

The First Fleet 1787-1788

By Dennis Mews

On 13th May 1787, 11 ships sailed out of Portsmouth harbour in England and began a journey halfway around the world to set up a penal colony at Botany Bay in New South Wales, later to become part of Australia. England routinely sentenced thousands of miscreants for the most minor of offences, transporting them "Down Under" for periods of 7 years, 14 years or even for life. The First Fleet (there were to be many more) comprised two Royal Navy ships, three stores ships and six convict transports carrying 772 convicts, 324 crew and 247 marines. They would not reach their destination until the following year.



The fleet first headed west across the Atlantic Ocean and reached Rio de Janeiro on 6th August. The ships were cleaned and repaired and fresh supplies of water, clothing and food were taken on board.



After resting in Rio for a month, The fleet then headed east and reached the Cape of Good Hope at the southern tip of Africa on 13th October. They bought plants, seeds and animals to take to "The Great Southern Land". The animals included: two bulls, seven cows, one stallion, three mares, 44 sheep, 32 pigs, four goats and poultry. They left the Cape on 12 November.



From Cape Town it took two months to reach Australia. They arrived on 18th January 1788, the entire journey taking 252 days. The first European settlement of Australia had begun.

These stamps were issued by Australia Post - the first strip "Departure" on 13th May 1988, 200 years to the day since the First Fleet left England. The second strip "Rio de Janeiro" was issued on 6th August 1987 and the final strip "Arrival" was issued on 26th January 1988. This last date is still commemorated to this day as Australia Day.

Botany Bay would prove to be unsuitable and the convict settlement was relocated north to Port Jackson (later renamed Sydney). Transportation to New South Wales was discontinued in the 1850's to be replaced by hordes of free migrants and gold diggers seeking a better life or a fortune in gold. "The Gold Rush" lasted throughout the 1850's and 60's and Australia would never be the same again.



Bela Lugosi *Lon Chaney Jr.* **Classic Movie Monsters** *Boris Karloff* *Lon Chaney*



CLASSIC MOVIE MONSTERS USA 1997
MWS 2020

Great Britain - Queen Elizabeth II

20th March 2012. Comics



The Dandy and Desperate



The Beano and Dennis the



The Topper and Beryl the



Tiger and Roy of the Rovers



Buster and Cartoon Character
Buster



Valiant and the Steel Claw



2000 AD and Judge Dredd



THESE
BLOCKS
ARE UNDER
ARREST

I AM
THE
LAW



M
W
2021

Arabian Nights: whose story is it, anyway?

Tales of Aladdin, Ali Baba, and Sinbad are popular today as children's stories, Disney films [1] and festive pantomimes [2]. However, the story behind the collection from which they come provides rich material for the thematic collector.



[7] Somalia 1997, designed by Italian artist D. Vangelli

The '*Arabian Nights*', or '*1001 Nights*' is a collection of tales that Scheherazade tells to the king each night. She leaves each on a cliffhanger so that she is allowed to live to tell the next instalment, until finally - after 1001 nights - the king trusts her enough to lift his threat of execution.

The *Nights* was unknown in the West until Antoine Galland [3] began to publish his translation in 1704. But where did he find the stories he translated?

Galland's work coincided with a growing interest in Arabic language and literature, when the origins of the *Nights* became a serious topic of academic study. However, pinpointing the origins of a story relies on complex methods that are subject to flaws and debate.



[1] USA 2007, set of four, Disney characters



[2] Ascension Island 2011, set of four, Pantomimes

It wasn't until 1984 that the first authentic medieval text of the *Nights* was produced. While it was for the purpose of studying style, language and narrative technique, it uncovered a number of fakes, translated into Arabic and passed off as originals!

A Syrian manuscript from the 13th century was identified as the main source used by Galland. However, the tales go further back than that. Various medieval works refer to the existence of the *Nights*, and fragments of Arabic text from the 9th century have been found.

A consensus has emerged that the stories first evolved from the tales of the Jataka [4], a collection of over 500 Indian fables from as early as 300BC and considered the

source of all great stories. Ancient Greek and Roman literature is also seen in the *Nights*, such as parallels between the adventures of Odysseus and Sinbad.

The *Nights*, in turn, has had a strong influence on much of the literature we are familiar with today. The Brothers Grimm [5], for example, identified the *Nights* as the source of several of their fairytales, and Hans Christian Andersen spoke of his love for the tales that inspired his own work.



