SOUTH PACIFIC PERFIN BULLETIN
No. 43 October 1998

President: Robert Samuel, PO Box 394, Christchurch, New Zealand
Secretary: John Mathews, 21 McConnel Cres, Kambah ACT 2902, Australia
            email - johnm@student.canberra.edu.au
Treasurer: Peter Wood, 9 Roslyn Street, Mt Martha Victoria 3934, Australia
Editor: David Andersen, 260 Hawkesbury Rd, Winmalee NSW 2777, Australia
            email- d.andersen@library.usyd.edu.au
Circuit Managers:
New Zealand   Ray Bennett, PO Box 354, Timaru, New Zealand
Australia   John Mathews, 21 McConnel Cres, Kambah ACT 2902, Australia

EDITORS COMMENT

If this issue of the bulletin has a theme it must be on housing perfins. Quite a few different ideas are presented by different members .

My own method is to use Hagner sheets in normal plastic binders some 30 or so in each. Private perfin patterns are arranged alphabetically by country with separate folders for countries with more than a few hundred patterns such as Germany or Great Britain. Official or semi-official patterns like VG or New South Wales officials are arranged chronologically .

Information about each pattern is typed/printed onto photocopy paper and cut into slips which are inserted next to the stamps in the Hagnes sheets. In the past I included such information as catalogue number, number of holes and if known the user, but now have reverted to mainly the catalogue number as the slips were too big and the number of Hagnes sheets and folders needed would be much larger. Archival quality (low acid) photocopy paper (Reflex Archival) is used for these slips so as not to introduce an acidic source which might encourage rust. The slips in addition to providing information visually break up the page between different patterns.

This type of system allows easy access and I can find if I have a pattern from any country within a couple of minutes. The main reason for adopting it was that the scope of what I was collecting was large (world perfins), I could not expect to ever get close to completing a country and it allowed rapid expansion with minimal reorganisation. I can put as much information as I wish about each pattern , add notes of any length if needed and add new patterns/issues quickly by adding extra sheets and reorganising a page or two.

<div align="right">David Andersen</div>

NEW MEMBERS

We would like to welcome the following members who have joined since the last Bulletin:

#171 David Fortune, Christchurch NEW ZEALAND
#172 Noel Seymour, Morwell, Victoria AUSTRALIA
#173 Paul Butler, Melbourne, Victoria AUSTRALIA
#174 Harold G. Lord, Colorado, USA

MAKE A DATE!!

The Club has been allocated a meeting room at "Australia 99" for a Club meeting during the Exhibition. We have one hour between 11 am and 12 noon on Saturday, 20 March 1999 and we look forward to seeing as many members as possible at that time. We have been advised that some display frames are available in the meeting rooms, so if anyone has material which they would like to show others, they will have somewhere to display it as an alternative to it being passed around a table.

(The Club is planning a FREE souvenir cover for financial members. It will feature an appropriate stamp with Club perfin and will be posted from the Exhibition.)

WHAT IS IT?

New Zealand member Richard Smolnicki has sent the illustrated item and asks if anyone can identify the perfin. The pattern, on the 1/2d green KGV issue, appears to be a mirror pair of part of a "PAID" punch, the distance from the "I" to the edge of the stamps when folded being less than the separation between the "I" and the "D". However, the size of the letters is greater than that of the "DUTY PAID" normally associated with the Stamp Duties Office. Perhaps it is a commercial company's cancellation. Does anyone have a matching pattern on an identifying piece?
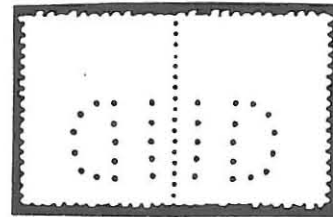
CATALOGUE OF STATE OFFICIAL PERFINS

Our report in the April 1998 issue about the approach made by Stanley Gibbons to the Club regarding possible collaboration on a listing of State Official perfins has brought a comment from UK member Tom Latto. From his own experience (and that of at least one UK dealer he knows of) in trying to obtain Australian "OS" material from Stanley Gibbons, he feels that such a catalogue would be far better produced by the Club on its own. The general feeling is that our Club members would have a far better idea of the existence and relative rarity of such issues.

