

THEMATICS

Nr 206: JUNE 2026

Newsletter of *Thematics Southern Africa*/ Nuusbrieff van *Tematika Suider-Afrika*

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ARTICLES FOR THEMNEWS

Most of the articles which appear in **Thematics** are sourced from a variety of available philatelic magazines; however, it would be wonderful to use more local articles. I have adjusted the newsletter to allow for local and longer articles. The request for articles remains as strong as ever.

FROM THE EDITOR OF THEMATICS

Dear Thematicists,

This newsletter marks the sixth month on 2026, and that before we know it, it will be 2027. It really is frightening how fast time flies, and it feels that just the other day I was preparing the newsletter for May. It is at times like these that I realise how much time it takes to compile this newsletter. But the comments I receive from the readers of the newsletter make it worth my time to spend the time to compile them. I also compile a newsletter for my home society (Bellville Philatelic Society), but for this newsletter I have to take into account a slightly different readership. So I have to search several different articles. It does, however, mean that I have less time to work with my own stamps, although I make progress to grow my various collections. The hobby is very active around the world, and this can be seen in the large number of national and international exhibitions which take place each around the world. These exhibitions are financially costly. That was the background to the combining of the annual national exhibition organised by the American Philatelist, and the annual National Topical Stamp Show organised by the American Topical Association. This exhibition will take place in Boston, and are advertised by the two associations in their respective magazines, *The American Philatelist* and *Topical Time*. I am fortunate, being a member of both societies, in receiving the monthly of *The American Philatelist* and the bi-monthly *Topical Time*. I can still remember vividly my visit to the National Topical Stamp Show of 1999, which was celebrating its 50 years of being active in the thematic philately, and I made many friends. Many of them are not with us anymore, but I experienced a kindred spirit being with them. My experience of that visit had a big influence in the establishment of *Thematics SA* a year later.

Editor

THEMATIC MEETINGS

***First Saturday of the month** – *The Pretoria Chapter* meets at **10:00** in Greek Orthodox Church Hall, corner of Lynwood Road and Roper Street, (opposite UP main gate).

Contact: Helena Snyman 012-803-8922, 083-990-8953 or helenasnyman7@gmail.com.

***First Saturday of the month** – *The Western Cape Chapter* meets at **09:30** in the Church Hall of the DR Church Bellville-Vallei, c/o Postma and St Andrews Street, Oakdale, Bellville.

Contact: Diederik Viljoen at 082-456-6653 or diederikviljoen@gmail.com.

STAMP FAIRS

***First Saturday of the month – The Cape Stamp Fair** @ DR Church Bellville-Vallei, c/o Postma and Andrews Streets, Oakdale, Bellville, Cape Town. **Contacts:** Ken Joseph 072-597-1287 ken@philatelicfriends.co.za Robbie Harm 082 925 7103, robertharm9@gmail.com, from 08:30 until 12:30. Please confirm the date of the next Stamp Fair, although reminders are sent via SMS/E-mail.

***First Saturday of the month – Pretoria Stamp Fair** @ Pretoria, Greek Orthodox Church, corner Lynwood Road and Roper Street, (opposite UP main gate) **Contact:** Kenny Napier Kenny.napier@mweb.co.za and Clinton Goslin 083 272 9367, atlasauctioneers@lantic.net. Open at 08:00 with auction at 11:00.

*** Second Saturday, every month - Johannesburg Stamp Fair:** German Country Club, 131 Holkam Road, Paulshof, Sandton. Open 08:00 with an auction at 10:00. Contact: Kenny Napier, kenny.napier@mweb.co.za and Clinton Goslin 083 272 9367, atlasauctioneers@lantic.net.

***Last Saturday of the month – East Rand Stamp Fair** @ Edenvale Bowling Club, 6th Avenue, Edenvale. **Contact:** Kenny Napier Kenny.napier@mweb.co.za and Clinton Goslin 083 272 9367, atlasauctioneers@lantic.net. From 08:00, auction at 10:00.

***First Saturday of the month – Sunbird Stamp Auction** @ St Elizabeth's Anglican Church Hall, 5 Salisbury Avenue, Westville, Durban. From 09:00 until 13:00. **Contacts:** Kim Breytenbach sunbird.stampauctions@gmail.com.

***First Saturday of each month - Natal Stamp Fair:** from 09:00 to 12:30.

Even numbered months @ Hilton's Lions Hall, Azalia Drive, Hilton. Host: Maritzburg Philatelic Society. **Contact** Ken Joseph, ken@philatelicfriends.com.

Odd numbered months - at St Elizabeth's Church Main Hall, Salisbury Avenue, Westville, Durban. Host: Highway Philatelic Society. **Contact** Ken Joseph, ken@philatelicfriends.com.

***Second and last Saturday of month – Natal Fair** @ Classic Motorcycle Club, 137 Tara Road, Bluff, Durban. Open: From 09:00. Contact: Zbigniew Kawecki, z.kawecki57@gmail.com.

***George** (online philatelic auctions): Ray's Stamps, Contact: Ray Upson (044 871 2286). scpa@xsinet.co.za (Fax2email: 086 733 8444)

THEMATICS AROUND THE COUNTRY

Pretoria Chapter – 2 May 2026

On this long weekend Saturday, we were only a few enthusiasts at the meeting. We enjoyed a wide variety of themes and were inspired to spend more time with our stamps. Albert Borgstein shared the original Themnews logo, the ThematicsSA periodical. He is also busy with his ZASM exhibition and he showed a postcard he acquired of Pretoria's Church Square from the east. He can now start his model building of the mentioned church. He also showed the SWA train stamp issue of 1937. He mentioned that the train depicted on the stamp was never used in Southwest Africa. There is a second mistake on the stamp, namely the smoke of the train and the smoke of the steamer in the harbour are blowing in different directions! Mias keeps on surprising us with his succulents: Francophonia - our well known frangipani. Who would have thought they are also succulents? Petra redid her An-

glo Boer War exhibition's first 16 pages that are now 18 pages, just to realise that she now needed to look at the rest of the collection from a new angle. She shared some of her ideas for the second section. Helena showed the new South African stamps of the Iziko South African Museum's bi-centenary. Very expensive! She also showed the progress on her South African birds, which are going painstakingly slow. The end of the first section, **Water birds**, is nearing the end.

Helena Snyman

WC Chapter – 16 May 2026

No meeting was held due to the absence of many on travels elsewhere. **Diederik Viljoen**

FACTS AND FEATS: THE POSTAL SERVICES

The following Facts and Feats touch on all types of Security Devices.

The earliest devices to defeat forgery were watermarks, distinguishing marks or patterns, visible when the stamp is held up to the light. The first watermark was a small crown, one of which appeared on each Penny Black and Twopence Blue of 1840. All British from 1840 till 1967 have a watermark. Usually a single watermark appeared on each stamp, the exceptions being the stamps of 1856-67 with heraldic emblems in each corner, the halfpenny of 1870 (the word *halfpenny* spread over three stamps) and the large-sized pound values of 1882-1913 which had two or three anchors or orbs. Multiple watermarks were adopted in 1912 and used for the low-value definitive and commemorative stamps till 1967, and the high-value stamps from 1951 onwards. Normally watermarks are caused by a slight thinning of the paper, but rare examples of a thickening of the paper are to be found on the stamps of Russia (1858) and Tannu Tuva (1926-7). Watermarks combining thicker and thinner areas of paper are found on German stamps (1933-40).



