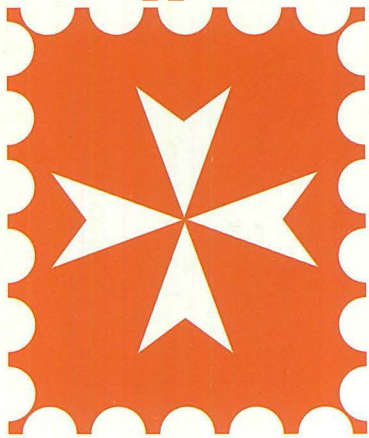




Journal of
THE MALTA PHILATELIC SOCIETY

The **JB** Catalogue of Malta Stamps and Postal History

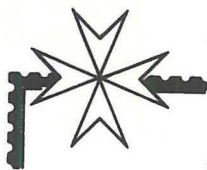


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Chev. Emvin Cremona's Christmas stamp designs

by
Joseph C Camilleri

Malta achieved statehood in September 1964. Four sets of stamps were issued during that year, but only one after Independence. This was a Christmas set, the first Maltese Christmas set, which ever reached the Maltese postal counters.

There are several reasons which made the Maltese postal authority decide to start an annual seasonal greetings set. In those days, Christmas sets were considered to be a novelty. The postal authority was doing its best to achieve fame for its stamps, as these were considered to be a source of income. Christmas stamps were already introduced in the local philatelic scene by two immigrant countries. Australia started its Christmas sets in 1957 while the USA five years later. These stamps reached Malta through the annual Christmas greeting cards mail. Moreover, the Vatican issued its first Christmas set in 1959. Many members of the local clergy collected such stamps. These might have created a pressure on the Maltese postal authority to start issuing a yearly Christmas set. The 1964 Independence opened new doors. Decisions started to be taken at local level.

The first Christmas set 3rd November 1964



On the 3rd November, 1964 a set of three stamps were issued showing the Holy Family in the company of shepherds. These figures were set in an Italian style crib.



A white star filled the sky. The stamps had the same design but they were printed in different colours. The low value had bright purple, the middle value had bright blue, while the highest value had deep bluish-green. All stamps included gold, a characteristic of the stamp designer – Chev Emvin Cremona. (1) These were printed in photogravure by De La Rue. (2)

This set has several features which indicated the influence of the first Vatican Christmas sets (1959-1960) (3). These Vatican sets depicted one nativity scene. Each set consisted of three values, and each value has one particular colour, making it easier for the Vatican postal authority workers to distinguish a particular stamp from the rest. Moreover, the set was issued before the end of the special greeting cards postal rates, making the local people buy such stamps for their Christmas mail. However, the set was issued before the end of the special greeting cards postal rates, making the local people buy such stamps for their Christmas mail.

This set is a very important issue. It introduced a novelty which is still kept alive, year in, year out. From 1964 to 2014, a Christmas set was always included in the philatelic stamp programmes. From 1964 to 1979, these Christmas stamps were always designed by Chev. Emvin Cremona. After the death of Anton Inglot, Chev. Emvin Cremona dominated the religious artistic scene, thanks to the support of Mgr. Coleiro, a member of the Maltese clergy who exercised quite an influence at the Maltese Curia. Cremona started his stamp design career with the 1957 George Cross Award set. This set featured two war scenes and an emblematic figure of Malta against the George Cross medal (4). These designs were successful. The way Cremona adopted the monarch's head became popular with the British Commonwealth postal authorities. The designs showed that the artist involved himself in a great deal of research. They were simple but included strong colours. Moreover, throughout Cremona's stamp design career, before Independence, the artist started to create new stamp shapes. A case in point is the XIX centenary of St Paul's Shipwreck, which was issued on the eve of this saint's liturgical day – 9th February, 1960 (5).

Cremona's artistic contribution

From 1964 to 1979, Cremona created sixteen Christmas sets. The first Christmas stamp designs development consisted of a traditional nativity scene in different colours – the Vatican stamp style. Another development in the Cremona Christmas stamp designs was the introduction of the triptychs. These stamps started to be printed on two different types of sheets – a traditional stamp sheet featuring the same value and another sheet depicting the triptychs. The third development was the introduction of the miniature sheets. Stamps started to be printed in the traditional stamp sheets as well as on miniature sheets. The final development, in Christmas stamp design was the introduction of different stamp shapes involving

the traditional British style set.

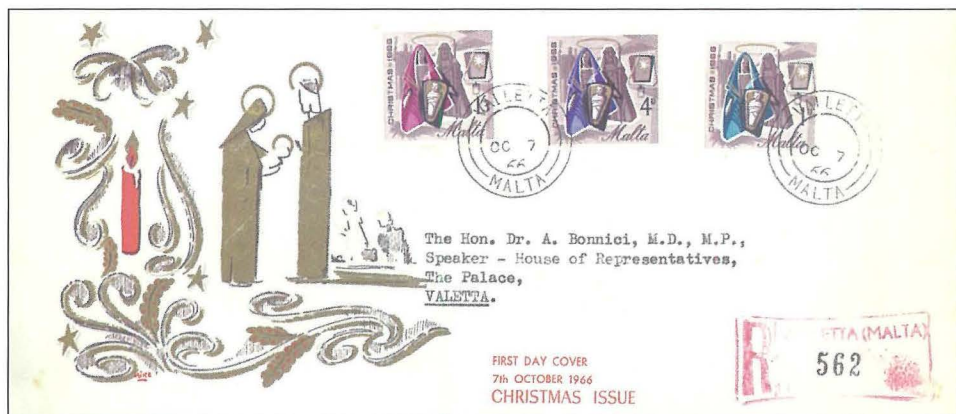
Cremona did his utmost to offer creative designs making them typical his. Gold is a common feature in most designs but it was kept aside with the introduction of stamps featuring works of art. Cremona gave great importance to 'stars' in these Christmas designs. At first he started depicting stars in one colour, and then they started to be printed in different colours. Stars became so important that they developed into the main theme in some Christmas sets.

At first, the themes were usual traditional nativity scenes – the Nativity, the arrival of the Magi, the shepherds' story and the Holy Family. The Annunciation and the Flight to Egypt were excluded. From 1969 Maltese Christmas features started to be introduced – crib figures, a choir, local buildings and Christmas street lights. All these folkloristic Christmas themes, made the Cremona's Christmas stamp designs more interesting and they were welcomed by philatelists.

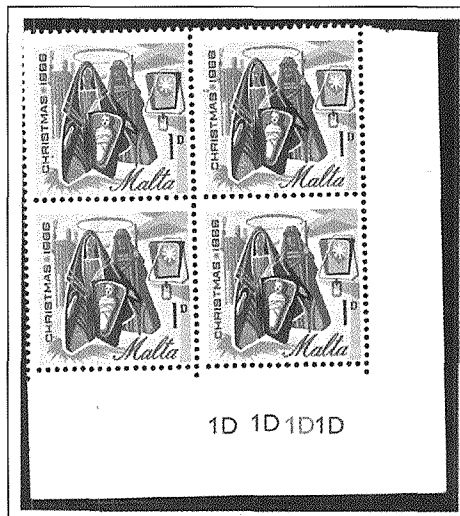
The first development – the Vatican style stamps

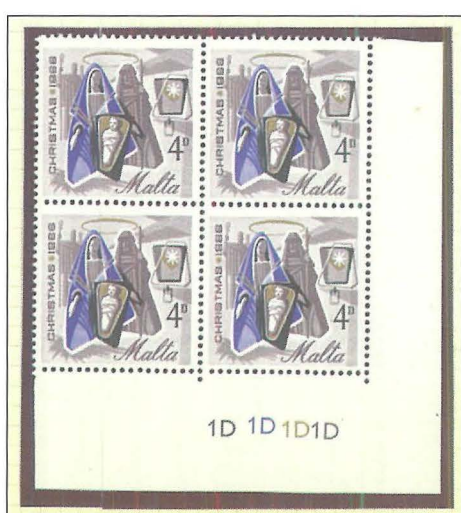
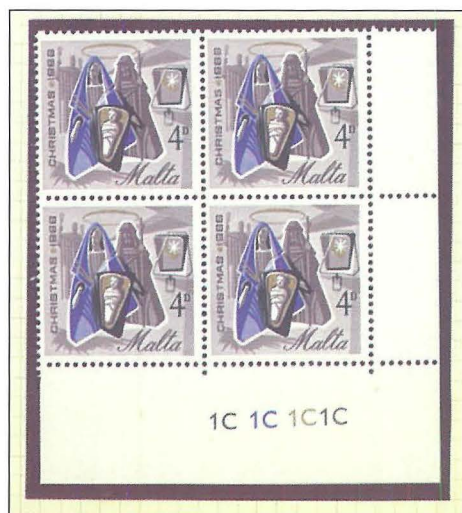
This period started in 1964 and ended three years later (1966). The theme of the first set was the Nativity scene. This was replaced by the arrival of the Magi in 1965 (printed by the Dutch firm of Johannes Enchedè en Zonen (6) and the Holy Family in the following year. Mackay describes this set as:

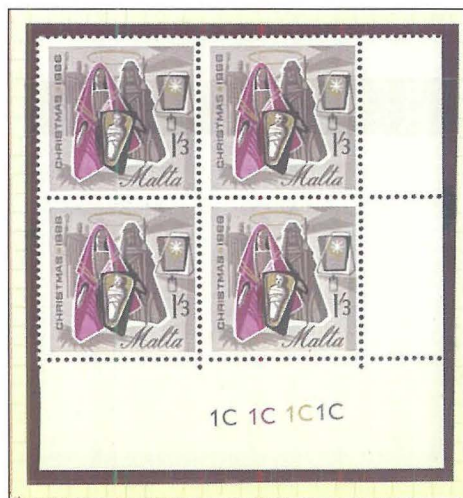
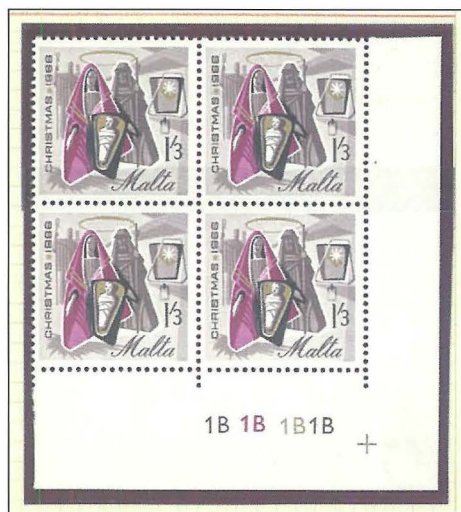
The Third issue 7th October 1966



“...Cremona adopted a modernistic interpretation of the Adoration of the Shepherds.” (7) These stamps were printed again by De La Rue (8). All stamps had their own particular colours but gold became a central colour, as it makes stamp designs look classical and modern at the same time. The 'stars' had always one colour and they were always secondary in importance.







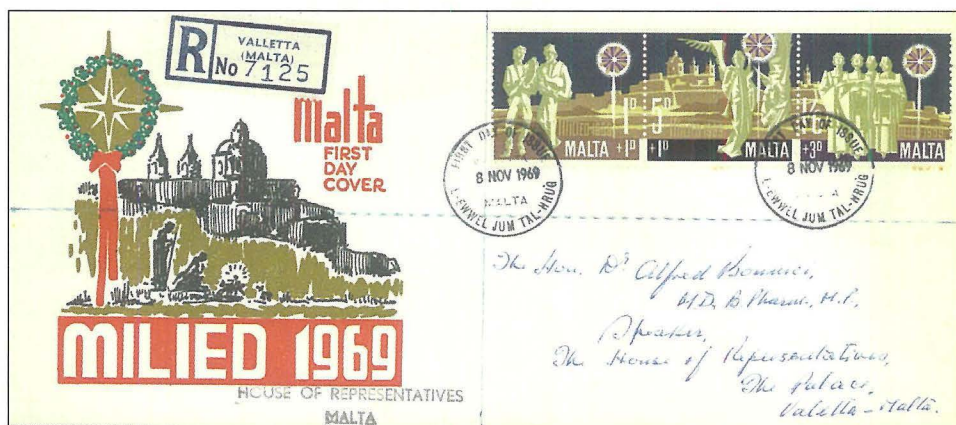
The second development – the triptychs

20th October 1967



A new development started in 1967 when stamp designs started including a triptych, consisting of three different designs forming one large single design. The first triptych had several features which made it unique. The stamp shapes were different. These were in the shape of trapezium. The central design had the Holy Family as the main theme in the middle value. Above this scene, there was a group formed by a Madonna, a child in a manger and an angel. On both sides of this group there were sets of angels.

The 8th November 1969



Set included another triptych. This had the Mdina cathedral and bastions as a background and each value had a characteristic local theme. The low value had the

musical crib figures; the middle value included two angels with the highest value a choir. This set started the surcharge tradition, as some stamp money was put aside for the local charities.

The triptych was also used by Cremona for the works of art Christmas designs. The opening of National Museum of Fine Arts made it possible for the Maltese to admire these treasures. As a reaction, two works of art were depicted on Christmas sets. The first a nativity scene within an 'European' environment, appeared on stamps in 1975 while a year later a more important work was featured on local Christmas stamps. This work showed the Madonna with Saints, a work by Domenico di Michelino (1417-1491). This work was donated by Mrs S. Zahra of New York from the collection of the late Rev. F. Agius (9)

Another original triptych was used in 1977. The crib figures scenes were printed in traditional stamp sheets as well as a triptych, one on top the other (10).

The third development – the Miniature sheets

After the introduction of the triptych, Cremona made a step further by the introduction of miniature sheets in Maltese stamps. These were started in 1971 and kept being used for two further years.

8th November 1971

In the first miniature sheet we see a design spread over two stamps. An angel on top with a Madonna with a Child at the bottom. Further down, the highest value featured a shepherd. The rest of the miniature sheet included a star/flower design and a host of angels. The 1972 design included a 'baroque' circular design and another similar design on the top. The stamps featured three angels, two with a wing and the other with both



a wing and a musical instrument. The final miniature sheet features a collection of Cremona's style stars and three stamps. These stamps featured heads of choir singers and organ pipes, the Madonna and a Babe and a star, while the highest value featured urban architectural features together with candles and musical instruments. All these sets had stamps printed in the traditional stamp sheets.

The fourth development – the British traditional style sets

From time to time, Cremona designed traditional sets which the local philatelists were accustomed to. These sets included novelties. The 1968 set consisted of three values; each value had a different scene. The low value featured Cremona's favoured Christmas theme – angels. the adoration of the shepherds was in the middle value, while the highest value featured the arrival of the Magi. This set included three special features – the word Christmas was replaced by the Maltese word 'Milied', each value included a Cremona's style star and the stamps had a pentagon shape.

7th November 1970



Cremona introduced three churches – a countryside chapel, the Gharb Parish Church and the Mdina Cathedral. Each stamp design included angels and a bright white Cremona style star and three Maltese Christmas scenes – the Christmas Eve procession, the Nativity and the Shepherds' scenes.

The second 'traditional' set was issued in 1974

Another traditional Christmas set was issued in 1974. This set consisted of four values. Each design had a Cremona multi-coloured star with gold trimmings. The story of the Nativity was spread over the four values. The fourth traditional set was issued in 1978. One big stamp design appeared on the highest value. This showed Christmas street lights. Three miniature scenes shared the design together with different Cremona style stars. These scenes, which are difficult to appreciate, depict a musical pair against a local baroque church, a host of angels and a choir.



The last traditional set was issued in 1979



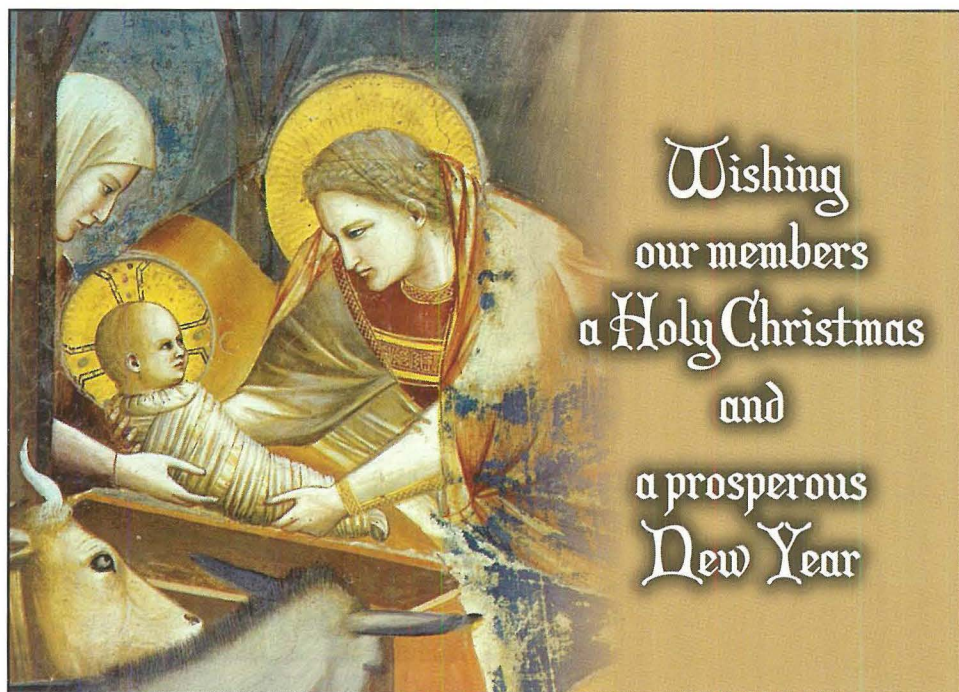
This was Cremona's last Christmas stamp design. It showed two large frescoes which adorn the Annunciation Parish Church of Tarxien. These works of art were created by Giuseppe Cali. The set included four values, two featured one of the fresco's detail and the other two depicted the whole work of art. The art work of these stamps is simple and its simplicity makes this set, one of the leading Christmas stamp designs to be created on Maltese stamps.