MELBOURNE OS ON KGV

There have been a number of copies of Australian KGV issues with unusual OS perfins reported over the years A copy of the 1 1/2d KGV brown large multi watermark postmarked 6 June 19 and the Melbourne 'OS' perfin turned up at a recent local stamp fair. The stamp is damaged and has been punctured from the back and sideways which is quite unusual.

Similar items have previously been reported: 1/2d KGV large multi wmk (SPPB no.21 October 1992 p.4) and a 4d KGV orange single wmk.

We know that the Melbourne perforator was still in existence as it was used in the late 1920's on commemoratives so this usage is possible.
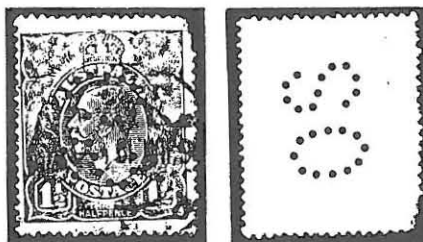
Why does 1919 keep cropping up ? The hybrid Commonwealth 'OS' / New South Wales 'NSW' reported by H Rostron were dated around 1919. No explanation of these items has yet been confirmed. Is there a link between these unusual OS and OS/NSW patterns ?

A wild hypothesis "There was a problem with the OS part of the usual ' OS/NSW' puncturing head in 1919. The New South Wales Government Printer asked the Commonwealth Printer in Melbourne to supply some sheets of stamps with the Federal 'OS' perfin so that they could add the 'NSW'.   However the volume required by Victorian Government Departments, Commonwealth Departments and the New South Wales Government Printer was too large for the 'OS' machine to handle so they put another machine, the old Melbourne 'OS' back into service for a short period. The OS/NSW machine was then repaired more quickly than expected so very few of the 'hybrids' were produced." All comments to the Editor please.

GIO INVERTED OVERPRINT

The New South Wales stamp duty issues overprinted with 'GIO'
in black, used by the Government Insurance Office are well known.
A 6d issue with the overprint inverted has now been reported.
So far all other issues reported have the GIO overprint upright.

SELDOM SEEN - ADDITIONS

The following are among lots submitted for the Club's Auction 2/1998 (catalogue enclosed with this Bulletin).

1/4 d KGV sm multi wk p.131/2 x 121/2 perfin DWMLTD.4
2/- violet KGV Silver Jubilee (as strip of 3) perfin SG.2

AUCTION WATCH

Items of perfin interest from auctions/direct sales since the last Bulletin include the following. Thanks to Tony Nobilo, David Richards, John Amiet and Bryan Magee for passing on their keen spotting of perfin lots in these auctions.