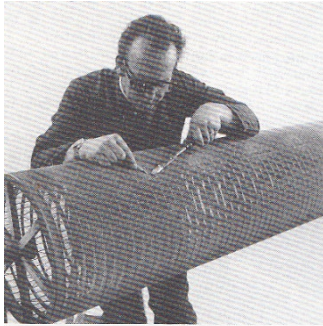
Imitation watermarks, security devices simulating a watermark, include embossed or impressed devices – Switzerland (1862) and Romania (1889-90), printed devices simulating watermarks, on the backs of stamps – New Zealand (1925), Argentine (1922) and El Salvador (1935). A burélé band appears on the back of Queensland stamps (1879, 1896).



Errors in watermarks. The commonest error is reversed, inverted or sideways watermark, caused by misplacement of the sheet of paper in the printing press, but many stamps may be found with the watermark deliberately inverted or sideways – from booklets and coils respectively. Errors caused by mistakes in the composition of the metal bits on the dandy roller over which the paper pulp is spread during manufacture include: Great Britain – rose instead of the thistle in the Emblem watermark (1956-67); and British colonies – missing crown (1950-2) and wrong crown substituted (1957-8).



Errors of watermark caused by using the wrong paper. New South Wales, 2d (watermarked **5**) of 1862, and 3d (watermarked **6**) of 1872; Transvaal 1d of 1905-9 on anchor-watermarked paper of Cape of Good Hope, instead of multiple crown CA; and British Virgin Islands 5c of 1974 on the Basotho Hat watermarked paper of Lesotho.



Work in progress on a dandy roll. This roll, covered in wire cloth, carries the watermarked design. It rolls freely on top of the wet web of paper as it is being formed on the paper machine and so leaves a repeated watermark in the web.

Facts and feats from Mackay, James, The Guinness Book of Stamps, Guinness Publishing Ltd, Enfield, 1988
Please note that the information used for this article has in many cases been overtaken by events – Ed.

TIMELINE – DEFEAT IN THE BATTLE OF LITTLE BIG HORN



On **25 June 1876** Native American forces under Crazy Horse and Sitting Bull defeated the US Army forces under the command of Lt Col George Armstrong Custer in the Battle of Little Big Horn. The battle, commonly referred to as **Custer's Last Stand**, and known to the Lakota and other Plains Indians as the **Battle of the Greasy Grass**, was an armed engagement



between combined forces of the Lakota Sioux, Northern Cheyenne, and Arapaho tribes and the 7th Cavalry Regiment of the United States Army.

A 1934 sketch of Crazy Horse made by a Mormon missionary after interviewing Crazy Horse's sister, who claimed the depiction was accurate



It took place on 25 – 26 June 1876, along the Little Bighorn River in the Crow Indian Reservation in south-eastern Montana Territory. The battle, which resulted in the defeat of U.S. forces, was the most significant action of the Great Sioux War of 1876. Most battles in the Great Sioux War, including the Battle of the Little Bighorn, were on lands those natives had taken from other tribes since 1851. The Lakota were there without consent from the local Crow tribe, which had a treaty claim on the area. Already in 1873, Crow chief Blackfoot had called for U.S. military actions against the native intruders. The steady Lakota incursions into treaty areas belonging to the smaller tribes were a direct result of their displacement by the United States in and around Fort Laramie, as well as in reaction to white encroachment into the



Black Hills, which the Lakota consider sacred. This pre-existing Indian conflict provided a useful wedge for colonization and ensured the United States a firm Indian alliance with the Arikaras and the Crows during the Lakota Wars. The fight was an overwhelming victory for the Lakota, Northern Cheyenne, and Arapaho, who were led by several major war leaders, including Crazy Horse and Chief Gall, and had been inspired by the visions of Sitting Bull. The U.S. 7th Cavalry, a force of 700 men commanded by Lieutenant Colonel George Armstrong Custer (a brevetted major general during the American Civil War), suffered a major defeat. Five of the 7th Cavalry's twelve troops were wiped out and Custer was killed, as

were two of his brothers, his nephew, and his brother-in-law. The total U.S. casualty count included 268 dead and 55 severely wounded (six died later from their wounds), including four Crow Indian scouts and at least two Arikara Indian scouts. Public response to the Great Sioux War varied in the immediate aftermath of the battle. Custer's widow Libbie Custer soon began to work to burnish her husband's memory, and during the following decades, Custer and his troops came to be widely considered to be heroic figures in U.S. history. The battle and Custer's actions in particular have been studied extensively by historians. Custer's heroic public image began to tarnish after the death of his widow in 1933 and the publication in 1934 of ***Glory Hunter – The Life of General Custer*** by Frederic F. Van de Water, which was the first book to depict Custer in unheroic terms. These two events, combined with the cynicism of an economic depression and historical revisionism, led to a somewhat revised view of Custer and his defeat on the banks of the Little Bighorn River. Little Bighorn Battlefield National Monument honours those who fought on both sides.

International Society of World Wide Stamp Collectors and Wikipedia

WATERMARKS AND PERFORATIONS

Paul Brittain looks at philatelic features that fascinate the stamp collector.

From the time the first adhesive postage stamp was envisaged, security was deemed an important factor. Hence the intricate machine-turned background to the Penny Black, the corner letters, and the watermarked paper. A watermark in paper has been recognised as a means of deterring and detecting forgeries for centuries, although as imitators have become more ingenious, so security features have become more sophisticated. For stamp collectors, being able to see a watermark is very important, as the same design stamp can have had varying watermarks during its life, and errors of watermark are known.

The watermark is a design in the paper, where the paper is slightly thinner and so has a lighter appearance. (The reverse can happen, and the watermark is actually the thicker part of the paper.) In many cases the watermark can be seen by holding the paper — or



in our case, a stamp — up to the light.

Many early watermarks are relatively easy to see

Other methods of detection are known, the most common being placing the stamp face down on a black surface and adding a drop or two of a watermark detection fluid: for a second or two the watermark is revealed. There are more elaborate methods, such as using filters to counter the colours

used for printing the stamp, again revealing the watermark.

More sophisticated equipment may be required to identify watermarks on modern stamps

Most watermarks for stamps are impressed into the paper during manufacture using a dandy roll, which carries the design. The idea was first used in the late 11th century in Italy. As stated, watermarks appeared on stamps from the introduction of the Penny Black, and the many designs used can be found by consulting the stamp catalogues. Their use has been found unnecessary on British stamps for some 40 years, but many other countries still use watermarked paper, as do such bodies as the Crown Agents (CASCO).



