was a little strip of green paper, a little under postcard size. The name had been inserted in manuscript, but the rest of the wording was printed: it read 'Rita Lovett provided comfort and contentment to sailors'. What this had to do with South African stamps I would like to be reminded some time. I would also like to know whether matelots were issued with such certificates in blank as they went ashore, so that they could award them to their consorts for the evening.

And so we broke up, but not before deciding upon Saturday 25 March 1995 for our next gathering, presumably at the same venue, when hopefully we shall see a few sheets of material from those attending. Appreciation was expressed at the effort put in by those who had organised this friendly meeting in this corner room with such a friendly outlook. Citadal or Citadel, it matters not, but Citadal Room it says on the door.

Harold E. Crossfield

We very much regret to report that Harold Crossfield died suddenly early in October. Appreciations, reminiscences, etc., are invited, and should be directed to the Hon. Editor.

Saturday 3 September 1994

THE TRIAL PRINTINGS OF THE 1d SHIP STAMP

W.A. PAGE, FRPS.L

This display of some 80+ sheets was, as the speaker explained, a first opportunity of seeing a virtually complete coverage of the material from the 1929 exercise carried out at Darmstadt, Germany, to assess the suitability of a Goebels Rotary Photogravure Printing Machine.

It was on 3 October 1953, at the Society's AGM, that members were entertained to a display of the trial printings by the late Professor Victor Dix, FRPS.L. His paper in support of the display appeared in *The Springbok* in December 1953 (Vol. 1, No. 6) and was a shortened version of a full study paper produced for the *London Philatelist* (No. 695, October 1950), the journal of the Royal Philatelic Society of London, following his display to that Society on 10 February 1949.

The speaker went on to explain that a lot of the material now on display was from the original display, and the presentation was largely based on the paper of 1950, which is the only full study ever to be published.

The late Professor Dix listed 71 items, all of which were shown, ranging from the initial trials, which were of 'dummy cigarette duty labels' and 'dummy stamps' (the type of stamp-sized labels used by printers as samples), followed by the ship vignette and the frame, and culminating in the complete ship design. Also shown were examples of the five different papers used, including examples of the watermark variations discovered in the recent in-depth study of new material. Both German and English inks used were identified and shown.

The records of the exercise have long since disappeared: thus the late Professor Dix's paper will remain the only comprehensive record of what went on between the various parties at the time: Hunter Penrose Ltd., the London Agents of the South African Government; the South African Government representative; Goebels A.G. in Darmstadt; and the cylinder manufacturers in Holland, N.V. Nederlandsche Rotogravure Maatschapij.

The story will be told again in due time, with the new discoveries in the material that has survived. Likewise the controversy aired in the philatelic press on the status of the trial prints, which resulted in the exclusion of much of the material from current handbooks/catalogues, will be highlighted. However, it is up to the collector to decide what he/she will collect!



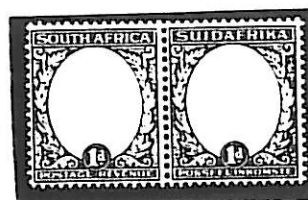
The "dummy Cigarette Duty Label"



"Trial of vignette"



"Dummy Stamp"



"Trial of Frame"



"Trial of complete stamp"

Fred Clark

**THE 1/2c REPUBLICAN STAMP
CYLINDERS 264-265-266 (Cont.)**

TABLE OF FLAWS

‡	=	Flaw present
-	=	Flaw absent
X	=	Not checked
N	=	Not constant
?	=	May have been perforated out

ROW	NO	FLAW DESCRIPTION	PRINTING					
			1	3	4	5	6	
PANE C								
1	1	Red sloping lines at R & S of RSA, above bird's head & at L.H. reeds	‡	‡	-	‡	‡	
1	1	Blue dot below tip of bird's beak	‡	‡	‡	‡	‡	
1	2	Red lines at bottom of A of RSA	‡	‡	-	‡	‡	
1	2	Red dot below bird's beak	‡	‡	-	‡	‡	
1	2	Blue mark below R of RSA	‡	‡	-	‡	‡	
1	3	Blue dot above S of RSA	‡	‡	‡	‡	‡	
1	3	2 buff dots at R of RSA	‡	‡	-	N	‡	
1	3	Red dot below end of perch near bottom perforations	‡	‡	‡	‡	‡	
1	4	Blue dot at top of L.H. reeds and left of L.H. reeds near perforations	‡	‡	‡	‡	‡	
1	4	Blue dot at end of beak near R.H. perforations	‡	‡	‡	‡	‡	
1	4	Red dot near end of bird's perch	‡	‡	-	N	‡	
1	5	Blue dot in A of RSA and 2 blue dots on bird's breast	‡	‡	‡	‡	‡	
1	5	Red dot below beak and below end of bird's perch	‡	‡	‡	‡	‡	
1	5	Buff dot in front of bird's breast	‡	‡	‡	‡	‡	
1	6	Red dot below bird's beak	‡	‡	-	-	‡	
1	7	Blue dot at bird's throat and behind tail	X	X	X	X	‡	
1	7	Buff dot below bird's tail	X	X	X	X	‡	
1	8	2 red dots between L.H. reeds and L.H. perforations	X	X	X	X	‡	
1	8	Red dot below S of RSA	X	X	X	X	‡	
1	8	Blue sloping line in front of bird's breast	X	X	X	X	‡	
1	8	Buff dot and line above 1 of 1/2c	X	X	X	X	‡	
1	9	2 red dots bottom left of R of RSA (not illustrated)	‡	-	-	‡	‡	
1	9	Cluster of red dots in front of bird's breast (not illustrated)	‡	‡	‡	‡	‡	
1	9	Buff dot behind bird's neck	‡	‡	‡	‡	‡	
1	10	Blue dot on bird's rump	‡	‡	‡	‡	‡	
1	10	Red dot behind bird's tail	‡	‡	‡	‡	‡	
1	10	Buff dot in top of R.H. reeds and curved line left of L.H. reeds	‡	‡	‡	‡	‡	
2	1	Red curved line above bird's beak	‡	‡	-	‡	‡	
2	1	Many buff, red and blue dots all over stamp (not illustrated)	‡	‡	-	‡	‡	
2	2	Long red curly line below bird's beak	‡	‡	-	‡	‡	
2	2	2 red dots between L.H. reeds and L.H. perforations	‡	‡	‡	‡	‡	
2	2	Buff dot to bottom right of beak and in R.H. reeds above perch	‡	‡	‡	‡	‡	
2	2	Buff dot below bird's rump	‡	‡	‡	‡	‡	
2	3	Blue dot above R.H. leg of R of RSA	‡	‡	‡	‡	‡	
2	3	Red curly line below bird's foot	‡	‡	-	-	‡	
2	3	Red mark at hyphen of 1/2c	‡	‡	‡	‡	‡	
2	5	Blue dot left of 1 of 1/2c	‡	‡	-	‡	‡	
2	5	Faint blue line down bottom left half of stamp near L.H. perforations	‡	‡	-	-	‡	
2	5	2 buff dots to bottom left of R of RSA	‡	‡	-	‡	‡	
2	6	Red mark below R of RSA (V3) and red dot in reeds behind back	‡	‡	‡	‡	‡	