		Est.
a.	1938 KGVI 11/2d brown postal card perf "OS/NSW" for Lands Dept., used.	$100
	(Premier Stamp Auctions, May 98) (sold for $290)	
b.	NZ SSF 2d with advert and perfin "AC&S" (David Holmes Sale, July 98)	NZ $ 10
c.	NZ 1904 3d Huias perfin "RG/W" (David Holmes Sale, July 98)	NZ $ 10
d.	NZ 1d Universal with "VOCO" perfin (with stop) (Stampland, Napier, Sale July 98)	NZ $ 15
e.	India 2As purple KGV block of 4 perfin "NZICo" in mirror pairs. (Donald Ion Sale, Aug 98)	NZ$150
f.	1933 commercial Airmail (within Aust.) cover to GB with all-over advert. for A. Simpson & Son, Adelaide, with perfins AS&S.1 on KGV 2d pair & 3d Air x 2.	$100
	(Macray Watson Auction, Aug 98)	
g.	1919 cover to France with 2 1/2d NWPI Roo perf "OS", used Rabaul	$1250
	(Macray Watson Auction, Aug 98)	
h.	1923 cover to Vic with Rough Paper 1d rosine NWPI pair SG118a perf "OS"	$1250
	(Macray Watson Auction, Aug 98)	
i.	1925 cover to S. Africa with NWPI 4d violet KGV perf "OS" & Terr. of New Guinea 1d o/p "OS" (Macray Watson Auction, Aug 98)	$1500
j.	Papua 1/3d Lakatoi "OS" Mint. (Ashford Stamps Auction, Aug 98)	NZ $ 60
k.	NZ 2d KEVII with "BGEC" perfin GU/FU. (Mowbray Auction, Aug 98)	NZ $ 35
l.	NZ "EWMW" perfin. (Mowbray Auction, Aug 98)	NZ $ 10
m.	NZ "DB/CO" perfin. (Mowbray Auction, Aug 98)	NZ $ 10
n.	9d Roo CofA wk perf "VG" mint. (Mowbray Auction, Aug 98)	NZ $ 50
o.	GB 4d KGV block cypher wk vert block of 10, each stamp perf "I&R/M" GU/FU.	NZ $25
	(Mowbray Auction, Aug 98)	
p.	"NZF" perfin on NZ 1d and 2d 2nd s'face (Stirling & Co Auction, July 98)	NZ $ 10
q.	"G/NSW" perfin on 3d KGV Silv. Jubilee x 30 inc imp pr, 2d ANZAC (5) & ANZAC 1/- (3), all U/FU; plus 1/- ANZAC very FM (West Brisbane Sale, Aug 98)	$60
r.	KGV 2d red & 4d olive CofA wk perf "VG" on piece. The 4d is perfed twice. (U)	$30
	(West Brisbane Sale, Aug 98)	
s.	1940 "Avis de Reception" card from Geraldton, WA, to Coorow, WA, with KGV 1d & 2d perf "WA" (Fitzpatrick Postal History Sale, Sep 98)	NZ $25
t.	Perfin colln, "OS" Roos to 2/- brown, KGV to 1/4; "OS/NSW" Roos to 9d, KGV to 4d; "G/NSW" Roos, KGV & later; also perf "OS" set of 6 commems.150+ (Status Int. Auction, Sep 98)	$100
u.	GB 1883 5/- rose perf "N.Z.L." FU. (Mowbray Auction Sep 98)	NZ $100
v.	GB KEVII 2/6 perfinned. GU (Mowbray Auction Sep 98)	NZ $ 20
w.	B&F.1 on 1/4d Australian Customs Duty stamp (Jimbo's Sale Sep 98)	$ 15
x.	DMO.1 on 1d red QV (Jimbo's Sale Sep 98)	$ 15
y.	48 Aust perfins mainly KGV but inc. Roos (Donald Ion Auction Oct 98)	NZ $ 10
z.	1942 OHMS cover used by Statistician, Melbourne with 2d red KGV and 1/2d yellow Roo perf "VG", with censor label and cachet (NZ Stamp Auctions Oct 98)	NZ $ 45
aa.	NZ "BGEC" on KEVII (NZ Stamp Auctions Oct 98)	NZ $ 35
ab.	NZ "FBLD" on 1d Universal (NZ Stamp Auctions Oct 98)	NZ $ 20
ac.	NZ "K" on 1d Dominion (NZ Stamp Auctions Oct 98)	NZ $ 75
ad.	5d Hargraves comp. Sheet perf "VG". MUH (Cooper's Auction, Ballina, Aug 98)	$ 30
ae.	1916 Melb. Metro. Board of Works postcard with KGV 1/2d perf "MBW"	$ 15
	(Premier Auctions, Oct 98)	
af.	1921 Mines Dept cover, KGV 1d red & 2d orange + 6d blue Roo, all "OS/NSW". Red Sydney Rego. Label (Premier Auctions, Oct 98)	$ 75
ag.	1877 10 pound banknote of The Mercantile Bank of Sydney perf. "SPECIMEN / B.W & Co / LONDON". (Edlin's Sale, Canberra, Sep 98)	$5500
ah.	1881 Austrian 2kr postal card perf "PAGET/& Co/WEIN". Company adv. on back. (Stanley Gibbons (Aust.) Sale Jul 98)	$ 600

W. C. RIGBY - THE "CARPET PERFORATOR".   (John Mathews)

In the April 1997 issue of our Bulletin (page 8), there was a report of an item shown by John Amiet of a South Australian stamp with 1904 postmark and partial address "perfin". A bit of experimental investigation pointed to it being part of a large perforation pattern consisting of name, occupation and address of W. C. Rigby, bookseller and stationer, of Adelaide.