Watermark varieties

While it may be expected that a watermark will appear upright when a stamp is viewed upright from the front, this will not always be the case. For example, stamp booklets for the

Table identifying watermark varieties

As described Read through front of stamp		As seen during watermark detection Stamp face down and back examined
GvR	Normal	RvG
RvG	Inverted	GvR
RvG	Reversed	GvR
GvR	Reversed and inverted	RvG
GvR	Sideways	RvG
RvG	Sideways inverted	GvR

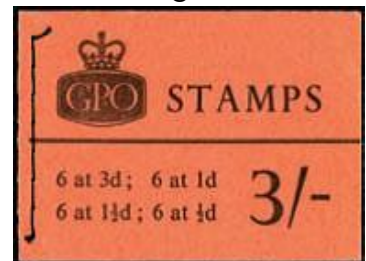
British Post Office were for many years prepared from special cylinders on which half the stamps were inverted in relation to the rest. Thus if the watermark was upright on half the stamps, it would be inverted on the remainder. Some booklets (and stamps produced in rolls) used cylinders that meant that the stamps showed the watermark sideways. In addition, of course, there have been instances where the paper is simply fed the wrong way round into the printing press, and thus the watermark is inverted. This occurred quite frequently in the 1960s with British stamps. Multi-coloured printing was being used for the first time, and the equipment required the paper to be fed into the printing press a sheet at a time (sheet fed). It can easily be seen

how one or more sheets of paper might be mistakenly fed into the press the wrong way round, so that the watermark will appear upside down.

Another variation can be created by the paper being gummed on the wrong side: this will reveal the watermark reversed when the stamp is viewed from the front.

Booklets frequently contained stamps with inverted watermarks in the normal course of production

There have been instances where a dandy roll has become damaged, and the replacement 'bit' has not be of the correct design (for example, the wrong style of Crown has been inserted), creating an error. Many countries have used their own watermarked paper: from time to time a stamp printer, undertaking work on behalf of several postal administrations, has used paper with a watermark for one country to print a stamp of another country.



Note: A number of different watermarks may be found on British stamps, the first being a Small Crown, but their regular use was discontinued about 40 years ago when Multiple Crowns watermarked paper ceased to be used

Perforations

As is well known, the first adhesive postage stamps were not perforated: they needed to be cut out from the sheet using scissors. It was not that the printers, Perkins, Bacon and Petch, did not have the capability to perforate back in 1840, for even at that time the company was using perforations as a means of separating cheques from their counterfoils. However, the printers felt that the small space between the stamps in the sheets, and the fact that after printing the paper could shrink, meant that any attempt at perforation



would prove impracticable. However, Henry Archer felt the task was not impossible, and supposedly spent about £2500 developing and perfecting perforating machines that could cope with sheets of stamps.

Cover bearing a 1d. stamp perforated by Archer's machine, identifiable by the date of use, prior to the introduction of the Government perforator

It is believed he received £4000 from the British government for his patent rights and to cover his costs. Archer sent his idea to the Postmaster General on 1 October 1847, and as a result two trial machines were constructed. Both created a series of cuts, similar in nature to 'roulette': the first had two cutters, one horizontal and one vertical, while the second used a system of blades. Trial Penny Reds, printed from plates 70 and 71, are known with such roulette. A third machine was tested by Perkins, Bacon and Petch in December 1848: this used a series of pin

heads to create the perforations (of gauge 16), but proved unsuccessful because the gum clogged the equipment. This led to disagreement between Archer and Perkins Bacon, especially as De La Rue entered the debate by adding that if the gum were thoroughly dry, it would not cause the equipment to clog. In January 1850 a third machine, following some modifications, was transferred to Somerset House, and it was eventually purchased on 21 May 1852. Further similar machines were built by David Napier and Sons and likewise installed at Somerset House. More trials took place during 1853, resulting in stamps with perforation 14 or 16; however, it is not easy to distinguish those with perforation 16 from the later perforated stamps put on general sale. It was on 28 January 1854 that perforated stamps were issued. The idea of perforated stamps was adopted by Sweden the following year, while the Swedish Post Office perforated stamps for Norway in 1856.

Line and comb perforation

For years the standard method of perforating was to pass about five sheets of the printed stamp paper through a machine whereby a series of pins would pierce the required holes in the paper: the paper moves on after each impression until the entire sheet has been perforated.

Line perforation is identified by the 'uneven' corners of the stamps when compared with those perforated by a comb machine

Some machines would simply produce a single row of holes, meaning the paper then had to be turned through 90 degrees and passed through the machine



a second time to create both the horizontal and vertical perforations. This is known as 'line' perforation, and invariably results in uneven corners to stamps.

The better method is for the pins to be arranged in the style of a 'comb' (*left*), perforating both the horizontal and the vertical edges of perhaps one row of stamps in the sheet, but also at times two or three rows. This method produces neat corners, and is known as 'comb' perforation. However, a much faster process was developed that enabled sheets to be perforated at the same time and speed as the stamps were printed. Basically the paper is passed over an additional cylinder (rotary perforator) on which appears a pattern of 'dimples' that correspond to the perforations. These dimples push up the paper slightly, and the tops are shaved off, thereby creating the perforation holes. There have been examples, understandably, of much cruder methods being used to perforate stamps, including sewing machines.



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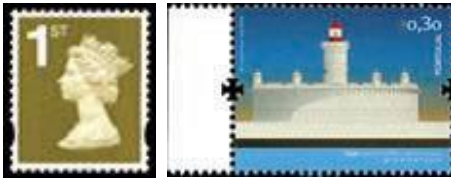
Errors and varieties

Stamps will, however, still be found missing the perforations, either in error, or deliberately, perhaps to create a collectable variation.



Imperforate edges on Canadian coil stamps

Sometimes it is felt that perforations are simply superfluous, such as on the outer edges of stamps in booklet panes or as issued in rolls from machines. The irony is, however, that most associate stamps with perforations. So, though stamps that are self-adhesive do not require perforations, these are simulated by die-cutting the shape of the perforation holes into the paper (however, the backing paper for the stamps is frequently rouletted so that single stamps can be removed for sale by a post office clerk).



Elliptical perforation holes were introduced on British stamps as an additional security device. The use of 'shapes' in perforation is now a feature of many countries' stamps. Below: elliptical perforations (GB and Poland), cross (Portugal), Morse code (GB), Maple leaf (Canada)

This is now being extended further, and recently Liechtenstein has issued sheets of self-adhesive stamps that are separated by perforations and thus look identical to conventionally gummed sheets. Of course, not all collectors wish to worry about watermarks and perforations: however, they do add an area of study and can turn a common stamp into something of value.

An article by Paul Brittain in Gibbons Stamp Monthly of December 2009

ITALIAN CHURCHES AND CATHEDRALS ON STAMPS - PART 1

Anthony New FSA, FRIBA, MI Struct E, takes us on a tour of Italian religious architecture



A view of St Peter's from across the River Tiber, Rome

Articles on French and German cathedrals and churches in previous GSM issues have contained many references to influences coming from Italy. Although in a sense it is rather 'putting the horse after the cart', it may be found rewarding to turn back now and look at some of those influences as depicted in the stamp album,

and to see how differently the art of architecture progressed there under different climatic and social conditions. Church building is of course only one facet of the whole, but it does provide many of the best examples for this kind of study.