[5] Germany 1985, 200th anniversary of birth of Grimm brothers



[4] Thailand 1996. tales from the Jataka

Many countries have issued *Nights*-themed stamps commemorating writers, illustrators, pantomime or Disney as well as simply depicting beautiful artwork [6, 7]. This, along with the links to a much larger body of world literature, makes for an especially aesthetically appealing and potentially wide-ranging thematic collection on a fascinating topic.



[6] Mali 1971, designed by French artist P. Lambert



Red Admiral coming to land on the flowers

MY STORY Hi my name is John Ingleby I am from West Yorkshire. I have been collecting stamps for over 60 years starting out with British used. My parents had a public house in Last of the Summer Wine country and I had to help out. Then there was football, cricket, and girls so my collecting fell by the wayside. When I got married there were many alterations to the house we bought so again my stamps were put away. Forty three years later I was given a set of Butterfly stamps and that started me collecting again. I now have three large albums full of them (mostly in sets) from all over the world. I collect UK first day covers and gutter pairs. Seeing the competition in the magazine I thought I would give it a try. But what to present GB or butterflies; why not combine the two I thought may be something different. The life of butterflies is fascinating so my entry is about The Red Admiral (*Vanessa atalanta*). Meaning spirit, souls or transformation as it can easily camouflage itself. There is a small resident population in the UK topped up by migrants arriving in May and June. The female butterfly mostly lays her eggs in Spring early Summer on Stinging nettles where we get the caterpillar. They feed for two to three weeks then form a chrysalis which takes another few weeks to develop. The butterflies emerge and fly into the world living about ten month's though less in our cold climate.



Stamps used to make the collage - 5d 1970 Philympia (Black) the head of the butterfly
 3d & 7 1/2p 1972 Churches (Red & Blue) for markings on wings
 8 1/2p & 11p 1976 Roses (Back ground)
 1st Class 2013 Butterflies (White) for markings on wings

The first thing I did was cut the shape of the red admiral (originally admirable) approx 120x90mm which is larger than the live one at approx 65mm wide. I then selected some old GB stamps the colours of which I could use to make a collage of the wing pattern. I wanted to use a penny black but sadly did not have such a stamp. Fortunately in 1970 the Royal Mail issued a copy which I purchased and used to make the head and mouth of the butterfly. The total cost to make the butterfly collage was £15.00 (purchasing sufficient of the right colours) and the time to make it was 32 hours.

I hope you like it.

The Stamps produced by Hämmerle & Vogel

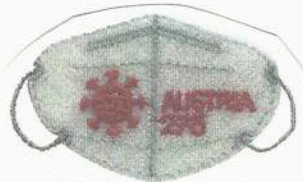


The firm of Hämmerle & Vogel based in Lusten, Vorarlberg, Austria is well known for its embroidery. The company came up with the idea of an embroidered stamp and after overcoming a number of problems including the security features and perfecting the self-adhesive technique they produced a number of colour trials of a stamp with an edelweiss. Austria.Post selected a white edelweiss on green ground and ordered a production run of 400,000 which the company produced in about 30 weeks. The world's first woven/embroidered stamps with integral edges they were cut into individual stamps at the factory. The stamp issued on 19th July 2005 was well received apart from the use of Austria as the country name but this was no doubt because the name was shorter than Österreich.



A second stamp depicting a blue gentian on white background was issued on 19th September 2008 as part of WIPA08.

Further stamps have been produced for Austria.Post including a lace dress in 2016 and a traditional hat from Styria 2018. Their latest stamp is a 'Mini-FFP2 Mask' (FFP-2 is the Austrian regulations for masks) with a red embroidered COVID germ on white ground was issued on 16th September 2021 – scan taken from the Austrian magazine 'Die Briefmarke' issue 10.2021.

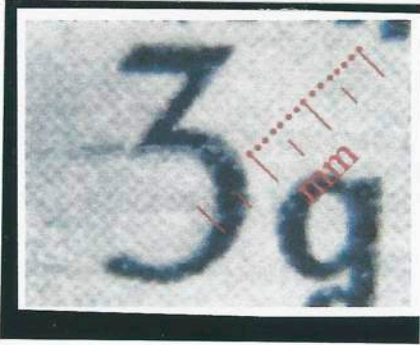


Hämmerle & Vogel have produced stamps for other countries including the two shown below produced in 2019 for Liechtenstein to mark 300 years of the ruling Princes and for Vatican City to celebrate 90 years as a separate state.