Cremona used the Christmas stamps to show his expression of creativity. All the other stamps designs offered little space for such creativity. Christmas sets were a means to introduce novelties. Whether these novelties were inspired by the artist or

whether by the stamp advisory board is a matter of research. Cremona left a heritage of stamp designs, such heritage reached a climax in these Christmas stamp designs. No wonder that James A. Mackay referred to these Christmas stamp designs and the introduction of the yearly Christmas sets in the philatelic programmes as: “An innovation, which proved immediately popular...” (11)

References:-

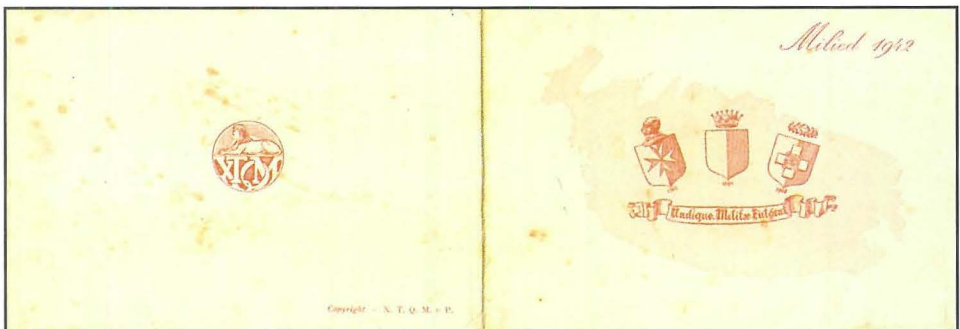
1. The J.B. Catalogue of Malta Stamps and Postal History, 2002 (16th edition), p22.
2. Mackay, J.A: Malta- The story of Malta and her stamps – A Collecta Handbook, Philatelic Publishers Limited, 1966. p 72.
3. Catalogo Unificato (volume standard) , 1978 p. 241 and 242.
4. Said Stamp Catalogue, 2008, Printwell Ltd p.30.
5. The J.B. Catalogue, 2002 op cit p 20.
6. Mackay, op cit, p 72.
7. op cit, p 72.
8. op cit, p72.
9. Cutajar, D., Museum of Fine Arts, Valletta, Malta, 1991, p9.
10. J.B. Catalogue, p 41.
11. Mackay, op cit. p 72.



WW2 Patriotic Card

by
Paul Bondin

Just a bit of a bio (from the website): Harry Farrugia was of Maltese ancestry and was born to Albert and Adele née Diacono on the 17th May 1919 at Port Said, Egypt. The father's occupation is not known, although he may well have worked for the Suez Canal port authority or as a merchant. Harry was the first-born and had two brothers and a sister. Harry was tall, somewhat overweight, and wore thick glasses due to poor eyesight. He spoke English and French, but no Maltese and is not known to have ever set foot in Malta.



REAL SERVIZIO & On His / Her Majesty's Service (O.H.M.S)

by

Dr. A. Bonnici

They have the same meaning.

In the postal regulations of 1819 the post in Sicily introduced the use of a special hand stamp **REAL SERVIZIO** to mark official correspondence¹ which when applied to a cover or letter, signified that the item was to be sent post free because the individual formed part of the Government Administrative Organisation. This was either in black or red²

I was given Fig 1 wrapper as a present by my good friend Paolo Vollmeier in 2012, the well know author of books on the Italian States and “The Postal History of Sicily”, publisher Giulio Bolaffi.

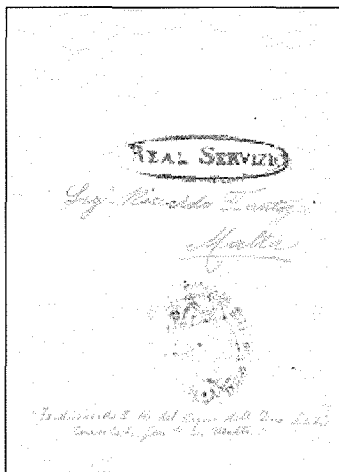


Fig.1

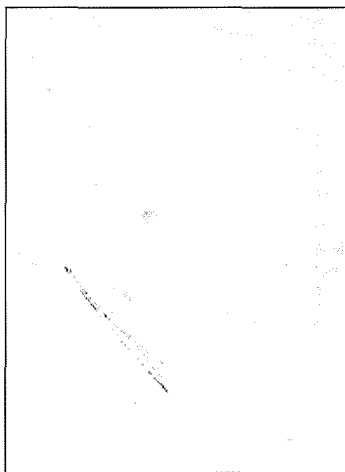


Fig.2

Wrapper with hand stamp **REAL SERVIZIO**
/ in black meaning 1d paid by R Fantozzi

¹ Vollmeier Paolo. The postal History of Sicily etc. xxi, Real Servizio.. cxxxxii, Bolaffi 1998

² Ibid., op cit., The Post Office., viii., xxxxxxviii. etc

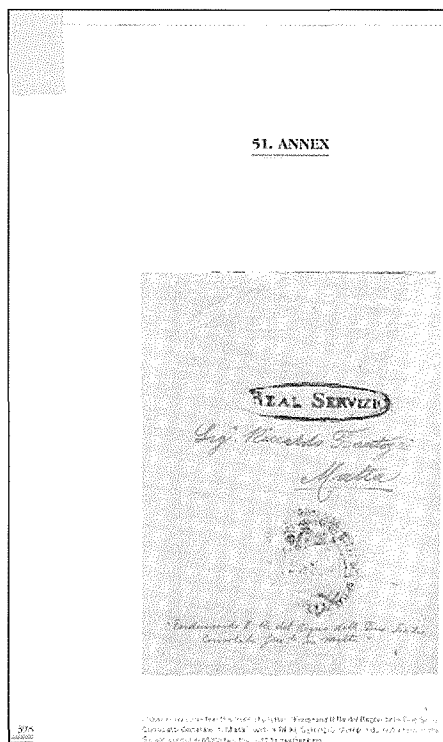
Saddapala 13 July 2012

Dear Alfred,
 I shall leave this document, but I think
 this should be in your collection.
 Here about you can read in my Sicily
 Book page 338.
 I hope that you are fine. Lucie and
 myself are o.k. and next week we
 shall leave for the Engadin.
 Have a good time.
 I send you my warmest regards

Paul. Paolo Vollmeier

13 July 2012 letter to me from Paolo Vollmeieri

Paolo published Fig 1, in his publication "The Postal History of Sicily etc"



³ Ibid., op cit., ANNEX 51.,cccixviii

Analysis of the wrapper.

This wrapper was sent by the Consolato Gen.le in Malta bearing his black hand stamp “Ferdinand II Re Del Regno delle Due Sicilie, Consolato Gen...le in Malta” to Sig Ricardo Fantozzi in Malta.

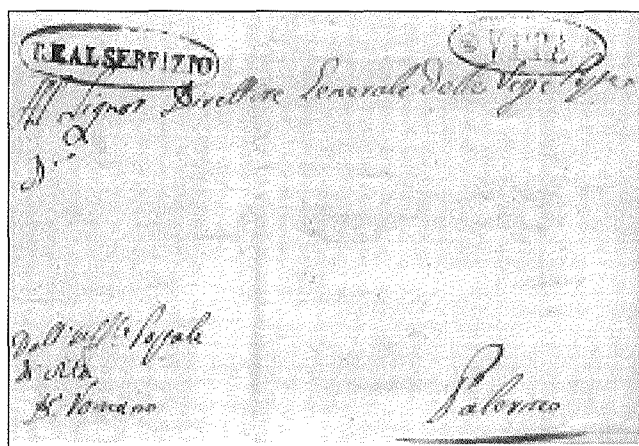
Being an Official of the Italian Administration in Malta “Consolato”, he was entitled to Free Postage. Hence the black REAL SERVIZIO in an oval hand stamp. However at the back there is a / in black, which indicates that the receiver Riccardo Fantozzi was made to pay 1d.

The Oval mark measures 43mm by 13mm and the letters R and S are taller than the rest of the letters.

All the **Real Servizio** hand stamps published by Vollmeier and other authors are all of the same height.



4



5

9 July 1820 entire to Palermo
black oval REAL SERVIZIO
all of same height

⁴ Ibid., op cit.,xxi.,civii.

⁵ Ibid.,op cit.