Italy, once the domination of ancient Rome had subsided, became a rather amorphous collection of states. But they developed a common language and a common architecture, albeit with local dialects and mannerisms, all stemming from the civilisation of Rome itself. The influences of Roman art spread far afield, into Western Europe and eastward to Byzantium, which in AD 324 became the capital of the Empire following the conversion of the Emperor Constantine to Christianity. We now know it as Constantinople, a word corrupted to Istanbul. The so-called Byzantine style with its affinity to Moslem art developed there and found its way back to Italy as a result of trading, especially with Sicily and with Venice and Ravenna further north.

Derived from the Greek

Roman architectural styles had been derived from the Greek, applying in the major buildings the standard forms of columns, architraves, cornices and pediments. The three Greek 'Orders' are best distinguished by their column capitals — Doric the simplest, Ionic with double scrolls or volutes, and Corinthian with sprouting acanthus leaves. In Roman work these were sometimes supplemented by the even plainer Tuscan and the much more elaborate Composite.

Basilicas

Papal power remained in Rome in spite of wide-ranging upheavals over the centuries, and Charlemagne was crowned there in 800 (Italy SG 1756). Early Christian architecture was the logical successor to Roman art, and Roman buildings not only provided the artistic source but often also the actual stones, either *in situ* or salvaged for use in new structures. More importantly, many ancient 'hall' buildings were converted for religious purposes, and one particular type, the basilica or hall of justice, became a principal model for great churches, particularly in Rome where there were no fewer than 31 basilicas. There are now seven there that are designated 'major' (*maggiore*) and these were given extra-territorial rights by the Italian government in 1929.



The Vatican City stamps of 1938 (**left and right**) show two amongst many crypts of such buildings, not all of which can be investigated because of what stands over them. The Catacombs of Domatilla depicted on the three top



values are the most extensive in Rome and were not initially Christian. The Basilican church of SS Nereo and Achilleo above them (not a 'major' one) dates back to the 4th century but now contains very little that is so ancient. It is worth remembering that the orientation of all these churches resulted from the more arbitrary siting of their secular predecessors,



and that the familiar placing of the altar at the east end had not yet been developed. The Vatican issue of 1949 (two shown **left and right**) gives a good overall impression of the internal and external appearance of basilican churches, though the quality of the photogravure printing immediately after World War II leaves much to be desired. Indeed it has to be said that the standard of Italian stamp design and printing (and this of course encompasses those of the Vatican) does not always match French and German.



San Clemente

One of the most important and typical of these Roman basilicas (though also not 'major')



is that of San Clemente (1084–1108) (**left**), built over a 4th century church of which much still remains and which was itself erected over a 3rd century temple of Mithras. The very wide nave is separated from the aisles by round-arched arcades supporting tall flanking walls and a flat roof. At the west end is an atrium or court, also surrounded by colonnades, and at the east an apse or semi-circular projection lined with marble slabs. This feature originated from the formal recess provided for dispensers of justice, and in

Christian times it became the setting for the altar. Above is a semi-dome with rich mosaics in which Christ appears surrounded by prophets, saints and martyrs. Rather clearer on the stamp are the *cancelli* or low screen walls around the choir, which have survived from the 6th century. From this word is derived the 'chancel' of present-day churches.

Two other Vatican stamps, 416 and 418, show fresco paintings in San Clemente. The 1l. value in the same 1949 series (**right**) has a very similar internal view of Sant'Agnese fuori le Mura (i.e. outside the City Walls), of which the form and much of the structure date from the 4th century, when its foundation is ascribed to the daughter of Emperor Constantine.



An external view appears on Italy 1873 along with the fountain outside (the provision of water at the doorway to a church is a reminder of baptism to those who enter).

Disguised

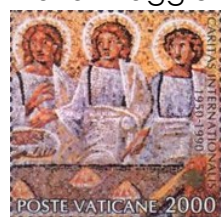
Third in the 1949 set (**left**) is the 9th century basilica of Santa Prassede which also still shows the standard basilican form, but somewhat disguised by later changes. That much is clear enough from the stamp but here again the rich mosaics lining the apse and choir can only be guessed at. Next, the 8l. (**right**) shows Santa Maria in Cosmedin, built in the 6th century on the site of the ancient food market, and notable for its elegant and unspoilt simplicity — all the more striking by contrast with the elaboration of the much later high altar. Lastly of the interiors, the 35l. (**left**) depicts the major basilica of San Paolo Fuori le Mura, founded by Constantine, which suffered a disastrous fire in 1823 and was rebuilt as authentically as possible. The remarkable double aisles, each with an arcade of 20 arches (thus 80 in all) produce a spaciousness that no stamp could be expected to capture. Santa Maria Maggiore is another major basilica, and one of the most typical (**right**). Its aisled nave is a part of the original 5th century building but has been surrounded and overlaid with additions too numerous to list here. Mention must however be made of the late 15th century gilded ceiling which is said to contain some of the first gold brought back by Columbus, the mosaics of 1295 (one of these is shown **left**, eight of which appear on Vatican stamps of 1990–92), the ornate domed side chapels of c.1600 and the 18th century *baldacchino* or altar canopy.



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Its aisled nave is a part of the original 5th century building but has been surrounded and overlaid with additions too numerous to list here. Mention must however be made of the late 15th century gilded ceiling which is said to contain some of the first gold brought back by Columbus, the mosaics of 1295 (one of these is shown **left**, eight of which appear on Vatican stamps of 1990–92), the ornate domed side chapels of c.1600 and the 18th century *baldacchino* or altar canopy.

Catacombs

The 80l. Express stamp of the same Vatican series (**right**) shows the exterior of San Giovanni in Laterano (St John Lateran). This was founded by Constantine as a five-aisled basilica but little remained of the original building after various disasters and, though what is seen today retains the original shape, the interior is largely the work of the 17th century architect Borromini. Unlike the other basilicas of Rome (even St Peter's) this is actually a cathedral, with the seat of the Pope as Bishop of Rome. So diocesan synods are held there, as is commemorated by the Vatican pair (one shown **left**) with their interior view. To the right of the central entrance in the main east façade (rebuilt in 1732) is a Holy Door, which is opened in Holy Year (every fourth year). A better view of this façade is on Italy 173, and another, partial, glimpse on Italy 1790, while Italy 861/2 and Vatican 296 depict the twin-towered north façade of 1586.



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The main claim to fame of the basilica of the Holy Cross, or Santa Croce in Gerusalemme, is that it was founded by Constantine's mother St Helena. As is evident from the stamp (**left**) it is now a building largely of the 17th century. The same applies to San Sebastiano (**above right**), standing



above catacombs which nowadays are a tourist attraction. San Lorenzo Fuori le Mura, also 'major', is unusual in being actually two churches, one of AD 432 and the other of 576, built back-to-back and later thrown into one. On the stamp (not shown), however, the only part clearly shown is the 13th century portico.