Now, in a recent issue of the GB Perfin Society's Bulletin, there is an independent article describing what is obviously the same perforator pattern - in an envelope with a GB 1d lilac Queen Victoria stamp (1881 issue) with perfin "TM&CO", whose user identity is revealed to be Thos. Meadows & Co, shipping agents, etc., of London and other regional centres (the postmark is London, June 1893) by an oval company cachet on the flap of the envelope. The Rigby perforation appears to have been applied after the envelope was sealed. The addressee on the envelope is a publishing company in London.

The illustrations of this fascinating item are from excellent photographs kindly supplied by Jonathon Evans, a member of the GB Perfin Society.

Members are invited to submit theories regarding this item, and in particular where the Rigby perforation was applied.
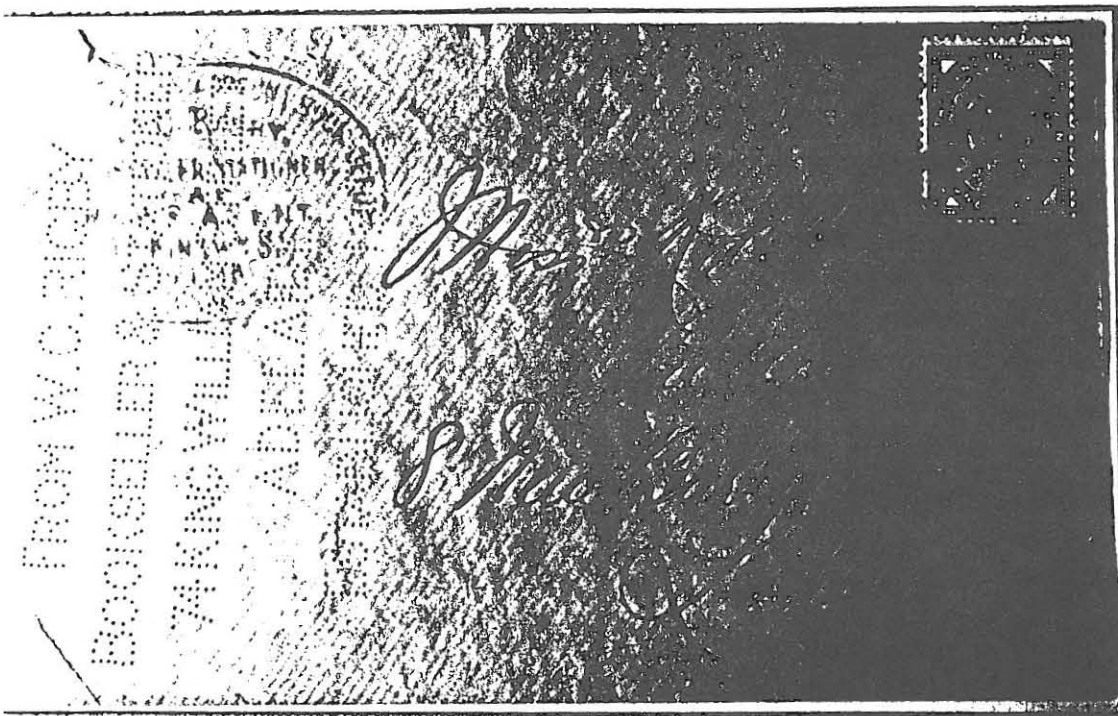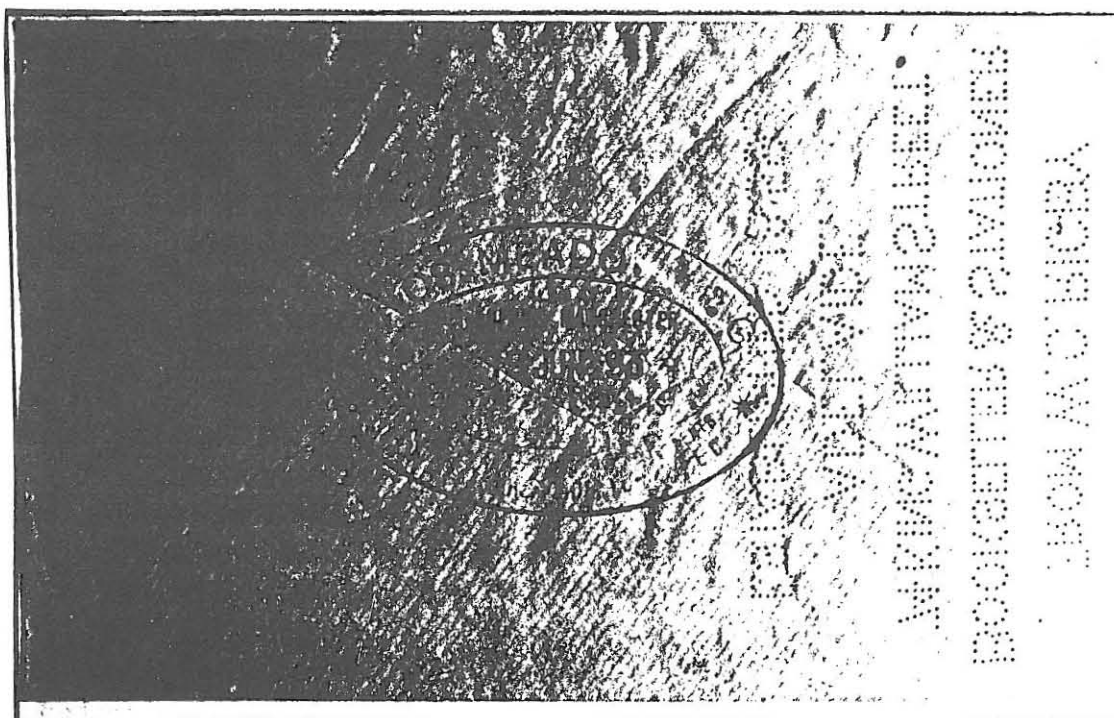
One possible scenario is that Rigby imported books from many British publishers and posted the individual orders in one bulk package to Thos. Meadows & Co. to save on individual postage for each letter. Thos. Meadows & Co. then affixed the appropriate local postage to these envelopes and posted them on from London. They applied their own cachet to the reverse of the envelope to provide a local return address. John Amiet's item would seem to be strong evidence that the Rigby perforation was applied to the envelope before it left Adelaide.