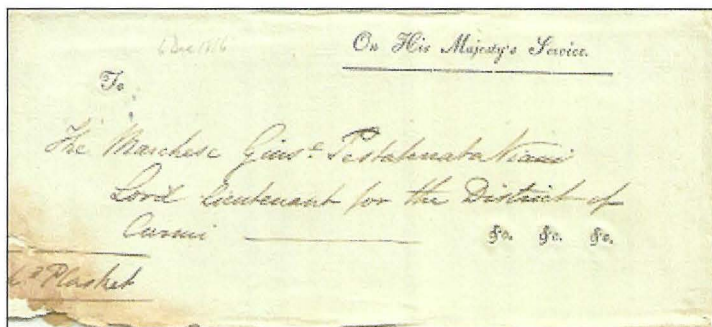
Probably the Malta one did not come from Italy but was ordered in Malta by the Consul Generale, and so it had the **R** and **S** taller than the rest.

ON HIS (HER) MAJESTY'S SERVICE (O.H.M.S) used in Malta

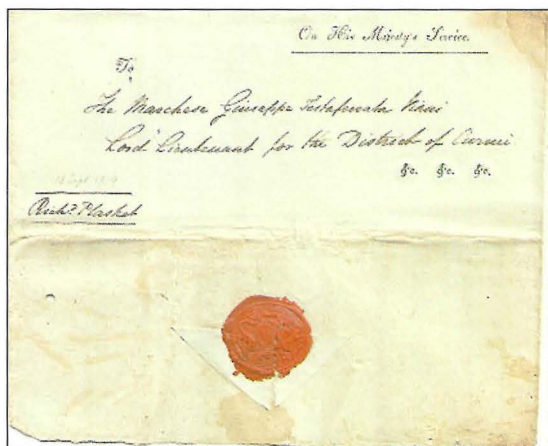
In Malta we find the words **On HIS (HER) MAJESTY'S SERVICE (O.H.M.S)** on wrappers and envelopes which had the same meaning, as the meaning in Sicily, to be sent post free, hand written, or officially printed, during the British Colonial administration, 1800- 1964.

Printed O.H.M.S

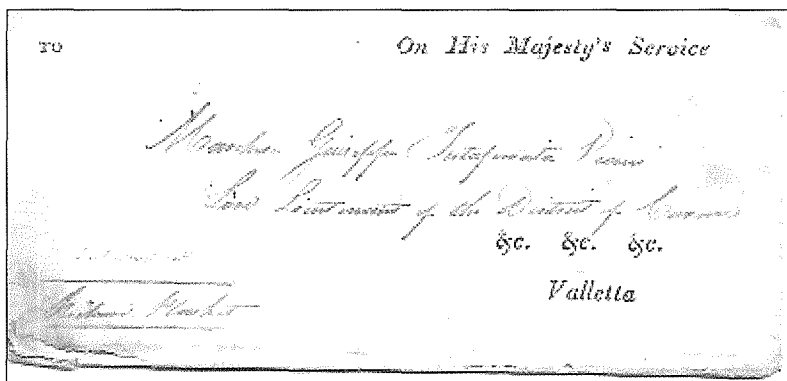
The following wrappers with different OHMS printing have been recorded.



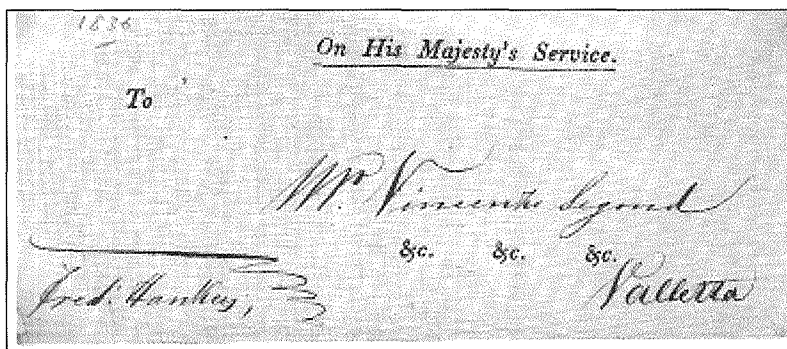
Earliest recorded date 6 December 1816, on His Majesty's Service with bold print, and underlined sent by Richard Plasket Chief Secretary to Government of Malta, during the Reign of George III (1760-1820) and Governor of Malta, Lieutenant General the Right Honourable Sir Thomas Maitland. GCB, GCMG, GCH



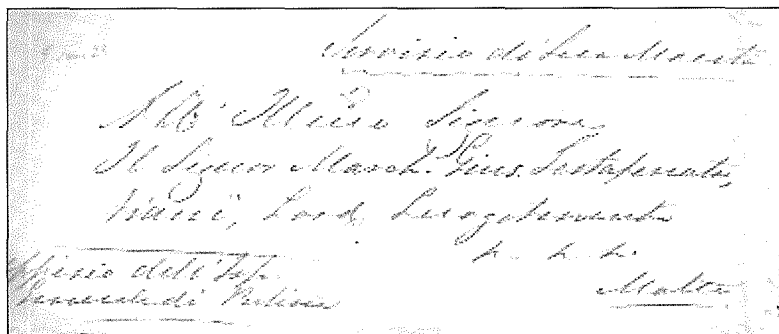
13 September 1819 – Wrapper sent by Richard Plasket Chief Secretary to Government, with Official Government red wax seal and On His Majesty's Service in light print underlined. The Governor was Lieutenant General the Right Honourable Sir Thomas Maitland. GCB, GCMG, GCH



Wrapper dated 2 March 1824 On His Majesty's Service in bold print without under line. The Governor was Lieutenant General the Right Honourable Sir Thomas Maitland. GCB, GCMG, GCH

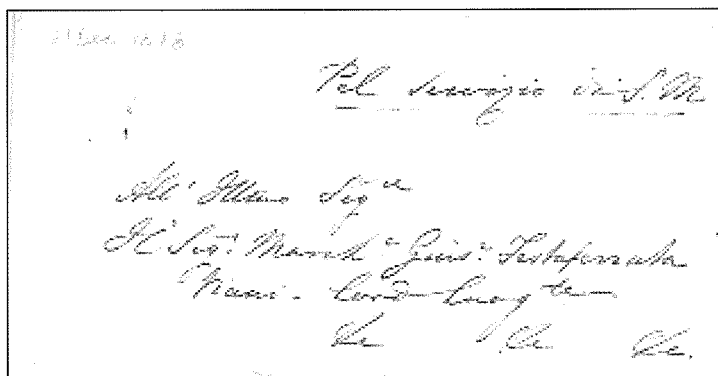


Envelope 1836 from Fredrick Hankey Chief Secretary to Government (1824-1837). The Governor was Sir Fredrick Ponsoby. GCMG, KCB, KCH (1827-36). His Majesty was George IV.

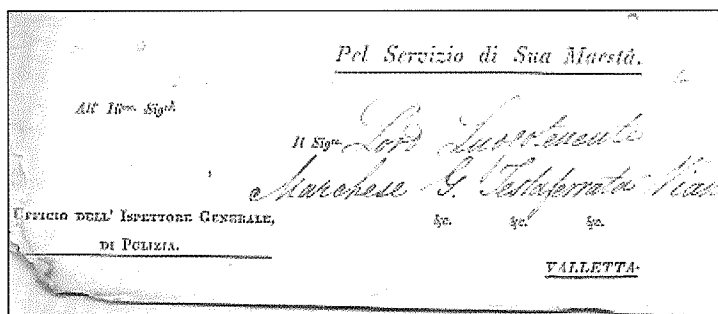


Wrapper dated 9 June 1823 with Italian hand written Servizio di Sua Maesta issued by the Office of the Chief Inspector of the Police Dept.

In the early British period there were a variety of Italian translations for the word “on”. “Pel” was often used.



Wrapper dated 31 December 1818 issued by the Office of the Secretary to Government was handwritten using the word ‘Pel’ Servizio di S.M. The Governor was Lieutenant General the Right Honourable Sir Thomas Maitland. GCB, GCMG, GCH

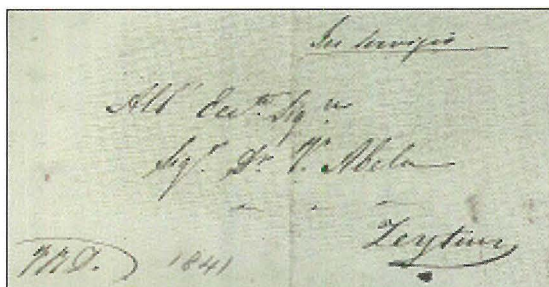


Wrapper dated 21 Sept 1819¹¹ printed officially, issued by The Office of the Inspector General – The Police Department, used the word, ‘Pel’ – Pel Servizio di Sua Maestà.