St Peter's

Last but not least amongst the Vatican series of basilicas, St Peter's has been left till this point because, of them all, it retains above ground the least proportion of early Christian building. Its depictions on stamps of many countries are legion, and there would be little point in trying to catalogue them here. The 40l. Express stamp (**left**) provides an inevitably thumbnail impression of this vast building and the colonnaded Piazza that leads up to it, but better by far are the Express pair of the 1933 issue (**right**) for the entire group of buildings, and the definitive top values (32/4) for the basilica itself. All are superbly engraved and still very modestly priced. Needless to say, there are many others, and not only amongst the stamps of the Vatican.



The rebuilding of St Peter's occupied the period 1506 to 1614, by which time the understanding of classical Roman architecture had been not only mastered but also developed in ways previously unheard of. By the 17th century the straightforward use of the Classical 'Orders' with their standardised features had given way to the Baroque style in which the same elements were used in fresh and lively forms and combinations. It has been called



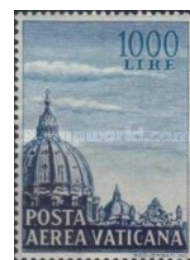
the architecture of the curved line, and its sumptuousness is evidence of attempts to counter the growing power of Protestantism; a noted more modest example in Rome is Borromini's Church of Sant'Ivo alla Sapienza (Italy **left**). St Peter's was the successive work of many architects, two of whom achieved at least as great fame as painters and sculptors. The principal ones were Bramante (portrayed on Vatican 572), Raphael, Michelangelo and Maderno. To them must be added Bernini (Vatican 747/50), who designed the magnificent



Piazza (1656–67) with its curved colonnades (**right**) around a great obelisk erected 70 years earlier. He was also responsible for the Throne of St Peter (**left**) in the western apse and the splendid 100-foot high baldacchino over the high altar. As at St John Lateran, there is a Holy Door, opened every fourth year. Two values of the Holy Year series of Italy (176/7), as well as Vatican 154 and 158, show the Pope opening and closing the door, and it appears on Italy 2545 and 2593 too.

Michelangelo

Several earlier proposals for rebuilding St Peter's were prepared, that for the dome by Bramante being shown on Vatican 571 and a proposed plan by Bernini on Vatican 748; the dome actually built (**right**) was designed by Michelangelo (Italy 1050 and Vatican 431) who did not live to see it completed. Despite its gigantic size (the overall height is twice that of the towers of Westminster Abbey) critics complain that the size and scale of the



later nave and portico by Maderno reduce its external impact. It seems incredible that Michelangelo had completed the ceiling paintings in the Sistine Chapel (**left and right**) af-



ter seven years' work (those on the walls had been commenced by several others), before being appointed chief architect to St Peter's and getting to work on designing this great dome. It is not difficult to find many other features of St Peter's represented on stamps, and a search through the catalogue will reveal more, as well as many of the buildings and treasures of other parts of the Vatican.



Some detective work is needed to find the locations of many of the sculpted and painted figures that have been used as stamp subjects without attributions. Undoubtedly many are taken from the churches of Rome. Likewise many of the other churches there can be illustrated, mostly on the stamps of the Vatican City or of Italy itself. Indeed a present-day guide book lists over a hundred more, all of which have features of minor or in many cases major importance, and the small proportion which appear on stamps can perhaps best be taken alphabetically.

Baroque façade

The domed church of Santi Ambrogio and Carlo (Ambrose and Charles) dates from 1610 and has a fine Baroque façade to the Via del Corso, well shown **right**. That of San Gregorio on the Celian Hill was founded at the end



of the 6th century, but is more notable for its attractive setting (**left**) than for its architecture. The twin 17th century churches of Santa Maria di Montesanto and Santa Maria dei Miracoli in the Piazza del Popolo (Vatican 299) were designed by Carlo Rainaldi to



look symmetrical on unequal sites, a difficulty he overcame by making the dome of the former slightly elliptical instead of a true circle. The mostly Baroque Santa Maria della Pace (**right**) was built late in the 15th century in thanksgiving for the end of the war with Turkey. There the cloister is by Bramante and the nave contains Raphael's famous frescoes of Four Sibyls.



San Pietro in Montorio ('on the Golden Hill') is said to stand on the spot where St Peter was crucified, and was rebuilt by order of Ferdinand and Isabella of Spain at the end of the 15th century. It and the little adjoining Tempietto of 1502 by Bramante (**left**) are considered to be key works of the start of the Renaissance or revival of pure classical design in Italy, antedating the arrival of Baroque by some 70 years. Though not named on the stamps (**right**) the church of Trinita dei Monti is one of the most familiar in views of Rome,



standing as it does at the head of the famous Spanish Steps and offering a splendid panorama of the city. It is unusual in having been founded by the French in 1495, which probably accounts for some Gothic details in the vaults.

Pisa

The dominance of Rome must not allow the many splendid churches elsewhere in Italy to be overlooked, and the stamp album provides a very useful, though by no means comprehensive, introduction.



Pisa cathedral

It is impossible to keep to a chronological order, not only because of the great variety of styles to be found in cities of any size, but also because so many churches have developed over the centuries with a succession of additions and alterations.

Turning back, for example, to the 11th century, Pisa cathedral (**right**) resembles the earlier basilican churches in plan, with long internal arcades and double aisles. The stamp view is taken from the top of the famous *campanile* (bell-tower) and shows also the great domed baptistery of



the 12th century. The *campanile* itself, also 12th century, is well portrayed **left** with its maximum lean of 17 feet, which has since been slightly reduced by major work to the foundations. Very similar in its Romanesque character, with tiers of round-headed arches, is San Michele at Lucca, well shown on Italy 680. Parma cathedral is basically of the 11th century too, but more important is the detached octagonal baptistery, begun in 1196 and with magnificent 13th century frescoes. It and the tall *campanile* completing



the group appear somewhat microscopically **right** and the tower again on Italy 815/16. The only importance of the nearby church of Roncole in the same series (Italy 804) is its association with the composer Verdi who was the son of a village innkeeper and played the



organ there as a young man. Modena cathedral, also close by in the province of Emilia, is Romanesque too, with a 315 feet high detached tower called the Torre Ghirlandina that also figures on **left**. Better views of the building itself are on Italy 1901 and 2414. Nonantola, near Modena too, has a famous abbey with brick buildings largely of the 13th century (Italy 2835).