HOUSING AND EXHIBITING PERFINS   Robert Samuel

The April 1998 issue of the South Pacific Perfin Bulletin raised the question of how you house/display/write up a collection of perfins. For what it is worth, I give my tuppence worth.

The Collection

How we house our collection or accumulation of stamps is a personal matter. The actual method will depend entirely on what the collector wishes to do. There are, however, two essential requirements:

1. Being able to find a stamp when we want to, and
2. Protecting our stamps from loss or damage.

If these are our only objectives then we can keep our stamps in boxes, envelopes, filing cabinets, or stockbooks. There is no need for a more formal stamp album. An album is only required if (a) we like to sit down in an armchair and browse through our collection, or (b) we wish to show

our collection to other people. In neither of these cases do we need much in the way of annotation - just enough to jog our memory. If the person looking through our collection has any questions, they can always ask, and if we are showing our collection at a society meeting we will be able to explain what it is all about.

More and more collectors seem to be dispensing with the mounted collection, preferring instead to keep their stamps in stockbooks, or even shoeboxes. Even those collectors who are noted as exhibitors seem to "leap" straight from a very basic method of storage to their exhibition display without the intermediary step of a mounted stamp collection.. Some years ago I went through the late Marcel Stanley's "collection" of New Zealand Full Face Queen covers, in order to record some of the covers in this collection. My surprise was that Marcel did not have a mounted collection; his covers, probably the best collection of Full Face covers ever assembled, were contained in a shoebox. But Marcel knew what was there, could find any item with ease, and the covers were protected from damage. When it came to exhibiting or giving a talk to a society meeting Marcel would take the cover out of the box, and mount it on a page. Afterwards, he would remove the cover from the page and return it to the box. The page was still kept, to be used again when he was next required to prepare a display.