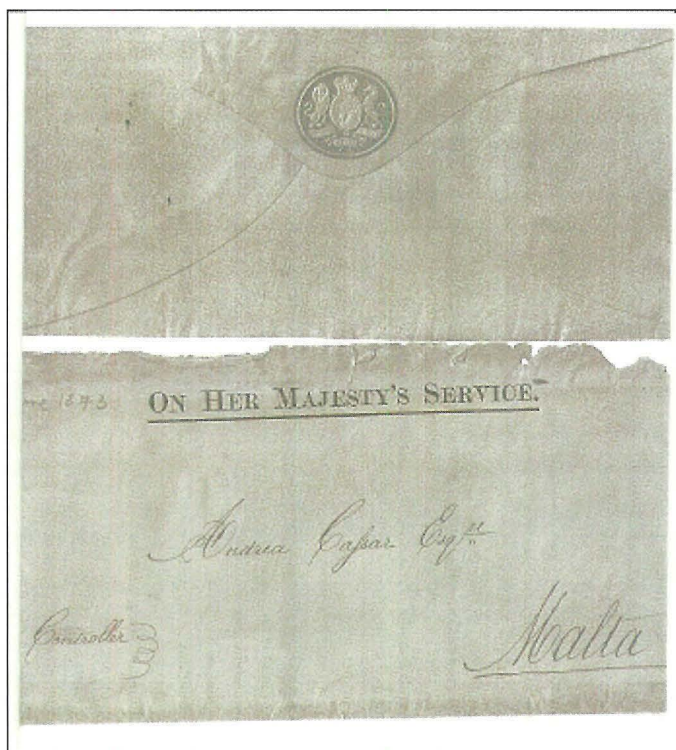
Other Italian hand written words used were **Nel Servizio....., In Servizio..., Col Servizio....**, and a literal Maltese translation¹² **Sul Servizio.**

¹¹ The 21 September 1964, 145 years later, Malta became an Independent State. I was a Member of Parliament on that date, the youngest Member on the Government side, and very much part of the Independence of Malta.

¹² The PSM Journal. Giovanni Bonello O.H.M.S. correspondence in the XIX century April 1992., V 21 No 1., 19



Letter dated 1 January 1840 to Dr Vincenzo Abela, a Doctor and Surgeon from Zejtun. written by the medical committee a Governmenton, and so marked - **In Servizio**.¹³



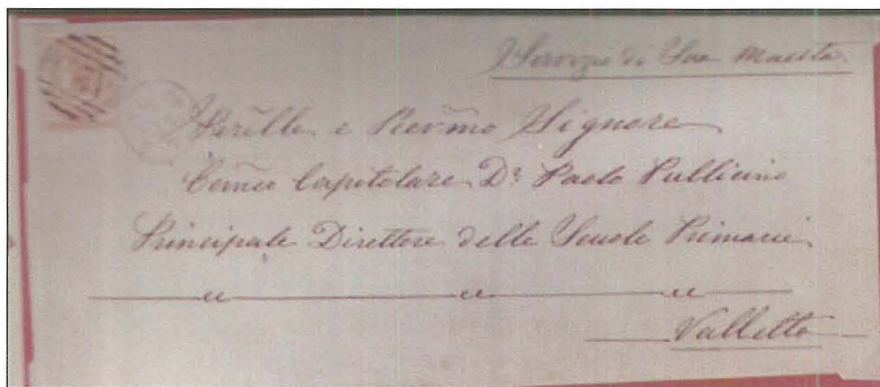
Bluish envelope 10 June 1843, sent by the Controller of Customs, bearing Official Government coat of arms in black, and printed **ON HER MAJESTY SERVICE** (Queen Victoria). The Governor was General the Honourable Sir Patrick Stuart GCMG (1843-47) The King was George VI

¹³ Ibid., PSM Journal. op cit.,xxiv



Brown Official envelope issued from the Chief Secretary's Office on the 3 May 1888 with ON HER MAJESTY'S SERVICE print. The Governor was Field Marshal John Linton Simmons, GCB, GCMG (1884-88). The Queen was Queen Victoria.

In 1860 the Malta Post Office issued its first postage stamp the Q V 1/2d. Yellow, and Government Departments started adhering a 1/2 d stamp to stop abuse¹⁴



Wrapper dated 10 July 1862, hand written Servizio di Sua Maesta (Queen Victoria), franked with 1/2d yellow S.G., second printing.¹⁵ Governor Lieutenant General Sir Gaspard Le Marchant, KCB, (1858-64)

¹⁴ Bonello Vanni. PSM Journal., op cit., xxiv

¹⁵ Bonnici Alfred. Evolution of 1/2d yellow., PSM Journal 1976., vi.,xiii



3 November 1862, wrapper *In Servizio di S.M. (Regina Vittoria)* with 1/2d yellow .S.G.No 2., second printing.¹⁶
Governor Lieutenant General Sir Gaspard Le Marchant.KCB, (1858-64)

¹⁶ Bonnici Alfred., Evolution of 1/2d yellow., PSM Journal 1976., vi.,xiii

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Sicilia

6th June 1859

Letter sent from Catania to Genoa 3rd June 1859 by means of the French Messagerie Imperiales franked by the 1859, rare 5 grana, No. 50, prima tavola, rosso brunastro, together with 20 grana, No.84, prima tavola, grigio ardesia (Cat. Sassone, nr. 9d, 13) The total 25 grana represented the rate from Catania to Genova by the PIROSCATE POSTALI FRANCESI and internal Catania, Messina rate.



Sicilia

5th December 1859

Letter sent from Licata to Palermo 5th December 1859 franked by:

According to Enzo Diena in his certificate issued on 28th May 1993 he states:

L'ufficio di Licata smise di apporre il proprio bollo ovale, sicchè in arrivo la lettera ricevette l'annotazione manoscritta "*da Licata*". E' l'unico caso a me noto che ricevette la scritta *da Licata*.

1 grano, terza tavola, carta di Palermo, verde oliva scura. (Cat. Sassone, Nn. 5c)

2 grano, prima tavola, carta di Palermo, azzurro. (Cat. Sassone, Nn. 6)

5 grana, prima tavola, rossa carminio. (Cat. Sassone, Nn. 9)



Recent Acquisitions by one of our members

Sicilia

10th April 1860

Giacomo Bottacchi in his certificate dated 15th April 2015 states:

Sicilia - 1/2 grano arancio, II tavola, carta di Napoli (Sass. 2a), due esemplari annullati centralmente mediante un bollo muto del tipo a “ferro di cavallo” di Noto (il cui datario circolare “con palme” figura a lato) su parte di frontespizio di lettera diretta a Catania, 10 aprile 1860.



The 1919 10/- Shipwreck and the Sign of Jonah

(Data on request: at dpardo52@yahoo.com)

by
David A. Pardo

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by;
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.

John Masefield

A few years ago, at a Los Angeles philatelic meeting, a collector remarked to me that the price of a stamp is only the price an individual is willing to pay at a given time and place. There are many factors that go into the price of a stamp—the rarity, the condition, the demand and so on. I decided to see through statistics whether one could predict the catalogue value of the 1919 10/- St. Paul shipwreck, after controlling for condition, solely based on the rarity of this beautiful stamp *vis a vis* the rest of the mint and used Maltese collection.

The first order of business required finding a modern catalogue that contained the number of stamps printed and sold. This was not easy. Eventually, I ended up with the 1982 Said catalogue, although by no means did it have the requisite information for each stamp. For many of the earlier issues the information was missing. Simply put, the number printed was unknown, but I assumed was randomly distributed up to about the year 1960. Thereafter the listings were virtually complete. The number

printed did not give the whole story here, since obviously it is unknown how many of each stamp are used or are on first day covers, destroyed, or damaged. Without the exact number this leads to what is called attenuation bias in the data analysis. Fortunately, for technical statistical work here this is a minor annoyance.

Secondly, I had to figure out from the catalogue and from the information available roughly how many of each stamp are used and how many are mint. I assumed that the catalogue price for each stamp correctly reflects the number of mint versus used. For example, the Said catalogue has an entry of £4500 for the mint 1919 10/- shipwreck and £5000 for the used. 1530 examples of this stamp had been printed, so we have the following equation to solve where X is the quantity of mint:

$$4500 X = 5000 (1530 - X)$$

This means that, based on this catalogue, there were 805.26 mint and 724.74 used for the 10/- stamp. I decided to check all my work with another catalogue, in this case, the 2008 JB. Here, solving the equation with new prices, I found the quantities as 876.95 mint and 653.05 used, given that the prices were listed as €3500 and €4700 respectively.

I next divided the stamps into natural sections starting from the 1860 Queen Victorian. So, I had sections 1860 to 1936 (Victoria. Edward VII, and George V), 1937 to 1952 (George VI), 1953 to 1964(Elizabeth II), 1964 to 1975(Independence), and 1975 to 1982(Republic). Table 1 contains the correlations between the prices of the Said catalogue with those of the 2008 JB. These indicate that there is a very strong association between the values of the two sample price lists. In short, both Said and JB agree on what is and what is not valuable for both mint and used, given the sample size of 436 against the total number in the Maltese collection. And the correlations did not change significantly when the 1919 10/- stamp was excluded from the sample.