To be concluded

*An article by Anthony New FSA, FRIBA, MM Struct
E in Gibbons Stamp Monthly of October 2009*

'WHAT HAPPENED TO AFRICA' PART THREE - 1915 TO 1939

Although WW1 was of European origin, its implication was soon to be manifested in Africa where the colonies of the participant European powers came into early conflict. Fortunately the great bloodshed and disruption witnessed in the mother continent did not occur in the colonies for had it done so, the setting of one unfortunate suppressed African people against another solely in the cause of European madness would surely have gone down as one of the greatest atrocities in our time. But Germany had been late in building her African Empire and although in a real extent it was some eight times larger than the former and about the same as the participant European powers themselves in 1915, there was only a very superficial German character about the countries involved and an even more slender awareness of being part of a greater German Empire. Being geographically dispersed throughout the continent with only a few German administrators and little or no militia, the colonies were in no position to provide united resistance and completely incapable of taking the offensive. German East Africa was surrounded by territories of Portugal, Belgium and Great Britain each of which was early to take its share.

Of these, the least significant and certainly that with the smallest philatelic implication was Kionga which was occupied by the Portuguese Colonial Forces and absorbed into the greater colony of Mozambique but not before four stamps had been issued for it in 1916 overprinted on the then current 100 reis definitive stamp of Lourenço Marques (*left*). To the north the kingdom of Ruanda Urundi, or at least the two kingdoms, for both were distinct in the African if not the European mind, had become part of German East Africa shortly before the war began, but Belgian forces from the neighbouring Belgian Congo to the west entered the area in 1916 and took over the administration. The first set of 1916 was overprinted on stamps of the Belgian Congo separately for the two kingdoms but later in the year they were combined (*right*) for the occupation overprints and the country retained unity under the name Ruanda-Urundi until very recently.



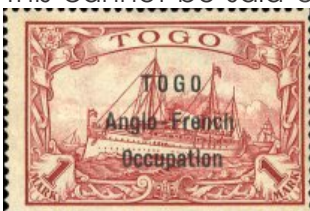
However, by far the largest territory to be annexed in East Africa was Tanganyika which had been the kernel of the German Empire in the area and in which substantial progress in many fields, notably the building of railways which to this day are a considerable asset to the local people, had been made. To the north was the British controlled Kenya and Uganda and to the south, Rhodesia and Nyasaland. Thus it was inevitable that they should immediately consider the invasion of the territory between and the first part to fall in 1914 was Mafia Island which lies 100 miles south of Zanzibar on the Indian Ocean coast. In January 1915 German East Africa 'Yacht' type issues were overprinted 'G.B. Mafia' being followed in July with a further issue, in September by German East African fiscal stamps and later in the month superseded by overprints on the stamps of India (*right*). In addition a number of unstamped covers and letters bearing handstamps only are known making the occupation issues philatelically interesting and in several cases quite elusive.



However it was not just the occupation of this small island which was to satisfy the requirements of British occupation although it was not until 1916 when five stamps of Nyasaland were overprinted 'N.F.' for the use of the Nyassa-Rhodesian Force that any further philatelic issues came on the scene and in 1917 more general issues overprinted 'G.E.A.' on stamps of Kenya for the British occupation of German East Africa came into use. The only other German African colony south of the Equator was the great desert tract of South West Africa which had been a German possession since 1884. It is in some respects surprising that it remained largely in German hands right up to the end of 1918 as its southern neighbour was South Africa, which provided Britain with substantial help during the War, but its physical nature made it of little significance and it was not until 1923 that any change was registered philatelically.



This cannot be said of the colonies in West Africa however, for soon after fighting began combined action was taken by British and French forces against Togo and the Cameroons. As early as October 1914 stamps were issued by both France and Britain for the Anglo-French Occu-



tion, in both cases being overprints on German colonial issues. A considerable number of varieties from both countries make these stamps interesting and in many cases quite elusive. By the middle of 1915, these had been replaced in the British section by overprinted stamps of the Gold Coast but it was not until 1916 that overprinted issues of Dahomey appeared in the French zone. In the Cameroons the allied forces met stronger resistance and it was not until 1916 that the country was completely occupied. However in 1915 German colonial issues were overprinted 'C.E.F.' - Cameroons Expeditionary Force and 'Corps Expeditionnaire Franco-Anglais Cameroun' by the British and French authorities respectively. No further stamps were issued for the small British part of the conquest which was quickly absorbed into the adjacent colony of Nigeria, but for the French it



was sweet revenge for they now regained the territory which had been ceded to Germany in 1911 in exchange for peace in Morocco. In 1916 stamps of French Congo and Middle Congo were overprinted and these were replaced in 1917 by a set overprinted in Paris solely on stamps of the Middle Congo. At the end of the War there was much discussion of a humanitarian nature among the allies and largely at the suggestion of President Wilson of the U.S.A. and General Smuts of South Africa it was decided that the occupied German colonies should not simply become additions to the Empires of the European powers but, in the words of the **'New Statesman'**, should be administered by states who, *'ought to give a solemn undertaking to hold these territories in trust for civilisation, to treat the interests of the natives therein as paramount'*.

To this end the Mandate system was initiated by the newly formed League of Nations. It is important to realise the implications of this system, firstly because it marked the end of the concept of colonial expansion for both France and Great Britain who had hitherto been the greatest empire builders on the continent and secondly because of its implications for the future independence of the countries concerned. Briefly, each former colony was to be administered by a country appointed by the League under one of three categories, 'A' (which did not apply to any African countries but to Palestine, Syria, etc.) where the nation was provisionally recognised as independent, but under the *'advice and assistance of a Mandatory'*; 'B' (which applied to the Cameroons, Togoland, Tanganyika and Ruanda-Urundi (where the territories were to be administered under specific conditions designed to prevent certain abuses and to ensure constant welfare of the native population; and 'C' (among others applying to South West Africa) where the Mandatory was entitled to administer the territory as an integral part of its own territory. Thus at the end of the War, South West Africa was placed under the mandate of South Africa which now had the legal right to absorb this underdeveloped desert region. However a measure of *'de facto'* independence was indicated by the issue in 1923 of a special overprinted set for South



West Africa on the then current definitive stamps of the Mandatory. Nevertheless it was not until 1931 that a completely original definitive set was issued and although many commemoratives of South African interest were issued as overprints it was not until well after the period presently under consideration that any South West African commemoratives were issued.

In the Cameroons the introduction of the French mandate was marked by the removal of **'Occupation Française'** from the overprint on stamps of the Middle Congo although by 1925 these had been replaced by a distinctive definitive set and despite French tenden-



cies to rationalisation of their Empire in the period, the Cameroons retained their philatelic independence throughout as did the French part of the Togo Mandate which had a somewhat similar philatelic history. In 1924 the introduction of the Belgian Mandate for Ruanda-Urundi was marked by the replacement of the name of German East Africa by the latter. Again, as with South West Africa, it was not until 1931 that a distinctive set was issued and it took even longer for commemoratives of indigenous interest to appear. However the temptation of complete unification with the much larger Belgian Congo to the west never occurred.

The first distinctive set for the mandated territories was the 1922 definitive set of Tanganyika which depicted the head of a giraffe and significantly did not feature the head of the monarch although the next definitive set of 1927 was of the portrait variety. In 1935 general issues were used for Kenya, Uganda and Tanganyika in order to bring some sort of unity to East Africa. However, one will look in vain for post-war issues for the British Mandates in Togoland and the Cameroons for at least philatelically the former became part of the Gold Coast and the latter, part of Nigeria. In the strictest sense of the mandatory agreements and with reference to the practise of other Mandatory powers in issuing distinctive stamps for category 'A', 'B' and even the 'integral' 'C' territories, this might well have been interpreted as illegal but nevertheless, no protest appears to have been made at the time and further philatelic appearances for either of these states were not made until well after WW11.