Exhibiting perfins

While a collection is for the collector alone, a formal exhibition exhibit is intended to be viewed by other people. We cannot stand alongside our exhibit and give a talk. The exhibit itself has to do the "talking". This requires a completely different approach. Whereas arranging our perfins in alphabetical order may be quite logical from a collecting point of view (at least it makes it easy to find an item) it is quite illogical when it comes to exhibiting. A more logical approach may be to arrange our perfins on a chronological basis with the Queen Victoria material at the beginning and the more recent material at the end. Or maybe our material would be better arranged under types of businesses (banks, insurance companies, etc), patterns of perfin (Coats of Arms, trademarks etc), or on a geographical basis (Western Australia, Victoria, etc). There are many approaches and which one is used will depend upon the "story" you are trying to tell. What is important is that we are presenting the material in a logical manner which will be logical and understandable to the viewer.

The exhibition entry too will need a bit more annotation, more explanation, and undoubtedly will also need illustrations. You will know what you mean by "Type 3B" or "NZ-4" but it is most unlikely that the person studying your exhibit will have even a foggy idea of what you are talking about. So we have to spell it out:

Type 3B - Letters 7mm in height with full stop after T

Type 4: 3mm between N and Z

Another important point is that many perfin collectors like to look at the back of the stamps as this shows the perforated initials most clearly. The person studying your exhibit, however, really wants to see the front of the stamp. The most boring perfin exhibits are those where all we see are little squares of white paper. the person studying your exhibit may not be a perfin collector. More likely the viewer is someone who collects Australian King George VI stamps or New

Zealand 1d Universals. What this person really wants to see are the stamps in which he has a personal interest. If the stamps are mounted face down he will simply glance at your collection, and quickly move to the next exhibit. You have lost your audience even before you have started.

My own exhibiting method is to mount my perfins in black Hawid mounts, face up. Sometimes- but rarely- I may have a stamp mounted face down, to highlight an interesting double perfin variety, or to illustrate the progressive damage to perforating die. My pages are headlined to indicate the perfin and the user, e.g.:

BGEC: BRITISH GENERAL ELECTRIC CO. LTD., WELLINGTON, 1914-1920

When I have perfins from two or more different users on the one page the headlines may be set off to the side of the stamps illustrated, rather than the top of the page.

I also show an illustration of each perfin. Where we have a nice cleanly perforated impression, reading normally from the back of the stamp, it is easy for the illustration to be obtained by photocopying. Where the perfin is poorly punched, or the letters are reversed, then it is necessary to do a hand tracing. My technique here is to place the stamp on a piece of white paper, mark out the position of the holes with a sharp needle, and draw the holes with black ink and a fine pen. The end result is that I am able to show an illustration of each perfin reading normally. (An even easier way of obtaining suitable illustrations is to photocopy illustrations from a published catalogue/handbook). An alternative is to display one stamp face down- one showing a good clean perfin reading normally and upright from the back of the stamp. This method works well when we are dealing with relatively common perfins but not so easy when the item you are illustrating is unique or you have only one example.

Covers are mounted on black backgrounds, mounted with transparent photograph corners.

One thing I do not do, except on rare occasions, is to point out the position of the perfin. In most instances, and particularly where hand punches were used, the position of the perforated initials is of no philatelic significance at all. So to label each stamp as "Inverted and reversed", "Sideways reading from left, reversed," etc, or even worse, IR or SLR does nothing for the exhibit. Where it is evident that great care has been taken to keep the perfin position uniform (as with British stamps perforated NZ) there may be a case for mentioning variations from the normal. In my own collection I do label my "NZ" perfins having an "Inverted perfin" where these varieties occur. Having said that the position of the perfin is seldom of any significance, I do highlight double perfins and mirror pairs. These varieties are at least interesting.

The object of exhibiting is to produce an exhibit which is logical, understandable, interesting and educational. We are trying to capture the interest of the viewer and hold that interest from the first page to the last. How many exhibits satisfy all those requirements ? Very few, I suggest. Yet that is the challenge.