TABLE 1

SAMPLE CORRELATION BETWEEN SAID AND JB VALUES

	Correlation-Mint	Correlation-Used	#Stamps	#total
1860-1936	0.9779	0.9971	61	181
1937-1952	0.9992	0.9998	14	53
1953-1964	0.9666	0.9871	58	66
1964-1975	0.9275	0.9286	194	208
1975-1982	0.7432	0.8381	109	111
All	0.9783	0.9971	436	619

*Sources: 1982 Said Malta Stamp Catalogue
2008 JB Catalogue of Malta Stamps and Postal History*

Table 2 contains the values of the stamps for the sample sections as well as the total sample for both Said and JB. It is well known that the Said catalogue values are overpriced. Nevertheless, it would seem that prices in general are declining over time, suggesting that there now needs to be an infusion of young collectors and interest. Notice that the Said prices are denominated in GB pounds, whereas the JB prices are denominated in Euros. The conditions of the stamps are comparable, since both advertise that the sale prices are based on very fine or extra fine examples. Clearly, auction prices are lower than those of retail. Even at 5/9th or 2/3rd of these retail prices, this does not affect the general trend.

TABLE 2

CATALOG VALUE OF SAMPLE STAMPS				
	Mint £ Value of Said	Mint € Value of JB	Used £ Value of Said	Used € Value of JB
1860-1936	8709.3	8408	8716.6	8906.15
1937-1952	67.05	59.15	67.02	58.6
1953-1964	151.71	58	127.23	69.65
1964-1975	95.73	96.96	92.73	93.56
1975-1982	71.5	55.2	62.35	57.25
All	9095.29	8769.31	9065.93	9185.21
Sources:	1982 Said Malta Stamp Catalogue			
	2008 JB Catalogue of Malta Stamps and Postal History			

To estimate the price of the 1919 10/- stamp, I used linear regression. In other words, I ran the best fitting line through Y, the price, against X, the number printed for both estimated mint and used: $Y = a + bX$. Linear regression assumes certain things before it can be run. To meet these assumptions, I took the logarithm base 10 of Y against the logarithm base 10 of X for each section and for all in the sample for both the estimated mint and used values. (Other transformations did not work.) Unfortunately, even with this transformation of the data, only the 1860-1936 stamps fulfilled the assumptions. Table III gives the results.

Notice that all the t values are significant, since the rule of the thumb states that the values have to be less than -2 or greater than +2. In other words, prices are related to rarity, although the relationship in most cases may not be entirely log linear. The attenuation bias gives the 1919 10/- predicted value the upper bound. Nevertheless, all estimated values besides those for the 1860-1936 section give nonsensical values. The assumptions of statistical regression were not met here, and those of the 1860-1936 used section regressions were also not entirely satisfactory. It seems clear, however, using the 1860-1936 mint section, that the 1919 10/- catalogue value is overpriced based strictly on rarity despite the fact that they are outliers. This suggests that there are other factors that bear on the

TABLE 3

PREDICTED VALUE OF 1919 10/- STAMP BASED ON LINEAR REGRESSION

	Regression-Mint Said	t	£ 1919 Value	Regression-Mint JB	t	€ 1919 Value
1860-1936	$\log Y = 6.827 - 1.337 \log X$	-6.98	875	$\log Y = 6.577 - 1.235 \log X$	-6.79	876
1937-1952	$\log Y = 9.750 - 1.868 \log X$	-8.34	20975	$\log Y = 7.939 - 1.497 \log X$	-8.43	3415
1953-1964	$\log Y = 4.308 - 0.857 \log X$	-5.81	66	$\log Y = 2.666 - 0.533 \log X$	-3.85	13
1964-1975	$\log Y = 3.571 - 0.782 \log X$	-11.42	20	$\log Y = 2.233 - 0.520 \log X$	-8.79	5
1975-1982	$\log Y = 3.182 - 0.691 \log X$	-6.58	15	$\log Y = 2.311 - 0.516 \log X$	-6.18	6
All	$\log Y = 5.339 - 1.078 \log X$	-22.98	161	$\log Y = 4.941 - 0.982 \log X$	-21.35	112
	Regression-Used Said	t	£ 1919 Value	Regression-Used JB	t	€ 1919 Value
1860-1936	$\log Y = 6.006 - 1.154 \log X$	-6.37	507	$\log Y = 5.436 - 0.981 \log X$	-7.03	473
1937-1952	$\log Y = 9.865 - 1.885 \log X$	-9.92	29755	$\log Y = 8.020 - 1.510 \log X$	-8.52	5881
1953-1964	$\log Y = 4.017 - 0.807 \log X$	-6.09	51	$\log Y = 2.108 - 0.448 \log X$	-5.08	7
1964-1975	$\log Y = 3.511 - 0.771 \log X$	-11.25	20	$\log Y = 2.160 - 0.509 \log X$	-9.71	5
1975-1982	$\log Y = 2.990 - 0.657 \log X$	-6.26	13	$\log Y = 2.569 - 0.563 \log X$	-7.02	10
All	$\log Y = 5.116 - 1.037 \log X$	-22.44	141	$\log Y = 4.490 - 0.898 \log X$	-22.22	92
Sources:	1982 Said Malta Stamp Catalogue					
	2008 JB Catalogue of Malta Stamps and Postal History					

price, in particular, demand. Dealers and collectors have a special affinity for the 1919 10/- so that ultimately past and present auction guides must be used. A case in point is the 1d rose red (1864-1879) plate 211 and plate 225 GB in Malta where only one example of each has been recorded. And yet, the retail value for each in the JB catalogue does not even come close to that of the 1919 10/-.

For me the 1919 10/- St. Paul holds a special place in my heart. Cannot the story of the most famous shipwreck in history be interpreted not only as the end of the beginning of Christianity but also the beginning of the end for this great religion? Is not the story an allegory on the evolution of religion? In folklore the Jewish Jonah, we are told, was cast overboard. He is picked up by the schooner *Big Fish* representing Christianity. He then sojourns at the “sign of the whale”, symbol for the advent of the Piscean age. By extending the story, we could say the *Big Fish* runs into heavy seas, reflecting the history of the Church. The sailors and prisoners onboard the *Big Fish* now realize they are facing certain death as the grain ship carrying its precious spiritual food nears the rocks. But St. Paul assures them not to worry. They would all be saved—and they were.

So, how do we interpret the story? St. Paul, as the representative of the Church, experiences a catharsis where he discovers religious truths giving rise to the shipwreck of Christianity. For example, is Joseph of Arimathea Christ’s real father whom Christ forgives? Does St. John lie in John 19:35 to protect the Church? In any event, through the psychological experience St. Paul picks up a nasty habit—smoking—played by the venomous viper so prominently displayed in the 1919

10/-. And he kicks the habit. Now can the illness that inflicts the father of Publius represent a fundamental ideological and socio-economic conflict in the world? St. Paul knows the Aquarian age is upon us and he is anxious to get to Rome in the spring, the spring of the new age. As soon as is safe, he takes another ship the *Castor and Pollux*, the “star” and the “scepter” if you will, for Puteoli and resides at the Three Taverns. Does the Three Taverns represent the flute player in the age of Cancer/Capricorn? Castor, we should also note from classical mythology, died of a spear wound, the incident I suspect represented by John 19:35. A compass is fetched—the world re-examines its spiritual moorings. New religious rules have been revealed. This time it’s fair sailing onboard the *Castor and Pollux*.

So, there we have it in short. I can only wonder what St. Paul was thinking on his lonely walks on Melitan shores. In my imagination John Masefield seems to capture it perfectly.

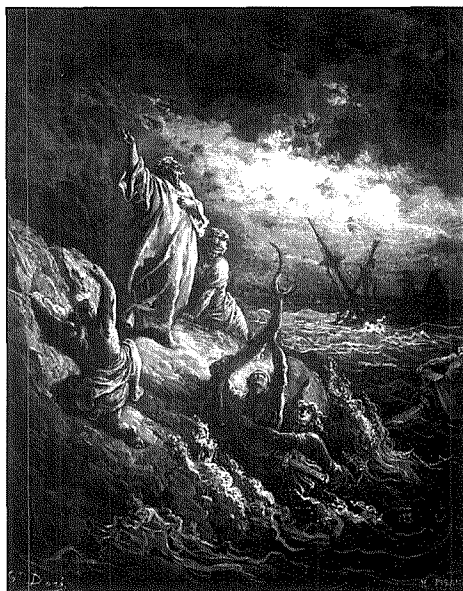
Further information on Saint Paul

by

Carmel G. Bonavia

The figure of St. Paul has permeated in nearly all aspects of Maltese life since centuries ago. His providential landing in Malta in the year 60 A.D, after a shipwreck, has left an indelible mark on the character of the whole Island. This influence is even clearly reflected on Maltese stamps. Not less than 30 stamps in Maltese philately feature prominently St. Paul and 23 other stamps depict biblical personages, places or works of art closely connected with him. In this respect, Malta was the first country to issue a stamp commemorating St. Paul as early as 1899. (S.G. 35. J.B.21)

On July 7, 1896, the Postmaster General (Malta), Mr. Salvatore Camilleri (PMG 1895-1903) presented rough sketches for a new set of five Definitive pictorial stamps, including one featuring St. Paul’s Shipwreck at Malta, to the Lieutenant Governor, Sir Walter Hely-Hutchinson. This



*From the Illustrated Bible by Gustav Doré
(No naked women seen in the engraving)*

first sketch was an adaptation of the titular painting by Matteo Perez d'Aleccio found at St. Paul Shipwrecked Parish Church in Valletta. (See Fig.B pg.35) The Lieutenant Governor forwarded the sketches, signed by P.M.G. Camilleri, to Crown Agents in London, asking for an estimate cost for the production of the set. The Crown Agents in their turn passed on the letter and sketches to De La Rue printers for the requested estimate.