ROW	NO	FLAW DESCRIPTION	PRINTING				
			1	3	4	5	6
PANE C							
2	6	Red mark above bird's head near perforations	‡	‡	-	‡	‡
2	6	Blue dot in front of bird's breast	‡	‡	‡	‡	‡
2	7	Blue mark under bird's tail and dot right of 1 of 1/2c	X	X	X	X	‡
2	8	Blue dot in R and at top right of A of RSA	X	X	X	X	‡
2	8	Red dot right of A of RSA	X	X	X	X	‡
2	9	Red dot in front of 2 of 1/2c and curved red line below	‡	‡	‡	‡	‡
2	10	Blue dots between S and A of RSA	‡	‡	‡	‡	‡
2	10	Red dot above S of RSA near perforations	‡	‡	-	-	‡
2	10	Large red dot left of branch and dot right of 1/2c	‡	‡	‡	‡	‡
3	1	Buff dot below left leg of R of RSA	‡	‡	‡	‡	‡
3	1	Red dot to right of A of RSA	‡	‡	-	‡	‡
3	2	2 red dots top right of R and 2 dots in bottom curl of S of RSA	‡	‡	‡	‡	‡
3	2	2 red marks in reeds below bird's foot	‡	‡	‡	‡	‡
3	2	Blue dot above bird's back and in front of breast	‡	‡	‡	‡	‡
3	3	Red diagonal stroke left of 2 of 1/2c. V4.	‡	‡	‡	‡	‡
3	3	Faint red curly line above c of 1/2c and below reeds under perch	‡	‡	-	-	‡
3	4	2 blue dots between branch and L.H. perforations	‡	‡	-	‡	‡
3	5	Red dot left of R of RSA and left of branch near perforations	‡	‡	-	‡	‡
3	5	Red dot above bird's head and in R.H. reeds near top	‡	‡	-	‡	‡
3	5	Buff line above base of beak and dot in R.H. reeds near perch	‡	‡	-	‡	‡
3	5	Blue line at top of L.H. corner (continued from row 2 no. 5)	‡	‡	-	-	‡
3	6	Several faint blue sloping lines in area of bird's head	‡	‡	-	-	‡
3	6	Tiny red dot below bird's beak	‡	‡	-	‡	‡
3	7	Blue line above RSA near perforations and mark below tail	X	X	X	X	‡
3	7	Red dot left of bird's back. V5.	X	X	X	X	‡
3	8	Blue curly line top right of A of RSA	X	X	X	X	‡
3	8	2 red curved lines at 1/2c and red dot above bird's head. E.	X	X	X	X	‡
3	9	Blue dot at top right corner near perforations	‡	?	?	‡	‡
3	10	Red dot below R of RSA	‡	‡	-	‡	‡
3	10	Buff dot below S of RSA and under bird's rump	‡	‡	-	‡	‡
4	1	Blue vertical line at L.H. perforations near bottom	‡	‡	‡	‡	‡
4	1	Blue curly line in bottom L.H. corner	‡	‡	-	‡	‡
4	1	Red dot between branch and L.H. perforations	‡	‡	-	‡	‡
4	1	Numerous buff dots below RSA (not illustrated)	‡	‡	-	-	‡
4	2	Red dot at bottom left of L.H. reeds. V6.	‡	‡	‡	‡	‡
4	2	Red dot under tail and at top of 1 of 1/2c	‡	‡	N	N	‡
4	2	Buff dot left of L.H. reeds	‡	‡	-	N	‡
4	3	Blue dot behind bird's back	‡	‡	-	‡	‡
4	3	Red dot behind bird's neck	‡	‡	‡	‡	‡
4	4	Blue vertical line left of branch near perforations	‡	‡	‡	‡	‡
4	4	Blue dot over c of 1/2c	‡	‡	-	‡	‡
4	5	Red line on A of RSA and red dot above bird's head	‡	‡	-	‡	‡
4	5	Blue dot in c of 1/2c	‡	‡	‡	‡	‡
4	5	Red dot in L.H. reeds near bird's back	-	‡	‡	‡	‡
4	5	Red dot in 2 of 1/2c	‡	‡	-	-	‡
4	6	Red dot right of tip of bird's beak	‡	‡	‡	‡	‡
4	6	Buff curved line at top of R.H. reeds and dot below 1/2c	‡	‡	‡	‡	‡
4	7	Blue dot right of 1 of 1/2c and at end of bird's perch	X	X	X	X	‡
4	7	Faint red sloping line from top R.H. corner to below perch	X	X	X	X	‡
4	8	Red dot between R and S and in A of RSA and at tip of beak	X	X	X	X	‡
4	9	Blue dot above tip of bird's beak near perforations	‡	‡	-	‡	‡
4	9	Blue dot below 2 of 1/2c	‡	‡	‡	‡	‡
4	9	Red dot top left of R of RSA and below tail near perforations	‡	‡	-	-	‡
4	10	Red line across bottom of S of RSA	‡	‡	‡	‡	‡
4	10	Red dot below tip of bird's beak	‡	‡	‡	‡	‡
4	10	Buff L-shaped line between S and A of RSA. E.	‡	‡	-	‡	‡
5	1	Buff curved line left of R and line under R of RSA	‡	‡	‡	-	‡
5	1	Blue smudge above tip of beak	‡	‡	-	‡	‡