Throughout the rest of British Africa, the inter-war years were largely a period of consolidation with little change mainly because most of the available territory had been claimed during the 'Scramble'. In Southern Africa, the termination of the Charter of the British South Africa Company in 1923 resulted in a momentous change in the status of Rhodesia. Criticism of Company rule especially its land and native policies, combined with expansion and the military service of some 5000 settlers in the War encouraged agitation for self-government. The solution for Northern Rhodesia was the institution of a British Protectorate and first definitive set of postage stamps was in 1925. In the southern part however, the solution was not quite so straightforward. While the settlers pressed for responsible government, General Smuts in South Africa desired the inclusion of Southern Rhodesia in the Union in accordance with a promise made to him in 1910. Most settlers, however, were of British stock and feared 'Union bilingualism' accompanied by submergence within South Africa. Offered a self-governing constitution or incorporation within the Union, their plebiscite favoured the former course and so Southern Rhodesia came into being, issuing its first definitive set in 1924, which continued in the Company tradition by featuring the 'Admiral' portrait.



In the same geographical area in 1932, Bechuanaland issued its first distinctive definitive stamps since attaining Protectorate status in 1888 while a year later, Swaziland, now a British Protectorate, issued its first indigenous stamps since 1892. About the same time, in 1926, South Africa issued its first bi-lingual pairs, one stamp in English and the other in Afrikaans which is a local derivative of the



Dutch language. There was little other change apart from the previously mentioned union of Kenya, Uganda and Tanganyika in 1935 which also marked the end of independent issues for these countries until their recent independence.

If the British attitude to Africa during this period can be thought of in terms of consolidation, then the key-word to the French state of affairs must be reorganisation. In 1906 the French Congo had been divided into the colonies of Middle Congo, Gaboon and Oubangui-Chari-Tchad and in 1910 they came to be known as French Equatorial Africa for administrative purposes. Middle Congo and Gaboon continued to issue stamps, the latter changing the inscription to **'Afrique Equatoriale Gabon.'** However it was not until 1915 that Oubangui-Chari-Tchad issued its first stamps being overprints on Middle Congo definitive stamps. Similar stamps were issued for Tchad when it became a separate colony in 1922 and it is interesting to note that neither of these states had distinctive definitive sets although postage due stamps were issued. 1924 saw the first mention of the name French Equatorial Africa when the stamps of Gaboon, Middle Congo, Tchad and Oubangui-Chari were overprinted **'Afrique Equatoriale Francaise'** and in 1937 these four colonies ceased to issue separate stamps and a general issue for French Equatorial Africa was introduced.



In French West Africa the early 1920s saw the dissolution of the large territory of Upper Senegal and Niger which had first issued stamps in 1906. In 1919 the part of the colony to the N.E. of the Ivory Coast became the new colony of Upper Volta, the new definitive sets being overprinted on stamps of Upper Senegal and Niger with the first and only distinctive definitive stamps being issued in 1928. This colony was however short-lived for in 1933 it was divided among the Ivory Coast, French Sudan and the Niger Territory. Of these, the latter two had been formed in 1920 from the remnant of Upper Senegal and Niger. French Sudan thus reappeared on the philatelic scene after having been portioned among Senegal, French Guinea, Ivory Coast and the Territory of Senegambia and Niger in 1899. Elsewhere in Africa, 1931 saw the closure of the Post Offices in Egypt which had issued stamps since 1899. Of perhaps greater import in 1924 the French stamps which had for many years been used in Algeria were first overprinted **'Algerie'** and in 1926 these were followed by a definitive set. The very fact that Algeria was one of the last large countries in Africa to have its own postage stamps is perhaps indicative of the French attitude to the country which in the future was to cause considerable strife.



For the Iberian colonies this was also a period of consolidation. In the Portuguese Empire, Lourenço Marques (in 1921), Zambezia (in 1917) and Nyassa (in 1929) ceased to issue stamps and began to use the general issues for the



larger colony of Mozambique while on the opposite coast, Portuguese Congo issued its last stamps in 1920 and began to use those of Angola. 1916 saw the first issues by Spain for Cape Juby overprinted on the 1914 set of Rio de Oro. Three years later these were replaced by overprints on Spain and in 1934 on Spanish Morocco, the colony never having distinctive issues



of its own. It is thus perhaps surprising that La Aguera which first issued in 1920 had its own definitive set of 13 values in 1923, for in 1924 it was included along with Rio de Oro in the colony of Spanish Sahara which also issued its first set that year.

There was little change among the few independent countries although in Egypt, 1932 to 1936 saw a special issue of seals for British Forces in that country who was allowed to send letters to the U.K. at reduced rates. Liberia continued to thrive as a haven for the freed slaves of the United States but it was in the north of



the continent in Ethiopia that the most controversial and far-reaching events of the inter-war years occurred. Italy, a late-starter in the quest for an African Empire, was in the process of inserting considerable influence in the north. 1923 saw the first issues for Tripolitania which had first been occupied by the Romans in 46 B.C. when it became known as Lines Tripolitanus. Subsequently part of the Ottoman Empire, it had been occupied, not very successfully, in 1911, by the Italians who attempted to reach a peaceful agreement with the Tripolitanian people but a full-scale revolt in 1922 caused the colonial power to take a stronger hold which manifested itself philatelically in the first issue mentioned above.

A somewhat similar state of affairs resulted in Cyrenaica which got its name from the Greeks who had first had a colony there in 630 B.C. After the Italian occupation of Benghazi, Sayjed Ahmed had assumed leadership of resistance to the Italians but in 1915 he moved against the British in



Egypt where he was defeated and his cousin Mohamed Idris was forced to open negotiations with the Italians. He again revolted in 1922 thus forcing the Italians to take a stronger hold with the first stamps being overprints on Italian issues appearing in 1923. This hold was further strengthened in 1937 when the dissident colonies of Cyrenaica and Tripolitania were merged with Libya which had been issuing stamps since 1912.



An even shorter philatelic existence was afforded to Jubaland which first issued stamps in 1925 and in 1926 was incorporated with Italian Somaliland but not before a map set had been issued to record its erstwhile location for posterity. However, Italian Somaliland itself not to exist much longer, for



in 1938 it was combined with Eritrea and, significantly, Ethiopia, to form the new colony of Italian East Africa. Ethiopia had throughout history been a proud independent kingdom and not even during the 'Scramble' had she en under European domination. Indeed earlier Italian aspirations had resulted in the only example of an indigenous African kingdom successfully defending itself against European aggressors. The



root cause of the 1936 invasion was the Italian desire for colonial expansion and to establish a railway between Eritrea and Somalia. The invasion was brought before the League of Nations which by that time was becoming an extremely ineffective organisation. It was decided to enforce economic sanctions but the two most important - exclusion from use of the Suez Canal and cutting of oil supplies were not considered. Indeed, Britain and France advocated a policy of allowing two-thirds of Ethiopia to Italy to encourage the latter to join them against Hitler. Thus instability in the continent of Europe resulted in territorial gains in Africa three years before World War II as it had done three years before World War

I. The philatelic gap in the independent issues of Ethiopia was a short one but it was not insignificant.

An article by Harold D. Black in Stamp Monthly of November 1971

Please note that I have included many more illustrations than in the original article - Ed

ERRORS ON STAMPS

Errors of stamp designers worldwide cause stamps that make you smile.