On September 30, 1896, the printers returned the sketches and six *finished designs prepared in accordance with the sketches* to the Crown Agents (See Fig.A pg.35) and proposed to produce these stamps by the



copper plate process which was considered an efficient and less expensive way of production. At that time De La Rue were experimenting and improving on this new technology at their plant in Bunhill Road in London. Their new process was far easier, more efficient and faster than the previous process of engraving on a steel roller. An estimate of £180, which included the engraving of five original and six working plates, was quoted.

For some unknown reason, De La Rue did not fully agree with the original Malta Government suggestion of the D'Aleccio's titular painting in St. Paul's Church in Valletta (See Fig.B pg.35) and suggested an alternative design of the Shipwreck of St. Paul adapted from *The Illustrated Bible* by Gustav Doré. However they did not reproduce faithfully the original engraving, as they inserted "the serpent", and in the forefront women, among the survivors, a detail which is not mentioned in the shipwreck account in Chapters 27 and 28 of *The Acts of the Apostles*.

Doré's Engravings

Gustav Doré (1832-1883), although a French artist was also well known in England, for his paintings, engravings and book illustrations. He illustrated works by Lord Byron, Rabelais, Balzac, Milton, Dante and Cervantes and contributed pictures to the *Illustrated London News*. He even received commissions from English Publishers, including one for a new illustrated Bible which eventually was published in 1866 and which proved to be a great success. Doré held major exhibitions of his work which led to the foundation of the Doré Gallery in London.

The new St. Paul design based on Doré's engraving was forwarded by De La Rue to the Crown Agents on June 8, 1897 described as *Design F*. After two days the Crown Agents replied "*we think Design F would be improved by making the serpent*

falling into the fire more distinct". Ten days later, all designs were approved by the Malta Government who reminded De La Rue that the 2/6 and the 10/- stamps should be the same size as the current large 5/- stamp, whilst the others in the ordinary size.

In the meantime, De La Rue submitted fifteen trials of the approved design, in the following colours: (See Fig.E pg.37)

Dark blue	Red-brown	Deep bottle green
Blue-black	Sepia	Vermilion
Violet	Blue	Orange yellow
Lilac	Blue green	Red
Mauve	Olive grey	Sage green

Some of the above colour trials are sometimes described differently, depending on the editors of the auction catalogues. Colour description is very subjective.

Vol XLVI *Appendix D, Malta Reqⁿ 61/1896* in the De La Rue Archives showed only 15 (5 rows of 3) colour proofs (See Fig.E pg.37). Other shades may refer to one these.

The blue-black specimen was preferred and approved on September 9, 1899 by the Malta Government and it was circled in blue as shown in *Appendix D- Malta Reqⁿ 61/1896* in the De La Rue Archives. (See Fig.E pg.37). These colours may vary as the auction catalogue compilers may have not seen the originals before the breaking up of this series. They may have seen single proofs and relied only on earlier auctioneers' description or printed colour reproduction.

In his letter of June 10, 1897, the Lieutenant Governor also asked when these stamps would be made available. The printers soon replied that within the last two years, owing to the success of the recess printing process, on which they had long experimented, they found themselves overloaded with orders and could not specify any date for the consignment. In the meantime the printing plates for the 10/- and 2/6 consisting of 60 stamps each were prepared, whilst for the other values each sheet was made up of 240 examples and later cut into four with 60 stamps each pane. 60,000 10/- and 2/6 stamps were printed; 120,000 4½d and 119,040 5d stamps. Finally after more than two years, Malta's First Definitive Pictorial Set was issued on February 4, 1899.

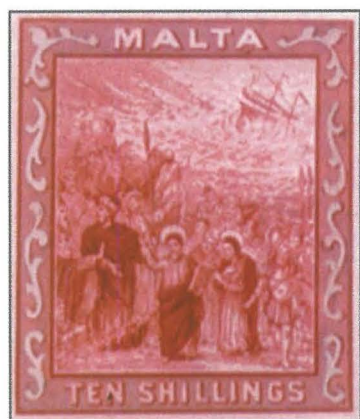


Fig. A



Fig. C



Fig. B



Fig. D





Fig. F



Fig. G



Fig. H



Fig. I



Fig. J



Fig. K



Fig. L

Sep. 9th 1898

Appendix D

Malta Regⁿ 61/1896.



Fig. E

From Pillar to Post

by

Joseph Magro Conti



MEPA board has recently approved the scheduling of cast iron pillar boxes and telephone booths which were erected in Malta during the British Colonial Administration. This step was taken to protect these landmarks which are considered as vulnerable, since they are more susceptible to removal or damage through carelessness or speculation.

Cast iron pillar post boxes were introduced in Britain in 1852 and wall mounted ones in 1857. The use of cast iron for external street furniture was found sustainable due its long-lasting properties. Telephone exchanges in Britain were opened in the late 1870s. However, the standard telephone booth was adopted in 1926, known as the K2, and which was designed by Giles Gilbert Scott. In 1936 Sir Gilbert Scott designed a new 'Jubilee Kiosk' (K6) that was externally smaller; had thinner walls, providing larger internal space. The use of red for telephone booths and post boxes was intended to help users find out the facility with more ease. All cast-iron post boxes and telephone booths in Britain are now statutorily protected, and redundant post boxes are still conserved in their original place but have their slots sealed.

The postal service in Malta was already established during the period when the Islands were under the rule of the Order of St. John. During the British rule the first two post pillar boxes were installed in 1860 in Valletta in St George's Square and at the Marina near the Customs House. In 1862 wall post boxes were mounted at Police Stations in 25 towns and villages of Malta and Gozo. In 1975 some post boxes had their royal ciphers officially defaced as an act to break away from past colonial ties.

In 2002 some British period cast iron post boxes were replaced with modern ones. Eventually, Maltapost started to restore some of the post boxes. Some cast

iron telephone booths were re-instated in Great Siege Square in Valletta. Apart from telephone booths and post boxes a small number of cast-iron public utility street furniture were recorded and include a unique street orderly litter bin at Carts Street in Valletta; a cast-iron telephone or electricity junction box at Triq l-Isptar Navali, Kalkara; and a cast-iron fire hydrant at Triq San Nikola, Valletta. In April 2002, some post boxes and telephone booths were replaced by new ones. MEPA issued an Emergency Conservation Order (GN 354/02) and held discussions with the responsible agencies. MEPA commissioned the NGO Fondazzjoni Wirt Artna to carry out a survey and a total of 160 post boxes and 68 telephone booths were recorded. MEPA, in consultation with the Cultural Heritage Advisory Committee, held further discussions of co-operation with Maltapost and Maltacom as owners of these features, and in May 2007 MEPA scheduled all known examples as Grade 2 heritage assets in terms of Structure Plan Policy UCO 7 and Article 46 of the Development Planning Act 1992. The Grade 2 protection allows some improvements on the features as long as the original characteristics are not compromised. Telephone booths may have their telephone machines changed. Post boxes may have their collections plate changed. However, changes in material and colour would not be allowed, and changes in location are strictly controlled. A number of fixtures proved to be 'very rare' or 'unique'. Only one Victorian pillar post box was recorded (Valletta), only two George V wall post boxes were identified (Zejtun and Marsa), only two Edward VII medium wall post boxes remain in the Maltese Islands (Mgarr-Malta and Gharb). A Victorian post box at Zejtun is also unique and is probably of local design. The very rare or unique features were scheduled Grade 1. This implies that no changes are allowed.

By now British period cast-iron post boxes and telephone booths have gained a place as part of Malta's national heritage due to their antiquity; aesthetic value, and they still serve their purpose. They also have an educational value and potential of raising awareness as evidence historic, socio-economic changes in the Maltese Islands and are also a fine example of technological development due to the use of metal casting which is a hallmark of the industrial revolution.