Annotation and Exhibiting

How we annotate a perfin exhibit will depend entirely upon our approach. The emphasis may be on the perfins, or it may be on the users of these perfins. If we were presenting an exhibit where

the perfin users are being emphasised then , maybe, we could take more of a "Social Philately" approach. The odd contemporary photograph of the firm's premises, a newspaper advertisement, a photograph of a bewhiskered Managing Director, or an advertising envelope or postcard (even if not franked with a perfin) would not go astray. Material such as this, despite having little to do with perfins, does help to tell us something about the business firms and adds to the interest of the exhibit. There would also need to be some information as to when the business came into being, when it disappeared, and where it was situated as well as the " perfin information", such as the period of use of the perfin.

When the emphasis is upon the perfins, then we really need only details of the user of the perfin, and the known dates of use of the perfin.

A few secrets of good annotation are:
1. Keep it brief and to the point.
2. Use short paragraphs and short sentences.
3. As far as possible illustrate what you are saying with stamps, rather than the written word.
4. Make use of headlines.

The exhibition entry too requires us to select material from our much larger collection. We may well have fifty copies of a particular perfin. Maybe we can tell the story perfectly well by displaying just three or four copies.

Perhaps the biggest difference between collecting and exhibiting is that with the former discipline the emphasis is largely upon quantity. With an exhibition display the emphasis is largely upon quality.

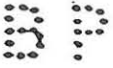## BURNS, PHILP AND CO. LTD.   John Mathews

In 1862, James Burns (later Sir James) and Robert Philp independently emigrated from Scotland. James Burns embarked on a number of businesses in Brisbane with his brother John. He returned to Scotland in 1868 when his father died and in 1873 brought the rest of the family out to Australia. He opened a store in Townsville and employed Robert Philp to work in the business. A partnership between Burns and Philp was formed in 1876, and the following year Burns moved to Sydney where he started an office.

They established a regular shipping run between Sydney and Townsville with passengers and goods. The business continued to expand with branches opening in Normanton in 1879, Thursday Island in 1881 and Burketown in 1883. At this time, Burns won a mail contract for service between Thursday Island and Normanton for three years for £2,000. It was the first of many such contracts and was an important source of income. The Australasian United Steam Navigation Company was established in 1887 with Burns, Philp becoming their agents in Sydney, Townsville and other North Queensland ports. In addition, Burns Philp established branches at Cairns, Charters Towers, Cooktown and Brisbane in the 1880s.

They established the North Queensland Insurance Co. Ltd. in 1886 as a subsidiary company with its head office in Sydney. Philp resigned in 1892 to pursue a parliamentary career.

Later mail contracts included Thursday Island to Port Moresby in 1886 and Cooktown to Port Moresby in 1889. In 1891 they started to ship stores to New Guinea, and brought back gold dust, pearls, bird of paradise feathers and sandalwood. Their next expansion was into plantation ownership, starting with New Hebrides in 1889, followed by Tonga in 1899, Samoa in 1912, Fiji in 1916 and others. In World War II several of their boats were requisitioned and 6 were lost in enemy action - the British Government rejected claims for war damages!

Their last ship was sold in 1970 and the company then diversified its manufacturing activities including several takeovers. Recently, Burns, Philp and Co. Ltd. has itself suffered from economic downturn.

BP.1	BP.2	BP.3	BP.4	BP.5	BP.6	BP.7
Sydney	Sydney ?	Cairns	Townsville	Cairns	Brisbane	Cairns
1907 - 1954	Pre-1913 - 42	1927 -1940	1925 -1944	1942 -1955	ca 1922 -1944	ca 1918
	Townsville ?1920- ?1925	Brisbane 1951 - 1967				

Burns, Philp & Co Ltd. had a number of perforators, as illustrated, in their various offices. Of these, reference has only been found to the Queensland ones in PMG archival records regarding permission to use them. Fortunately, samples of the patterns were submitted with the applications.

In June 1918, the Cairns office applied for permission to use the perforator with pattern BP.7. This pattern appears a little "irregular" and may have been of local manufacture and not very long-lasting. The Cairns office sought further permission, to use BP.3, in May 1926.

The Townsville office applied to use BP.2 in May 1920. This pattern is also known on NSW State stamps, and may have been forwarded to the Townsville office in about 1920, as being surplus to the requirements of the Sydney office which had been using BP.1 for some time.