Austria 1948 Costumes series – history of printing

The first printing of these stamps was made on grey paper (although this sometimes appears to be cream) using a 70 mesh printing screen with yellow gum. In 1951 a 100 mesh printing screen was introduced and in 1958 a thinner white paper with white gum and no fluorescence was introduced. In 1964 a fluorescent paper was introduced but used for only two values and in 1966 the 70 mesh screen was again used.



Enlargement x 10 of a section of the 3g stamp to show the 70 mesh screen size. The longer and shorter lines indicate whole and half millimetres with circles on the dots to show 7 per millimetre which equates to 70 dots per centimetre. The screen dots are on a rectangular grid at 45degrees to the image's horizontal.

The 3g is only printed in 70 mesh.
The 100mesh screen appears smudged.



70 mesh printing screen, grey paper, smooth / horizontal rippled yellow gum



100 mesh screen, grey paper, horizontal / vertical rippled yellow gum



100 mesh screen, white paper and smooth white gum



100 mesh screen,



70 mesh screen

white fluorescent paper, white gum

GREAT BRITAIN NATIONAL SAVINGS STAMPS



1918 6d stamp.



1942 5/- stamp.

From the 30th September 1880, ordinary penny postage stamps were used to save up to one shilling (12 old pence) which was sufficient to open a Post Office Savings Bank account, although the minimum amount required changed to £1 in 1912.

Savings certificates were issued during World War 1 and the first savings stamp, the 6d Britannia Head was issued in July 1918. Various issues during the years were issued and continued until 1973, being replaced by electronic cards.



1954 6d stamp.

1960 2/6 stamp.

In addition, the Bank used specially designed savings stamps with higher values which also could be used to save enough to open an account.

Private companies in Britain also used savings stamps including the holiday company Butlins and supermarkets, such as Sainsburys and Safeway.



1967 2/- stamp.

1971 10p stamp.

A wide variety of utility companies used savings stamps, particularly regional electric companies, also British Telecom for telephone bills and government bodies for payment of National Insurance contributions and television licences etc.



Saving stamps were not valid for postage.

An unfranked cover, showing a 13p postage due charge, (3p and 10p). Double the 6½p postage rate charge.

Alfons Mucha and Auguste Rodin

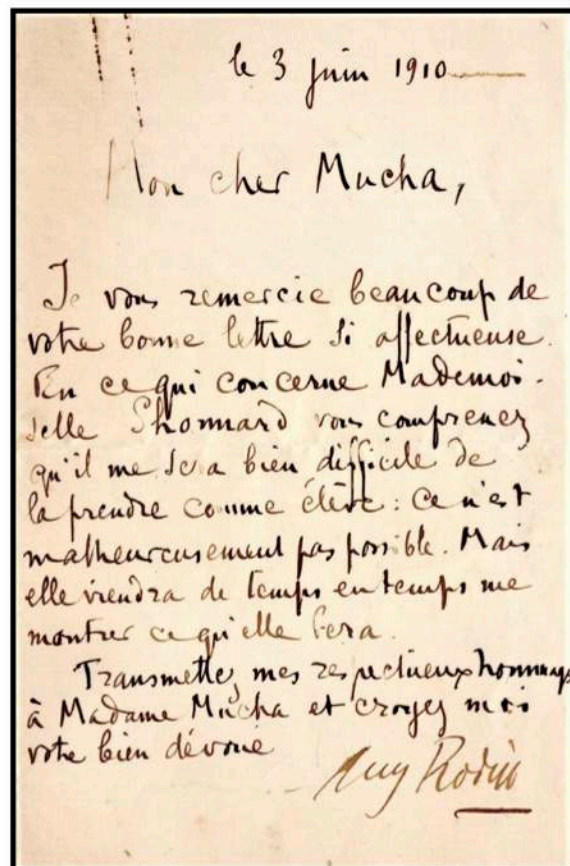
Alfons Mucha (1860-1939) rose to fame in Paris in the last decade of the nineteenth century as one of the greatest exponents of the *art nouveau* style. In Paris, the art-form was often known as “*le style Mucha*”. Later, when his native Czechoslovakia gained its independence from Austria-Hungary in October 1918, Mucha designed the new country’s first postage stamps.