ROW	NO	FLAW DESCRIPTION	PRINTING				
			1	3	4	5	6
PANE C							
5	1	Blue dot above c of 1/2c and in reeds at bird's chest	‡	‡	‡	‡	‡
5	1	Numerous buff, red and blue dots (not illustrated)	‡	‡	-	‡	‡
5	2	Red dot below S of RSA	‡	‡	-	‡	‡
5	2	Blue dot right of bird's chest	‡	‡	‡	‡	‡
5	2	Buff line below c of 1/2c	‡	‡	‡	-	‡
5	3	Buff line behind bird's head	X	X	X	X	‡
5	3	Buff dot below bird's foot near perforations	X	X	X	X	‡
5	3	Red dot below S of RSA	X	X	X	X	‡
5	4	Buff dot in R of RSA and at top R.H. corner	X	X	X	X	‡
5	4	Red dot between R and S of RSA and above 1 of 1/2c	X	X	X	X	‡
5	4	Blue dot below 2 of 1/2c and perch, both near perforations	X	X	X	X	‡
5	5	Blue dot at back of neck	‡	‡	‡	‡	‡
5	5	Red dot in reeds at bird's back	‡	‡	‡	‡	‡
5	5	Buff curved line left of R of RSA near perforations	‡	‡	?	‡	‡
5	5	Buff curly line under end of bird's beak	‡	‡	‡	‡	‡
5	6	Buff dot on R.H. reed under perch and right of beak	‡	‡	‡	‡	‡
5	6	Blue dot under RS of RSA	‡	‡	‡	‡	‡
5	6	Red dot left of R of RSA	‡	‡	‡	‡	‡
5	7	Blue dot left of L.H. reeds near perforations	X	X	X	X	‡
5	7	Red curly line left of L.H. reeds	X	X	X	X	‡
5	8	Blue dot top right of A of RSA	X	X	X	X	‡
5	9	Red dot right of bird's perch	‡	‡	‡	‡	‡
5	9	Buff dot right of bird's perch	‡	‡	‡	‡	‡
5	10	Blue sloping line under beak running into bird's chest	‡	‡	-	‡	‡
6	1	Buff dot at R of RSA and at bird's throat	‡	‡	‡	‡	‡
6	2	Blue dot on base of 2 of 1/2c	‡	‡	‡	‡	‡
6	3	Red dot above bird's beak	X	X	X	X	‡
6	3	Buff horizontal line above bird's beak	X	X	X	X	‡
6	4	Large blue dot below end of perch near perforations	X	X	X	X	‡
6	4	Red dot above bird's beak	X	X	X	X	‡
6	4	Numerous buff, red and blue dots (not illustrated)	X	X	X	X	‡
6	5	Blue dot below beak and under tail	‡	‡	‡	‡	‡
6	5	Blue dot near bottom L.H. corner	‡	‡	-	‡	‡
6	5	Faint red curly line under 1/2c	‡	‡	-	-	‡
6	5	Buff dot above rear of head and left of tip of bird's tail	‡	‡	‡	‡	‡
6	6	Red dot under S of RSA	‡	‡	‡	‡	‡
6	6	Blue dot on branch behind tail and under bird's rump. E.	‡	‡	‡	‡	‡
6	6	Buff line under bird's foot	‡	‡	‡	‡	‡
6	7	Blue dot under RS of RSA	X	X	X	X	‡
6	7	Red marks under 1/2c	X	X	X	X	‡
6	8	Blue mark above R of RSA and near bottom R.H. corner	X	X	X	X	‡
6	8	Blue dot in R.H. reeds left of 2 of 1/2c	X	X	X	X	‡
6	8	Buff dot under A of RSA and above beak	X	X	X	X	‡
6	8	Red dot below end of perch near perforations	X	X	X	X	‡
6	9	Red dot left of R of RSA and under bird's foot	‡	‡	‡	-	‡
6	10	Buff line at right of R.H. reeds	‡	‡	‡	‡	‡
6	10	Red line below end of perch across perforations to row 7 no. 10	‡	‡	-	-	‡
7	1	Red mark above tip of beak and on 2 of 1/2c. E.	‡	‡	‡	‡	‡
7	1	Blue dot below bird's beak	‡	‡	‡	‡	‡
7	1	Buff dot between tip of beak and R.H. perforations	‡	‡	-	‡	‡
7	2	Blue dot above beak and below rear of bird's foot	‡	‡	‡	‡	‡
7	3	Blue dot below S of RSA	X	X	X	X	‡
7	3	Red dot at top R.H. corner and above bird's beak	X	X	X	X	‡
7	4	Red dot above rear of bird's head	X	X	X	X	‡
7	4	Blue dot between branch and L.H. perforations	X	X	X	X	‡
7	5	Blue dot each side of R of RSA	‡	‡	‡	‡	‡
7	5	Large blue mark below tip of bird's tail	‡	‡	‡	‡	‡
7	5	Red dot above rear of head	‡	‡	‡	‡	‡

PRINTING

ROW	NO	FLAW DESCRIPTION	1	3	4	5	6
PANE C							
7	5	2 red dots between L.H. reeds and bird's beak	‡	‡	-	-	‡
7	5	Buff dot at top of R.H. reeds	‡	‡	‡	‡	‡
7	6	Blue dot on bird's tail	‡	‡	-	‡	‡
7	6	Red dot above c of 1/2c	‡	‡	‡	‡	‡
7	8	Blue dot at top R.H. corner and above tip of beak	X	X	X	X	‡
7	8	Blue dot above head and at rear of bird's foot	X	X	X	X	‡
7	8	Red dot below beak and at top of L.H. reeds	X	X	X	X	‡
7	8	Buff dot under bird's perch near perforations	X	X	X	X	‡
7	9	Buff dot at top of L.H. reeds	‡	‡	-	‡	‡
7	10	Red dot on R of RSA	‡	‡	‡	‡	‡
7	10	Buff curly line at bottom L.H. corner	‡	‡	-	-	‡
8	1	Blue mark right of bird's throat near perforations	‡	?	‡	‡	‡
8	1	Many buff, red and blue dots (not illustrated)	‡	‡	-	-	‡
8	2	Blue dot in centre of c of 1/2c	‡	‡	‡	‡	‡
8	3	Blue dot above rear of bird's head	X	X	X	X	‡
8	3	Buff line above rear of bird's head	X	X	X	X	‡
8	4	Red line at top of L.H. reeds	X	X	X	X	‡
8	4	Buff dot above bird's beak	X	X	X	X	‡
8	5	2 buff dots left of R of RSA and one right of breast near perforations	‡	‡	‡	‡	‡
8	5	Blue dot in R.H. reeds	‡	‡	‡	‡	‡
8	6	Blue dot below bird's perch	‡	‡	‡	‡	‡
8	6	Buff dot under bird's beak	‡	‡	‡	‡	‡
8	7	Buff dot left of branch near perforations and below bird's tail	X	X	X	‡	‡
8	8	Large blue dot right of A of RSA. V7.	X	X	‡	‡	‡
8	8	Buff, red and blue sloping lines at centre bottom	X	X	‡	‡	‡
8	8	Buff dot between R.H. reeds and bar of 1/2c	X	X	‡	‡	‡
8	9	Buff angled line at top of L.H. reeds	‡	‡	‡	‡	‡
8	9	2 buff dots under bird's beak	‡	‡	‡	‡	‡
8	9	Red curved line under bird's tail	‡	‡	-	-	‡
9	1	Blue dot above rear of bird's head near perforations	‡	‡	?	‡	‡
9	1	Red dot left of bird's tail and left of L.H. reeds	‡	‡	‡	‡	‡
9	2	Blue dot above R of RSA, below tip of beak and under 2 of 1/2c	‡	‡	‡	‡	‡
9	3	Red dots above R of RSA and dot in L.H. reeds	X	X	X	X	‡
9	3	Blue dot left of R of RSA	X	X	X	X	‡
9	3	Buff dot left of R of RSA	X	X	X	X	‡
9	4	Blue dot below bird's beak	X	X	X	X	‡
9	5	Red dot and curved red line right of A of RSA	‡	‡	-	-	‡
9	5	Red mark right of 1 of 1/2c near perforations	‡	‡	‡	‡	‡
9	5	2 red dots left of R of RSA	‡	‡	-	-	‡
9	5	Red dot and curved red line under S of RSA	‡	‡	-	-	‡
9	6	Blue dot on bird's body below wing	‡	‡	‡	‡	‡
9	7	Blue dot under A and top left of R of RSA	X	X	X	‡	‡
9	7	Red dot left of bird's neck	X	X	X	‡	‡
9	8	Red dot over bird's beak and top of R of RSA	X	X	‡	‡	‡
9	8	Buff dot left of R of RSA	X	X	‡	‡	‡
9	8	Buff dot under bird's tail near perforations	X	X	‡	‡	‡
9	8	Red dot under bird's foot near perforations	X	X	‡	‡	‡
9	9	Red curved line above base of bird's beak near perforations	‡	‡	‡	‡	‡
9	9	Buff dot above left of 1 of 1/2c	‡	‡	‡	‡	‡
9	10	Red dot in R of RSA and 2 dots right of 1/2c near perforations	‡	‡	‡	‡	‡
10	1	Buff dot above R of RSA	‡	‡	-	‡	‡
10	1	Red curly line at top of R.H. reeds	‡	‡	-	-	‡
10	2	Red curved line left of branch	‡	‡	-	‡	‡
10	3	Blue dot and line below and right of bird's perch	X	X	X	X	‡
10	4	Blue dot between top of 1 of 1/2c and R.H. perforations	X	X	X	X	‡
10	5	Buff dot right of tip of beak and between S and A of RSA	‡	‡	‡	‡	‡
10	5	Blue dot at top R.H. corner	‡	‡	‡	‡	‡
10	5	Red dot left of branch	‡	‡	‡	‡	‡