The Brisbane office in July 1920 requested permission to use BP.6. Use of this perforator continued in Brisbane until at least 1944, and at some later time it was sent down to the Sydney office. It is currently among the Burns, Philp archival deposit in Canberra, with a parcel tag tied to it with the annotation "sent down from the Brisbane office". Subsequently, the Brisbane office used BP.3 from about 1951 to 1967, the Cairns office having ceased to use this perforator about 1940.

HOUSING PERFINS #3

Jen Prosser writes "As I am foolish enough to collect my Commonwealth of Australia stamps with holes punched in them in every position you can imagine the problem !

I began many year ago with VG's, and the sickness has spread ever since- all state perfins, private, telegraphs, the lot ! So here I am 20 years later, every stamp of the Commonwealth, every perfin, every position. Some have 8 positions! Then what about the double punches ? Missing pins ? It can go on forever.

I use the VG coding system from Toop's VG punctures, as this keeps all in order across the whole collection. At least one ray of hope in an otherwise insane hobby !

Needless to say, for the 1d red 'roo, I now have a daunting 335 items, as imprint blocks, multiples, covers with perfins etc, all have a look in. Two 4 drawer filing cabinets begin to look crammed and I am still mounting at a great old rate!

Anyone know a cure for this shocking addiction?

PS State stamps are looking really interesting too!"

The only good thing is the computer program my son wrote which has it all under control"

(Jen is in good company as many of us have the same problem, and there is no known cure. The use of the computer program is another approach that can be useful. The screen display below gives an idea of the information available with her program- Editor)

		1 . 1/2d grn roo		1st	Qual	Qty	Price
D	Dies						
I	Imprint						
M	Multiple	1	Sing		2	2	0.5(
N	Plate No	2	Dies	20 posted Melbourne	3	1	12.0(
O	O.S	3	Dies	IH12 return addres	3	1	29.0(
P	Perfin	4	Mult	hor pr	4	1	4.0(
R	Specimen	5	Mult	hor pr Marylborough	4	1	5.0(
S	Single	6	Mult	pair	3	2	4.0(
V	Variety	7	Perf	A&RLTD B	4	1	1.5(
		8	Perf	A&RLTD1 1A	2	1	0.8(
L	Next	9	Perf	DJLTD D	2	1	0.6(
2	Display	10	Perf	GCO2	5	1	6.0(
3	Jump	11	Perf	HB4 4A	2	1	0.5(
4	Edit	12	Perf	HJD1 1F	3	1	1.0(
5	Delete	13	Perf	HW 1B	2	1	0.5(
6	Exit	14	Perf	HW&CO1 1A	4	1	2.0(
		15	Perf	LS2 2A	2	1	0.5(

F Forward iss

X Exit

ENTER CHOICE

HOUSING PERFINS #4

Bryan Magee wrote about his method. Each pattern is mounted individually on a separate page, examples of which are illustrated below(reduced). A master copy produced on a 'battered old portable typewriter' was copied in quantity. Space was left for stamps in each of the eight possible positions.

"At the time I started this project I must have had the vision of mounting heaps of stamps in their eight different positions, the reality is of course that I only have four patterns with all eight positions. I have been tossing around the idea of remounting the collection now for the past year or so. At the moment the collection are in Hawid Mounts on A4 sheets and in sheet protectors in four ring binders. Format aside I like this set up, all binders are clearly marked alphabetically and I can put my hand on any given pattern in literally seconds."

Bryan has a number of thoughts/questions about designing a new page: "The format of the A4 sheets needs some serious thought. If we start with the heading it needs to be impressive/eyecatching, perhaps 1/2 inch double line letters with a bit of shading and a couple of scrolls. The pattern identification would look impressive in a box outline, but very hard to centralise, e.g. HB, CITZENS. What do we do with the date ? Earliest known ? From /to ?. Eight positions are out, or are they ? But I feel the need for others such as types, earlier dates, new postmarks etc.

Catalogue number - In the very remote chance that I could sell my perfins as a collection SG numbers will carry more weight than ASC every time"
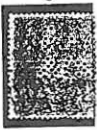
PRIVATE   PERFINS

F   G
&.Co

1900-1922

Cat.No ASC 58   Type /   Rating Common
        SG

Felton,Grimwade & Co Ltd

31-33 Flinders Lane Melbourne VIC

Pharmaceutical Wholesalers