Twenty or thirty



The stamp shown left is of Sweden, and is part of a miniature sheet issued in 1986 for the philatelic exhibition STOCKHOLMIA. It shows the reproduction of one of the most famous errors on Swedish stamps. The red 20 Öre stamp of 1879 definitive set had the inscription TRETIO ÖRE, which means THIRTY Öre instead of TJUGO (=twenty). 970 of these stamps were sold before the error was realised and the stamps were withdrawn and reprinted. Today a genuine stamp with the rare error would sell for at least R100 000.

This article is taken from Volker Janssen's book Errors on Stamps.

Compiled by Robert Harm 30 May 2026

PHILATELIC TERMS: T-4

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T

There are several different meanings for **T**.

- Prior to the introduction of stamps overprinted O.S. in 1874 for general Official use, South Australia used several different overprints to indicate use by specific departments. The overprint **T** referred to their use by the Treasurer. It may also be found perforated in the stamps of Tasmania, indicating an Official stamp.
- The letter **T** represents the internationally recognized symbol for *postage due*. When it is either stamped or written on an item of mail, it indicates that the item is insufficiently prepaid and that there is additional postage to be collected. The letter **T** is often incorporated in a circular or rectangular box together with the amount due. It stands for the French word *taxe*. In recent years, the use of postage due labels has declined and it is common to see to see the **T** marking on short-paid international mail. Other variations of the letter **T** are **TAX, TAXE**.
- The letter **T** in a circle overprinted on the stamps of Peru indicates stamps for the province Huacho.



- d. The letter **T** in the four corners of a stamp with a numeral in the centre, is a 1901-22 postage due label of the Dominican Republic.

Tablet

The term **tablet** is used to describe an area in a stamp design that is set off to contain the denomination by framing or boxing an area within which the denomination is located. The tablet or panel is most commonly seen on the key type issues such as those used by various British colonies for so many years. The French Peace and Commerce key type is another good example.

Tahiti



Tahiti is one of the Society Islands located in the South Pacific. Its capital city is Papeete, which is now the capital of French Polynesia. From 1882, it had its own stamps. At first, these were overprints on stamps of the French Colonies, but later, the issues of the French Oceanic Settlements were overprinted. The last issue was a pair of Red Cross stamps released in 1915.

Tai Han

This is the name, also written **Tae Han**, sometimes used for the country of Korea within that country. According to the *Encyclopaedia Britannica*, it was used generally from 1897 to 1910.

TAKCA

This is an inscription found on the early postage due labels of Bulgaria.



TAKSE PULU



This is an inscription found on the postage due labels of Turkiye.

TANGER

The inscription **TANGAR** identifies the Spanish stamps for use in Tangier, North Africa, and was also used on French stamps for use in Tangier's International Zone from 1918 to 1924.



Tangier



Beginning in 1927, British stamps were overprinted **TANGIER** for use at British post offices in the Tangier International Zone. They were discontinued on 30 April 1957. Stanley Gibbons notes that such stamps were also valid for use in Great Britain from 1950 and warns collectors that stamps postmarked in Great Britain are with considerably less than those used in the Tangier International Zone.

Tangier, French Post Offices in



French post offices in Tangier used French stamps overprinted **TANGER** in 1918, followed by stamps of French Morocco with the same overprint.

Tangier, Spanish Post Office in



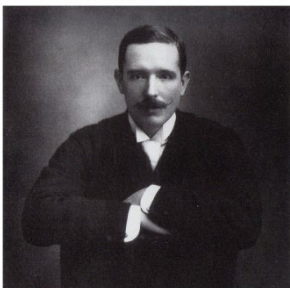
In 1929 Spain issued stamps for use at its post offices in the International Zone of Tangier, an enclave around the city of Tangier located on the Atlantic coast of Morocco, just to the west of the Strait of Gibraltar. A total of 46 stamps were issued, according to Scott, and they included regular issues, semi-postal stamps, airmail stamps, a special delivery stamp and a semi-postal special deliver. The stamps are inscribed **TANGER**.

Tannu Tuva

This is an area on the border of Russia and Mongolia Siberia, west of the Russian city of Irkutsk, with capital Kyzl. Russia eyed this area in 1870 and by World War 1 had made it a protectorate. It was incorporated in the USSR as the Tuva Soviet Socialist Republic. For all practical purposes, the area then became part of Siberia. Its inhabitants, however, took advantage of the confusion caused by the 1917 revolution in Russia to proclaim independence under the name of **Tannu Tuva**. China and Mongolia protested its separation from Mongolia, and a commission was appointed to determine its status. The result was that Mongolia recognised the independence of Tannu Tuva in 1926. But the Russian bear had not changed, despite its revolution, and in 1944 the area was taken over by the USSR, and continues as a part of that country. With independence came the first stamps. Issued in 1926, the first set depicts a symbol described as a *wheel of fortune*. This was followed in 1927 by a set of stamps in various shapes featuring scenes of the country. Controversy has surrounded the issues of 1934-6. These are large, in assorted sizes and shapes, and picture the landscape of Tannu Tuva, its wildlife, and its people. Young collectors of the 1930s loved them, even though catalogues did not recognise them and they were regarded as bogus. Nonetheless, the Gibbons catalogue now includes them with the statement that the editors are satisfied that the stamps were in fact available for use in the country and were so used. Other catalogue editors continue to have their doubts. With the Soviet takeover, stamps of Tannu Tuva ceased.



Tapling, Thomas Keay



Thomas Keay Tapling (1855-1891) was a collector by 1865 and continued his interest in philately through the years at Harrow and at Cambridge University. After completing his education, he joined the London Philatelic Society, later the Royal Philatelic Society, and became one of the early philatelic students. He worked in a day when there was little literature to aid the philatelist, and collectors had to learn by gaining knowledge from the study of actual material. His will specified that after his death the enormous

collection he had accumulated was to go to the British Museum and that it was not to be dispersed or sold by the museum. The collection was mounted and placed on public display. In addition to his comprehensive collection, the name of Tapling lives on in the form of the Tapling Medal, which is awarded by the Royal Philatelic Society, London, for the best paper read to the society during the year prior to the award.

TASA

This is an inscription found on the postage due labels of Uruguay.



TASA POR COBRAR



This is an inscription found on the postage due labels of Cuba.

Compiled by Robert Harm 21 May 2026