ROW	NO	FLAW DESCRIPTION	PRINTING				
			1	3	4	5	6
PANE C							
10	6	Red dot in reeds below bird's foot and under tail	‡	‡	-	‡	‡
10	6	Blue dot between branch and L.H. perforations	‡	‡	‡	‡	‡
10	7	2 blue dots under branch near bottom perforations	X	X	X	X	‡
10	8	Blue dot above beak and at right of bird's breast	X	X	‡	‡	‡
10	9	Blue dot above bird's beak. V8.	‡	‡	‡	‡	‡
10	10	Blue dot below bird's tail	‡	‡	‡	‡	‡
PANE D							
1	1	Blue dot in reeds at bird's back	‡	‡	‡	‡	‡
1	1	Red dot below branch near bottom perforations	‡	‡	‡	‡	‡
1	2	2 red dots above bird's beak	‡	‡	‡	‡	‡
1	2	Buff dot right of tip of bird's beak and below 1/2c	‡	‡	‡	‡	‡
1	3	Blue dot right of tip of bird's tail. E.	‡	‡	‡	‡	‡
1	3	Red dot above right of A of RSA	‡	‡	‡	‡	‡
1	3	Buff dot above bird's head	‡	‡	‡	‡	‡
1	4	Red vertical line hanging from bottom of S of RSA	‡	‡	‡	‡	‡
1	4	Red mark below R of RSA	‡	‡	‡	‡	‡
1	4	Buff dot top right of 1 of 1/2c near perforations	‡	‡	‡	‡	‡
1	5	Buff sloping line below R of RSA. E.	‡	‡	‡	‡	‡
1	5	Blue dot below end of perch near perforations	‡	‡	‡	‡	‡
1	5	Red vertical line at top left of R of RSA	‡	‡	‡	‡	‡
1	6	Blue dot in L.H. reeds at top and above end of perch	‡	‡	‡	‡	‡
1	6	Buff dot left of base of 2 of 1/2c	‡	‡	‡	-	‡
1	8	Red dot between bird's back and top of L.H. reeds. V9.	‡	‡	‡	‡	‡
1	9	Buff dot left of base of 2 of 1/2c	‡	‡	‡	‡	‡
1	9	Red dot below end of bird's perch	‡	‡	‡	‡	‡
1	10	Buff curved line between L.H. perforations and top of R of RSA	‡	‡	‡	‡	‡
1	10	Red dot left of bar in 1/2c	‡	‡	‡	‡	‡
2	1	Blue dot under bird's beak and behind head	‡	‡	‡	‡	‡
2	1	Red curly line under 2 of 1/2c	‡	‡	‡	‡	‡
2	2	Red dot above back of bird's head	‡	‡	‡	‡	‡
2	3	Blue dot right of A of RSA	‡	‡	‡	‡	‡
2	3	Red dot below bird's foot near perforations	‡	‡	‡	‡	‡
2	4	2 red lines below beak and dot left of L.H. reeds	‡	‡	-	-	‡
2	5	2 blue dots right of A of RSA and dot top right of 1 of 1/2c	‡	‡	‡	‡	‡
2	5	Blue dot below bird's tail and left of branch near L.H. perforations	‡	‡	‡	‡	‡
2	5	Red dot left of R of RSA	‡	‡	‡	‡	‡
2	5	Buff curl under bird's beak	‡	‡	‡	‡	‡
2	6	Blue dot on right side of 1 of 1/2c	‡	‡	‡	‡	‡
2	6	Blue dot below right of end of perch near perforations	‡	‡	‡	‡	‡
2	7	Blue dot left of bird's neck	‡	‡	‡	‡	‡
2	7	Red dot below c of 1/2c and near bottom R.H. corner	‡	‡	‡	‡	‡
2	7	Red vertical line between branch and L.H. perforations	‡	‡	‡	‡	‡
2	8	Red curled line left of top of 1 of 1/2c. V1. E.	‡	‡	‡	‡	‡
2	8	2 red dots below end of bird's perch	‡	‡	‡	‡	‡
3	1	Red dot above back of bird's head and below tail	‡	‡	‡	‡	‡
3	3	Red dot on bird's body above foot. V10.	‡	‡	‡	‡	‡
3	3	Red line left of R of RSA	‡	‡	‡	-	‡
3	3	Buff dot above end of bird's beak	‡	‡	‡	‡	‡
3	4	Buff sloping line right of bird's breast	‡	‡	‡	‡	‡
3	4	Blue dot at top L.H. corner and below RS of RSA	‡	‡	‡	‡	‡
3	4	3 blue dots at bird's tail	‡	‡	-	‡	‡
3	4	Red curved line above base of bird's beak	‡	‡	‡	‡	‡
3	5	Blue dot left of L.H. reeds	‡	‡	‡	‡	‡
3	6	2 blue dots left of bar of 1/2c (not illustrated)	‡	‡	‡	‡	‡
3	6	Red dot under bird's beak	‡	‡	‡	‡	‡
3	7	2 blue dots under end of bird's perch near perforations	‡	X	X	X	‡
3	8	Buff dot above bird's head	‡	X	X	X	‡