Mucha was born on 24 July 1860 in Ivančice, a small town in Moravia (then an Austrian province and now part of the Czech Republic). Having moved to Paris in 1887, he had an instant and meteoric rise to fame when, just after Christmas in 1894, he designed a popular and radically new style of theatre poster for the great French actress Sarah Bernhardt (1844-1923). Mucha’s studio in Paris became a fashionable meeting place for artists, writers and composers, including Paul Gauguin (1848-1903) and the sculptor Auguste Rodin (1840-1917).



This cover contained a letter (copied below, reduced by 25%) sent by Auguste Rodin to his friend Alfons Mucha in 1910. The cover has a French 25c Sower stamp cancelled by the “PARIS / Bd (Boulevard) SAINT GERMAIN” machine cancel dated 4 June 1910. It was addressed, in Rodin’s hand, to “Monsieur Alphonse Mucha, Chateau Zbiroh, Bohême, Autriche” (in 1910, Bohemia was still a province of Austria). The dual-language (Czech/German) “ZBIROH / ZBIROW” datestamp dated 6 June was struck as a redirection mark after the cover was redirected (faintly in pencil) to “Thunovská 25, Prague”.

From 1904 to 1910, Mucha spent most of his time in the USA. He returned to his Czech homeland in 1910 where he rented a large apartment at Zbiroh Castle, about 40 kilometres south-west of Prague. Here, he worked on what had become his burning ambition, the 20 massive canvasses of the Slav Epic (*Slovanská epeje*) – his *magnum opus* – which was not completed until 1928.



3rd June 1910

My Dear Mucha,

Thank you very much for your kind letter, which was so loving.

As far as Miss Shonnard is concerned, you will understand that it will be difficult for me to take her on as a pupil. It is, unfortunately, not possible. But she will come to see me from time to time to show me what she has been doing.

Send my respectful regards to Madame Mucha and believe me, your loyal friend.

Aug Rodin

The “*Mademoiselle Shonnard*” mentioned in Rodin’s letter was Eugenie Shonnard (1886-1978), an American sculptor and painter who began her studies in New York, with Alfons Mucha as her tutor.

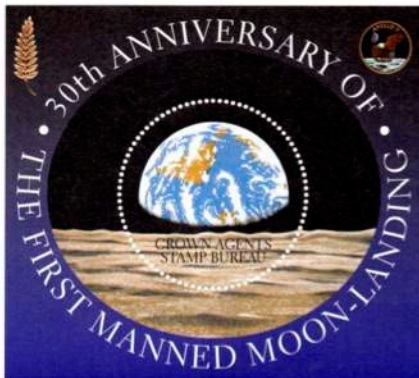
Miniature Sheets

What is a Miniature Sheet, and when where they first produced? To the first question there seems to be a rough answer though not without a little confusion as they are sometimes referred to as Souvenir Sheets as well!

David Field in his All-World Miniature Sheet Catalogue 1973 tells us, "...The issuing policies of different countries have always made this hard to define, but for a start it is a small sheet containing a stamp or stamps valid for postal use at time of issue and provided for use by the normal stamp issuing authority."



He continues, "It may appear alone or with other stamps, but it differs in format from normal stamp sheets and is of a size and shape which make it acceptable to the collector as an individual item. But then he comments, "Having said that, one must admit that at times the borders between a post-office sheet and a miniature sheet are blurred..."



Well that leaves plenty scope for debate if nothing else!

Second question: When were they first produced?

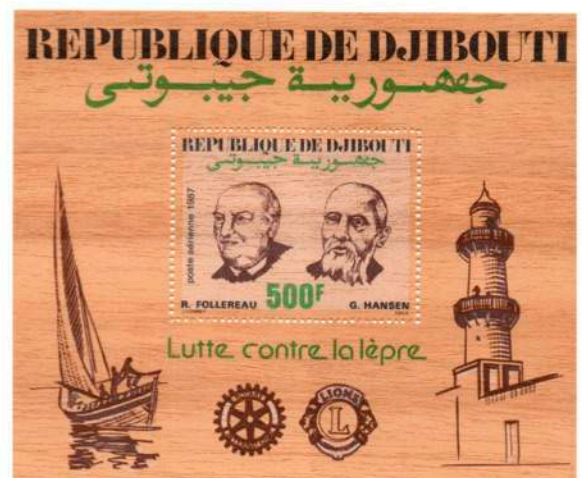
Well it seems that Luxembourg issued the first generally recognised souvenir sheet in 1923, a single 10-franc, not otherwise available, inset in a larger blanc sheet. There

were earlier small sheets of stamps but without marginal inscriptions and were regular stamps otherwise available.