ROW	NO	FLAW DESCRIPTION	PRINTING					
			1	3	4	5	6	
PANE D								
3	8	Blue dot above R of RSA	‡	X	X	X	‡	
3	9	2 red dots at bottom of A of RSA (not illustrated)	‡	‡	‡	‡	‡	
3	9	Red dot above bird's beak	‡	‡	‡	‡	‡	
3	10	Blue dot below R of RSA	‡	‡	‡	‡	‡	
3	10	Red dot to bottom left of R of RSA and dot to left of L.H. reeds	‡	‡	‡	‡	‡	
4	2	Buff curved line above A of RSA	‡	‡	‡	‡	‡	
4	2	Red dot below right of tip of bird's beak	‡	‡	‡	‡	‡	
4	2	2 blue dots, one at base of branch, one below near perforations	‡	‡	‡	‡	‡	
4	3	Buff dot at top right of c of 1/2c	‡	‡	‡	‡	‡	
4	3	Buff dot above S of RSA near perforations	‡	‡	?	‡	‡	
4	4	Blue dot below A of RSA	‡	‡	-	‡	‡	
4	4	Red dot between branch and L.H. perforations. E.	‡	‡	‡	‡	‡	
4	5	Red line at end of bird's beak to R.H. perforations	‡	‡	‡	‡	‡	
4	5	Blue dot on bird's back and bottom right of c of 1/2c	‡	‡	‡	‡	‡	
4	6	Red dot in top of L.H. reeds and under beak	‡	‡	‡	‡	‡	
4	6	Red dot below bird's foot near bottom perforations	‡	‡	‡	‡	‡	
4	8	Blue spot on R.H. leg of R of RSA	‡	X	X	X	‡	
4	9	Red dot left of tip of bird's tail	‡	‡	‡	‡	‡	
4	10	Large blue dot in L.H. reeds and 2 dots below R of RSA	‡	‡	‡	‡	‡	
4	10	Red dot below bird's tail near perforations	‡	‡	‡	‡	‡	
5	2	Blue dot above rear of bird's head and above bar of 1/2c	‡	‡	‡	‡	‡	
5	3	Blue dot below rear of bird's foot	‡	X	X	X	‡	
5	4	Red dot above bird's beak, below perch and below rump	‡	X	X	X	‡	
5	5	Red mark at top of A of RSA	‡	‡	‡	‡	‡	
5	5	Red dot in front of bird's breast	‡	‡	‡	‡	‡	
5	6	Blue dot above S of RSA	‡	‡	‡	‡	‡	
5	7	Red dot below 1/2c near bottom perforations	‡	X	X	X	‡	
5	9	Red dot below R of RSA	‡	‡	‡	‡	‡	
5	9	Buff dot below tip of bird's tail	‡	‡	‡	‡	‡	
5	9	Buff line right of end of bird's perch	‡	‡	‡	‡	‡	
6	1	Red mark at top left of R of RSA	‡	‡	‡	‡	‡	
6	1	Red dot between perch and 2 of 1/2c. V2. E.	‡	‡	‡	‡	‡	
6	1	Red dot at R.H. bottom corner	‡	‡	‡	‡	‡	
6	1	Blue dot in top R.H. corner near top perforations	‡	‡	‡	‡	‡	
6	1	Buff curved line under end of bird's perch	‡	‡	‡	‡	‡	
6	2	Red dot in reeds below bird's perch	‡	‡	‡	‡	‡	
6	4	Blue dot above rear of bird's head and below rear of foot	‡	X	X	X	‡	
6	6	Blue dot above rear of bird's head near top perforations. E.	‡	‡	‡	‡	‡	
6	7	Red dot under bird's rump	‡	X	X	X	‡	
6	9	Red dot above bird's head and at end of perch	‡	‡	‡	‡	‡	
6	9	Red dot below R of RSA	‡	‡	‡	‡	‡	
6	9	Red mark left of branch near L.H. perforations	‡	‡	‡	‡	‡	
6	10	Blue dot under bird's tail	‡	‡	‡	‡	‡	
6	10	Buff line below L.H. reeds near bottom perforations	‡	‡	‡	‡	‡	
6	10	Red curved line above bird's beak	‡	‡	‡	‡	‡	
7	2	Blue dot above bird's head	‡	‡	‡	-	‡	
7	3	Buff curved line above end of bird's beak near perforations	‡	X	X	X	‡	
7	6	Blue dot below R and in top of R of RSA. E.	‡	‡	‡	‡	‡	
7	7	Blue dot in L.H. reeds	‡	X	X	X	‡	
7	7	Buff dot below bird's body	‡	X	X	X	‡	
7	8	Red line above right of end of beak and left of branch	‡	X	X	X	‡	
7	8	Buff dot at bottom of L.H. reeds below perch	‡	X	X	X	‡	
7	10	Red dot left of L.H. reeds	‡	‡	‡	‡	‡	
8	2	Red curly line in reeds below bird's perch	‡	‡	‡	‡	‡	
8	2	Red dot top right of A of RSA	‡	‡	‡	‡	‡	
8	2	Blue dot below bird's rump	‡	‡	‡	‡	‡	
8	3	Buff line above bird's beak	‡	X	X	X	‡	
8	3	Buff dot above base of bird's beak	‡	X	X	X	‡	

PRINTING

ROW	NO	FLAW DESCRIPTION	1	3	4	5	6
PANE D							
8	3	Buff line to bottom right of bird's beak	‡	X	X	X	‡
8	4	Faint red line from L.H reeds towards L.H. perforations	‡	X	X	X	‡
8	4	Red line below bird's foot near bottom perforations	‡	X	X	X	‡
8	4	Blue dot at bottom R.H. corner	‡	X	X	X	‡
8	5	Blue dot on left side of R of RSA	‡	‡	‡	-	‡
8	5	Blue dot to bottom right of bird's perch	‡	‡	‡	‡	‡
8	6	Blue dot above bird's beak	‡	‡	‡	‡	‡
8	6	Blue dot at tip of R.H. reeds	‡	-	‡	‡	‡
8	7	Buff dot below bird's beak	‡	X	X	‡	‡
8	7	Buff dot bottom left of branch	‡	X	X	-	‡
8	8	Red dot under bird's rump	‡	X	X	‡	‡
9	1	Buff dot in front of bird's breast	‡	‡	‡	‡	‡
9	1	Blue line under end of bird's perch	‡	‡	‡	-	‡
9	3	Red dot at top R.H. corner	‡	‡	X	‡	‡
9	4	Buff line in R.H. reeds above perch	‡	‡	X	‡	‡
9	4	Blue mark on bird's back	‡	‡	‡	‡	‡
9	4	Red mark in top of S of RSA	‡	‡	X	‡	‡
9	7	Blue dot above bird's head and left of L.H. reeds near perforations	‡	‡	‡	‡	‡
9	7	Red dot left of L.H. reeds	‡	‡	X	-	‡
9	7	2 buff dots left of bottom of branch	‡	‡	X	‡	‡
9	9	Right leg of R of RSA partly broken near bottom. E.	‡	‡	‡	‡	‡
9	9	Red dot above bird's back	‡	‡	‡	‡	‡
9	10	Blue dot left of tip of bird's tail near L.H. perforations	‡	‡	‡	-	‡
9	10	Red dot in extreme top R.H. corner	‡	‡	‡	?	‡
10	1	Buff dot left of top of R of RSA	‡	‡	‡	‡	‡
10	2	Red smudge at left of L.H. reeds	‡	‡	‡	‡	‡
10	3	Blue dot in R and dot below R of RSA	‡	‡	‡	‡	‡
10	3	Red dot left of R of RSA and bottom right of c of 1/2c	‡	‡	X	-	‡
10	4	2 buff dots at 2 and dot to right of 1 of 1/2c near perforations	‡	‡	X	‡	‡
10	4	Buff dot to lower right of top of bird's beak	‡	-	X	‡	‡
10	5	Red dot on S of RSA	‡	‡	‡	‡	‡
10	5	Blue dot below bird's rump and below branch	‡	‡	-	‡	‡
10	6	Blue dot below c of 1/2c near bottom perforations	‡	‡	‡	‡	‡
10	7	Blue dot in top of R.H. reeds	‡	‡	‡	‡	‡
10	10	Blue dot below bird's rump near perforations	‡	‡	-	‡	‡
10	10	Blue dot lower right of end of perch	‡	‡	-	‡	‡

PLATING

Do you have difficulty in recording or illustrating plate/cylinder flaws or similar minor characteristics?

Some years ago, the Society made available to members small 'skeleton' illustrations suitable for recording and positioning such details. These covered the 1/2d Springbok design, 1d Ship and 2d Union Buildings.

A small stock of these have recently come to light amongst old Society records and are thus available once again to interested members. The 1d value is illustrated in actual size. They are available from the Hon. General Secretary as follows:

1/2d Springbok on plain or gummed paper at 2p per illustration

1d Ship on plain or gummed paper at 2p per illustration

2d Union Buildings on plain but simulated art paper at 2 1/2p per copy

All plus postage: UK 19p or 25p; Europe 30p; elsewhere 41p by airmail. Larger quantities pro-rata plus additional postage where appropriate.

Members who may be interested in having larger sized examples may order say 130 x 110 mm which will be produced (photocopied) to order at 5p per item, plus postage. These enlargements will not be available on gummed paper.

WAP



BOOK REVIEW

A recently published book, although not specific to South Africa, will be of interest and use to the airmail collector of Southern Africa. *East African Airmails to 1939*, by Bill Colley (a member of the British Aerophilatelic Federation and the East African Study Circle amongst a number of other societies), is certainly the most comprehensive work on the airmail postal history of the area that has been published.

The East African area was an important area in the pioneering and development of the airmail routes of the African continent, and for the South African collector related mails form an integral part of such collections.

As the author states in his preface, the only previous work on the area, *The Airmails of British East Africa 1925-1932*, by N.C. Baldwin, does not cover the equally important years up to the outbreak of World War II. This has now been remedied with coverage of the late 1920s and 1930s. With nine separate chapters, four appendices, an excellent bibliography and an easy to use index, the 120 pages are crammed with important and interesting detail.

The early pioneer flights are covered, including those of such well-known aviators as Walter Mittelholzer and Glen Kidston, to name but two, together with checklists of mails carried where known. The founding of Wilson Airways in 1929 (Chapter 4), and its subsequent operations through to the outbreak of war, did much to develop airmail communications in Kenya, Uganda and Tanganyika, and provided feeder links to the main trunk routes to the South and North. Other chapters deal with what the author describes as 'Interlopers' or 'Private Ventures', e.g. the Tanganyika Government Services and the eventual arrival of Imperial Airways on the scene.

Dealing with the postal history, a chapter is devoted to Instructional Marks, with illustrations of nearly 50 different cachets. A much-neglected aspect of any postal history study is the postal rates, and two of the appendices cover the rates for Tanganyika and Zanzibar.

The first appendix comprises a chronological checklist of the flights from 1925 to 1939, each entry linked to the main text and providing information on mail carried, where known. Wilson Airways timetables are published in Appendix IV.

The author is to be commended for adding a worthwhile publication to our airmail libraries.

Bill Colley's book is available direct from the publishers, Pier-point Publishing, 21 Lyton Close, Hurstpierpoint, Hassocks, West Sussex BN6 9AN, price £13.95 plus postage: UK 75p, Europe £1.25, Rest of World £2.25. Format 21 x 15 cm in thin card covers.

W.A. Page, FRPS,L

UNION COILS R12S: A QUERY

After a long search, I can at last say I have at least two of every issue of the Union and Republican coils. This is my sincere thanks to Tony Chilton, who kindly sent me a South African auction catalogue, and to help matters suggested I look at certain pages and certain lots. Well, I did, a bid was made and the material arrived. The R19S items went into the collection, but alas the R12S await confirmation. In the past I have had some trouble with auction houses in the identification of the sheet issues of the various coils, so one must check.

R12S had a very limited issue of sheets, and from the scarcity of R12 it seems to me that most of that printing were sold in sheet form. This is partly confirmed by the *South African Philatelist* Vol. 36, p. 145, 2nd column, 2nd paragraph: 'How many of these printings found their way into slot machines, it is impossible to say, but probably very few', where the late A.E. Wilkinson of this Society mentions up to or about 5 sheet printings, which does not seem to coincide with the 'supposed' sheets.