Miniature Sheets, not always very miniature, were produced too in various materials paper, wood, silk etc. A fascinating realm of Philately which is desirous of much further research I would suggest!

Appendix:

1. Rugby World Cup 2003 Australia.
2. 30th Anniversary First Moon Landing produced by the Crown Agents Stamp Bureau Great Britain in 1999 and given away at the Stamp Show 2000.
3. Republic De Djibouti to date the only country to produce Miniature Sheets in Wood Veneer!



THE ARTIST

Erich Gruner (14.11.1881/30.12.1966)

From 1900 to 1905 Erich Gruner studied at the Leipzig Academy of Visual Arts, and then travelled to Paris where he remained for one year, having lessons with Jean Paul Laurens...the period from 1909 to 1912 was more relaxed, with travels to Portugal, Spain and Italy. After returning, he began to have some Artistic recognition, but this short period was interrupted by WWI, where he was wounded twice. In 1919 he made some designs, posters and the Logo for the Leipzig Fair. He was the Director of the Leipzig School of Applied Arts from 1930 to 1946. His Art work covers a wide range of specialties: Book covers, illustration, Posters, Postage stamps, Typography, Logotypes, Stage and set designs, etc..

The engraver for these stamps was Karl Wolf.

The first art stamps were issued in 1947 for the Spring and Autumn Fairs.



1160 A.D. Image of the declaration being read by a City Representative. Behind him stands the Castle Captain.



Image from 1268 A.D. Two commissioners follow the commercial transactions of foreign merchants, dealers and buyers. A few Leipzig citizens on the right.



Image from 1365 A.D. This shows a market commission of the Leipzig Council estimating and charging the stall rate. The scene takes place on the Altmarkt. On the right the top floor of the old Gothic Town Hall is visible.

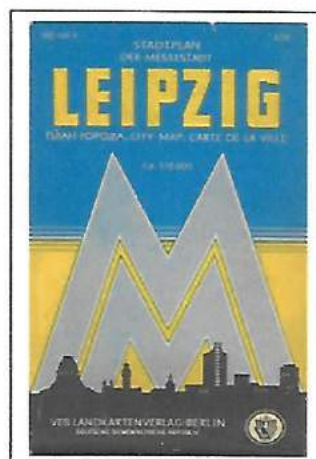


Image from 1497 A.D. It shows in free artistic design Emperor Maximilian's posture, and a Leipzig councillor receiving the certificate obtained for the worldwide development of Trade Fairs.

ROMANIA

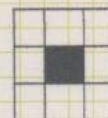
1893 King Carol Typographed – Government Printing Works, Bucharest.

For many years, I wondered why there should be mentioned in the catalogue that an error of colour for the Romanian 25 bani stamp of 1893 exists.

How could this happen ?

Wmk PR p.13½

Error block of nine 5 bani stamps, showing wrong insertion of 25 bani stamp.



Positional notation of error.

Possibly due to poor lighting and lack of sunlight, a 25 bani cliché was wrongly inserted into the printing plate for the printing of the 5 bani sheets. Easily done when considering all clichés for all denominations were reversed images, the same steel colour and kept in a box or drawer, all jumbled up with other denominations.

A small number of sheets were printed before the error was noticed and corrected, but these were included as part of the production run.

My old catalogue (1978) states that the error is known as single stamps or as se-tenant pairs (in pair with a normal stamp).

IS philately Square? or NOT!! or
just a little holey.

Sierra Leone thought not in
1964 when for the world fair
in new York they outlined
their country.



Sierra Leone had another go in 1965 with
the Cola Nut and Coat of Arms



In 1966 they went all ROUND for the 5th anniversary of Independence



The Netherlands in 1993 had a holey
diamond for Christmas wishful
thinking perhaps!!



In 2009 Great Britain solved the puzzle
just as Charles Darwin did.



So you see stamps come in all sorts of shapes from hearts to
records and some even taste of chocolate. Are we SQUARE I think
NOT.