As to the identification of my suspects, they comprise a marginal pair with many annotations both around the pair and in the margins. Please see the illustrations opposite, on which, as the photocopy is not clear, the written matter has been typed below the pair. Also included is a block of four from R12S: these are from one of the sheets, but of the extra used to make up the exact number of stamps for a complete coil of 22.

See the *South African Philatelist* vol. 36, pp. 4, 16 & 145, also my book about South African coils, pp. 59-62.

In the pair, the English stamp has a black dot (its position is marked by the arrow) which I have not been able to locate on any of the listings, but the personal signature of L. Simenhoff, a very old and respected philatelist of days gone by with his identification as of R10BS should be evidence enough to support his identification: however the black spot changes that as far as I am concerned. I am unable to check it with my R12 coils, as they are singles and used.

The vignettes are five stamps out in the extra printings, and the statement about the watermark is incorrect: it can be found in both upright and inverted form.

If you have a complete sheet, please help. The SACC (Jack Hagger's) Issues 8 and 9 does not help.

RDA



Light grey centres, unhyphenated
 (Inverted **wmk** must be from roll)

Same multipositive positions
 as Issues 8-9.
 Roll 12 is the scarest of the
 rolls.
 Light grey centres, unhyphenated
 (Inverted **wmk** must be from roll)



11/3	12/3
2/3 red spot in sea	red spot over mast
11/4	12/4

Chris Ravilious

KEEPING IT LEGAL: A DISCUSSION OF COPYRIGHT

At the Society's AGM in September (see p. 76) there was reportedly a discussion of copyright, and of the need for members who expect to publish their work, even in the pages of a society journal like *The Springbok*, to be aware of at least the basic principles of the law in this area.

So what is copyright, why is it important, and what are dangers of which members of the Society should be aware?

COPYRIGHT IN GENERAL

Copyright begins to apply as soon as I write something down, utter it by word of mouth, or type it into my computer. By each of these acts I secure rights over my own work, in particular the right to control the use made of it by others.

'Work' in this context means the specific verbal or graphic form in which facts or ideas are clothed. It is sometimes erroneously supposed that an author who establishes a particular chain of *facts* thereby gains a right to control the use made of those facts by others. This is not so. In his report on the display of Darmstadt Trials given at the September AGM, Alec Page makes clear that much of the pioneering work on these labels was done by the late Professor Victor Dix, whose main paper on the subject appeared in the *London Philatelist* in 1950. Such statements of indebtedness as this are normal in scholarly communication, and are to be encouraged, but they are not legally enforceable. The *specific forms of expression* used by Professor Dix in his 1950 and 1953 articles are protected by copyright: the facts and ideas contained in those articles are not.

COPYRIGHT AND THE SACS

Producers and consumers naturally feel differently about copyright, and about the rights and obligations attaching to it, but since most of us are producers for at least some of our time, we may be prepared to concede that there is justice on both sides of the case. Any issue of a journal like *The Springbok* is the product of hard work by named individuals, who do not expect to make money from what they do, but who have a reasonable expectation that their rights of ownership in the work will be respected. They, and the Society, would be unhappy if another journal were to re-publish material from *The Springbok* without permission; normal practice dictates therefore that before publication takes place an approach should be made to the Editor of this journal, partly for permission to publish and partly to find out whether any modification or update of the material is available. The Society will also expect that any republication of the work will be accompanied by an acknowledgement. And if this is the case with a non-commercial publication like a society journal, it will apply all the more more forcibly where commercial interests are involved.

At the heart of copyright law is the recognition that works of the intellect have value, commercial and otherwise, not only to the author of the work but also to his or her heirs. If anyone else is to publish my plating study of the 1d Ship, or even my computer-produced diagram showing the position of the main flaws on the stamp, then I have the right to decide first whether publication in the form proposed will advance my interests: in appropriate cases I also have the right to make a charge for the privilege of publication, or refuse my permission if mutually acceptable terms cannot be agreed. And since my immediate family has a similar right to be remunerated for my work, the Copyright Act 1988 provides that it will remain in copyright for fifty years after my death. Only after that period of time has

elapsed can the work be copied, adapted or reprinted freely. (It should be noted that within the European Union moves are now afoot to extend the term of copyright to seventy years plus the author's lifetime: this will introduce a number of complications in relation to the work of authors who died between the 1920s and the 1940s.)

One other point should be made regarding what is technically known as the 'term' of copyright (i.e. how long any restriction on free use apply). Articles appearing in periodicals, *if they are by named authors*, remain in copyright for the lifetime of the author plus either fifty or - under the new EU laws - seventy years. However where authorship is unattributed, as in the case of some news items or editorials, or where the identity of the author cannot be established, the term of copyright is fifty years from the date of publication.

While initially the copyright in a work belongs normally to the individual who created it, that individual may at any time transfer his or her rights to another party. Many publishers of journals make it a condition of publication that the authors of articles must transfer their copyright to the journal. The South African Collectors' Society does not follow this course, though, as we shall see, certain rights in the material are retained by the Society. It is thus for individual authors to give or withhold their permission for the republication of articles contained in *The Springbok*, though for convenience requests for permission will normally be made to the Editor of the journal.

From some of the statements appearing above, you may be inclined to suppose that issues of copyright can be disregarded so long as the author concerned has been dead for many years. This is not necessarily so. As well as the 'primary' copyright in the text of the work, there is a 'secondary' copyright in the *typography* of every printed edition of a work: this lasts for 25 years only, and runs from the date of publication. It is the reason for the appearance of the © symbol in each issue of *The Springbok*. The Society is not claiming copyright in respect of individual contributions to the journal: this rests with their authors. It does assert copyright over the typographic arrangement of the text, and its permission must be sought by any other publisher who wishes to reproduce this typographic arrangement, in whole or part, in another publication.

One point is frequently misunderstood, and a clarification may be useful here. In some countries and at certain periods the appearance of the © symbol on a publication has been a pre-requisite for copyright protection, and works which do not carry this symbol have been regarded as being 'in the public domain'. Under current international law no such requirement exists. All printed, written or broadcast work, whether published or unpublished, qualifies for protection by the very fact that it exists, irrespective of whether copyright is explicitly asserted. Only where there is a specific disclaimer, along the lines that the work may be copied or republished without permission or fee, is it safe to assume that copyright is waived.

COPYRIGHT FOR PRIVATE STUDY PURPOSES

So far, we have been considering the issue of copyright in so far as it affects the entitlement to *publish* work which is protected by primary or secondary copyrights. Most of us, however, are not publishers, and questions of copyright arise for us not in respect of re-publication but in the area of personal copying. Is it permissible to photocopy pages or sections from a book borrowed from the Society Library? Are there situations in which it would be legitimate, or even ethical, to copy a whole book, or a whole issue or volume of a journal? In the Copyright Act 1988 most of these issues are covered in a section which addresses the concept of 'fair dealing'.

'Fair dealing' is a key phrase in discussions of copyright. So far as 1988 Act is concerned, the term is introduced in a passage which attempts to determine how much of a work an individual may copy, firstly for 'research or private study', and secondly for such

specialised purposes as the writing of a review or the reporting of current events. As with many concepts in law, 'fair dealing' is not defined in the Act; so we must rely on common sense (and to some extent on case law) in deciding what is fair.

Some further assistance may be derived from a further clause in the Act which makes clear that no infringement of copyright is committed unless a 'substantial part' of a work is copied. The Act does not define 'substantial part' any more than it defines 'fair dealing'; however it is possible to supply at least a few pointers as to the way in which the two terms are commonly interpreted.

Firstly, the *extent* of what is copied is important. Fifty pages of continuous text taken from one publication quite certainly constitute a substantial part, whether the parent work consisted of 800 pages or 200. Secondly, the *significance* of what is copied must be taken into account. Even a short extract may be a substantial part if it contains a summary of the work or of a major section of it. For this reason it is generally held that the copying of graphs or statistical tables (or in a philatelic context of tables of flaws) cannot be justified as fair dealing.

Special problems arise in the case of graphic works such as pictures, drawings or maps, to which technically the concept of 'fair dealing' does not apply. Fortunately there is a provision in the 1988 Act stating that wherever it is legitimate, under fair dealing, to make a copy of a passage of text, any illustrations which are an intrinsic part of the text may also be copied.

Underpinning most of these technicalities is a single, reasonably straightforward, principle: that it is morally wrong, as well as illegal, to copy a work which you might otherwise have been expected to purchase. I cannot realistically be expected to purchase a book if only a few pages of it are of interest to me, and in such a case it will be 'fair' for me to borrow it from a library and photocopy those few pages. Similarly I ought not to have to subscribe to a journal if on average only one article per annum catches my attention. On the other hand, if a substantial part of the book or journal engages my interest I should be prepared to reimburse the author and publisher for the hard work and financial risk they have respectively undertaken.

A special problem arises in the case of out of print works. If it is not possible to buy a copy of the book from the publisher, is it not legitimate to regard the book as out of copyright, *de facto* if not *de jure*? Why should my study of maritime mails be made unnecessarily difficult by the fact that the standard work on the subject can no longer be purchased, a misfortune which some would regard as, at least in part, the fault of the publisher?

Legally, these are quibbles. If a work qualifies for copyright protection, then whether it is in or out of print is formally an irrelevance. On the other hand I know of no case in which an individual has been prosecuted for copying an out of print work, and it is hard to imagine such a case coming to court, or being successfully concluded if an action were ever to be commenced. Most serious students, whether of philately or any other subject, have on occasion copied out of print works, and in so doing have infringed - or so I would argue - neither the principle of fair dealing nor the spirit of the law.

One proviso must be made here. Some of the arguments advanced to justify photocopying are morally equivocal, to say the least. Technically, last year's SG catalogue is out of print, since it can no longer be bought from the publisher, but to argue that the copying of relevant sections of SG Part 1 is legitimate because the material is out of date and because I don't happen to need the most up-to-date version would be to strain ethical credibility past its breaking point. This would be a particularly blatant example; but it is arguable that in certain cases the copying of an out of print work damages the commercial prospects of a publisher who may be planning to release a reprint or new edition, and the likelihood of such a development should be considered in all such cases.

The issue of fair dealing for purposes of review, or for the reporting of current events, warrants a brief mention, since it is an aspect of copyright affecting many writers for a society journal like *The Springbok*.

In an extended book review, or in any detailed discussion of another author's work, verbatim quotation is essential, and this the law recognises. However, two qualifications are important here. Firstly, the quotations must be distinguished from the surrounding text, whether by quotation marks or by indentation and paragraphing: there must be no suggestion that someone else's thoughts are being passed off as one's own. Secondly, any modification to quoted text, whether by insertion or deletion, must be clearly signalled, customarily by the use of square brackets.

MORAL RIGHTS

In conclusion, mention should be made of the concept of an author's 'moral right' to be identified as the author of his or her work. This concept appeared for the first time in the 1988 Act, and is the reason for the rather baffling statement 'x asserts the moral right to be identified as the author of this work', which nowadays appears on the verso of the title page of most books. The provisions relating to 'moral rights' are complex and cannot be summarised here, but in essence they assert the right of creators to be identified whenever their work is exploited, as well as to object to derogatory treatment and false attribution of authorship.

This may seem a technical issue, but it is important to the degree that it stresses once again the principle that authors' rights are important and are to be respected. An example will perhaps make this clear. To refer loosely to a particular article as having appeared in a certain issue of a certain magazine, without naming the author whose work it embodied, would be a breach of his 'moral rights' as author.

SOURCES

The basic provisions of UK copyright law will be found in the Copyright, Designs and Patents Act, 1988, which has been cited at several points in this article. Aside from the Act itself the literature of copyright is vast, and at least a handful of up-to-date and useful works should be found in any large library. In the UK it is important to check that any work on the subject originated after 1988, or at least that it has been updated to take account of the new provisions of the 1988 Act.

Legislation to enforce the 70-year term of copyright which will prevail throughout the European Union is expected in 1995.

(Very much indebted to our member Chris Ravilious for this article) DWP Hon Editor

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68099.25	25	R1.05	58 000	93/11/26	5 000	93/12/22	58 000		2575,2576,2577 and 2578	New	Printed by Litho
68099.25	25	R1.25	58 000	93/11/26	5 000	93/12/22	58 000		2579,2580,2581 and 2582	New	Printed by Litho
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Please note: With the numerous changes to the Postcode structure and telephone codes, will members please remember to tell our Hon. Membership Secretary of new **postcodes** when renewing their subscriptions, which are acceptable from this issue.

Album Closed

Harold E. Crossfield

With great regret we report the sudden demise in October of our Northern Group reporter.

MIDPEX 1995

With no support at all forthcoming thus far, we shall not be represented at this event, as space has to be allocated and a reply has to be made soon.

DWP

THE MARCH 1994 gathering ASSEMBLED at CARLISLE



Back: the late H.E. CROSSFIELD: A. MOFFAT: J. MACKAY: B. PILL: J. AHMAD:
C. MOORE: W. BRANNEY & A. WHITWORTH
Front (seated): A. H. MURRAY: B. CARTER and E. HAMMOND
STANDING M. MCDOUGAL (guest)

Grateful thanks to the photographer and particularly those who made this meeting possible.

D W Painter Hon. Editor

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AND a further plea for :-

Items to Bill Branney for the Packet please

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