Type	Cypher	Quantity
Pillar Post Box	Queen Victoria	1
	King Edward VII	6
	King George V	1
	King George VI	6
	Queen Elizabeth II	17
	Monogram defaced	11
	Sub Total	42
Wall Post Box	Queen Victoria	29

	King Edward VII	13
	King George V	18
	King George VI	17
	Queen Elizabeth II	24
	Monogram defaced	17
	Sub Total	118
Total Post Boxes	160	

Table 1. *Cast Iron Post Boxes in the Maltese Islands 2004 Survey (MEPA / Fondazzjoni Wirt Artna)*

Type	Cypher	Quantity
Pre 1953 K6 model	King George VI's Royal Crown	19
K6 Mk 2 model (Elizabeth II period)	Queen Elizabeth II's St. Edward Crown	49
Total	68	

Table 2. *Cast Iron Telephone Booths in the Maltese Islands 2004 Survey (MEPA / Fondazzjoni Wirt Artna)*

*Article from "X-plain". A MEPA publication Issue 2 - June 2007.
A monthly review to all MEPA's news and activities*

Addenda by Dr. A. Bonnici

During the Labour Government administration under PM Dom Mintoff, I received a phone call from a chap who knew me, saying,

"Dr Bonnici they are defacing the Post Office Pillar boxes in Kingsway"

I rang up immediately Minister Mr Wistin Abela, and I very strongly stressed to him that these British Post Office Boxes were part of our heritage, and by defacing them it was a step backwards in our history, going back to what Napoleon and the British Colonial administration under Governor Maitland did in defacing the coat of arms of the Grand Masters.

He told me that the order came from "above" (meaning PM D. Mintoff), understood my reasoning, and not promising anything, said

"Fred I will do my best and pass your message to the PM" and was to ring me up later. Half an hour later he rang up saying

"Fred the PM has ordered that the defacing of the pillar boxes to be stopped immediately"

Unfortunately all the Kingsway ones had been already defaced, but we saved the Victoria, Edward, George V etc in other parts of Valletta and Malta & Gozo.



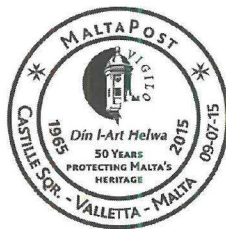
Postal Diary

7th July 2015 – 20th August 2015

Compiled by
John V. De Battista

7th July

For the occasion of the 50th Anniversary of Din l-Art Helwa, MaltaPost notified that a special hand stamp was to be used on Thursday 9th July at the Post Office in Castille Square, Valletta. The occasion commemorative hand stamp was inscribed “* MALTAPOST * CASTILLE SQR. - VALLETTA - MALTA 09-07-15” in the outer ring, and “Din l-Art Helwa/50 Years/PROTECTING MALTA’S/HERITAGE” in the inner ring below an image of the Society’s logo and the years 1965 2015 at the edge of the inner ring.



In another press release, MaltaPost notified that on the 9th July, a number of postal operators within the Postal Union for the Mediterranean, - PUMed, were to issue stamps featuring as a common theme “The Boats of the Mediterranean”. Malta was participating in this initiative by issuing a stamp featuring the *Firilla*, which in the past was commonly seen around the Maltese Islands.

PUMed marks the Mediterranean region as a political, economic and social area. Faced with an ever-changing postal industry, members within PUMed have come together so as to develop projects that will help each postal operator keep up with the challenges of the market. PUMed was officially established on 15th March 2011 and its headquarters are located in Malta.

The Maltese stamp carries a face value of €3.59 and the issue consists of 20,000 stamps. It was designed in-house by Sean Cini. The stamp, which measures 41mm x 30.5mm with a comb perforation of 13.7 x 13.8, was issued in sheets of ten stamps incorporating an illustration of the *firilla* also in the sheet margins. Printex Limited printed the stamps on Maltese Crosses watermarked paper through the offset process.

MaltaPost prepared an occasion hand postmark to cancel the stamps on the first day of issue (on FDC No. 8/2015). The hand stamp was inscribed “* MALTAPOST * ----- - MALTA / EUROMED POSTAL/‘BOATS OF THE/ MEDITERRANEAN’/JUM IL-ĦRUĠ/09-07-15” below an outline image of a *Firilla* boat. The MaltaPost Philatelic Bureau featured these stamps in Stamp Bulletin No. 336.



9th July

MaltaPost informed the general public that, by agreement with the Malta Communications Authority, on Wednesday 15th July, the last collection of mail from all letter boxes will be affected at 13.00.

10th July

MaltaPost notified the public that the Sub Post Office at Happy Kids Stationery, Triq San Tumas, Fgura FGR 1608 was to be temporarily closed for business on 13th July. The public was advised that if it so wishes, it may avail itself of postal services provided from the following Postal Outlets:

Post Office - Civic Centre, Pjazza Antoine de Paule, Paola PLA 1266

Post Office - Civic Centre, Triq il- Kunvent, Żabbar ZBR 1351

In another press release it also informed the public that the Sub Post Office at D Spiral, Triq il-Vitorja, Birkirkara BKR 2691 was to be temporarily closed for business on 11th July. The public was advised that if it so wishes, it may avail itself of postal services provided from the following Postal Outlets:

Post Office - 58, Triq il-Wied, Birkirkara BKR 9013

Sub Post Office – “Landau Stationery”, 84, Triq Dun Gejtanu Mannarinu, Birkirkara BKR 9085

Sub Post Office – “Oreana Stationery”, 94, Triq L. Casolani, Birkirkara BKR 4532

Sub Post Office – “Not Just Stationery”, Pjazza l-Eroj, Swatar/Birkirkara BKR 4253

17th July

MaltaPost notified the public that the Sub Post Office at “Higher Grades”, 93, Triq Kananea, Attard ATD 2703 was to be temporarily closed for business between the 21st and 28th July. The public was advised that if it so wishes, it may avail itself of postal services provided from the Balzan Post Office situated at 153, Triq il-Kbira, Balzan BZN 1251.

20th July

MaltaPost announced that on the 29th June it was to issue a set of three stamps feature ex-voto paintings depicting a maritime theme.

The Latin term ex-voto is short for ‘from the vow made’ and is used in the Roman Catholic Church to refer to an offering that is placed in a church or shrine in thanksgiving of a special favour received. There are various collections of ex-voto

paintings in the Maltese Islands, most of which are found in sanctuaries, churches and museums and mainly bear testimony to the intercession of the Virgin Mary.

The €0.51 stamp is a representation of a promise made by Captain Giuseppe Giacomo and his crew on the Brigantine ‘Concezione’, when on the 28th December 1835 they found themselves in shallow waters during a great thunderstorm off the coast of Alexandria. The painting portrayed on the €0.82 stamp was in respect of a promise made by Giovanni Ellul while on the barque ‘Matutina’ on the 17th January 1839, when during a great thunderstorm Ellul and his crew found themselves blown on the shallow banks of the river Devripul. The €1.00 stamp depicts an ex-voto made by Captain Giuseppe Diacono and his crew of the speronara ‘S.Francesco di Paula’ to the Blessed Virgin of Mellicha, when in December 1843 their rudder broke somewhere between Linosa and Lampedusa. In all situations the crewmembers aboard the ships prayed to the Madonna of Mellicha and were saved.

The stamps were designed in-house by MaltaPost and were issued in sheets of ten stamps. Each stamp measures 48.0mm x 39.0mm and has a comb perforation of 14.0 x 14.2. Printex Limited produced the set in offset on Maltese Crosses watermarked paper and the issue consists of 84,000 stamps of the €0.51 stamp, 42,000 of the €0.82 stamp and 54,000 of the €1.00 stamp.

MaltaPost prepared an occasion postmark to cancel the stamps on the first day of issue (on FDC No. 9/2015). The single-ring hand stamp was inscribed “* MALTAPOST * ----- - MALTA” bordering the ring and “MARITIME MALTA/“EX-VOTO PAINTINGS”/JUM IL-ĦRUĠ/29-07-15” below an image of the Madonna of Mellicha in the centre. The MaltaPost Philatelic Bureau featured these stamps in Stamp Bulletin No. 337.



21st July

MaltaPost notified the public that the Sub Post Office at ‘Aquavel’, Triq San Bartilmew, Għargħur GħR 1014, was to be temporarily closed for business on Friday 24th July afternoon and all day on Saturday 25th July. The public was advised that if it so wishes, it may avail itself of postal services provided from the Naxxar Post Office situated in Ċentru Ċiviku, Vjal il-Wieħed u Ghoxrin ta’ Settembru, Naxxar NXR 1018.

In another press release issued on this day, MaltaPost notified the public that the Sub Post Office at “Step In”, Misraħ ir-Rebħa, il-Birgu BRG 1300, was to be temporarily closed for business between the 23rd and the 31st July, both days

included. The public was advised that if it so wishes, it may avail itself of postal services provided from the Bormla Post Office situated in Block No 14, Flat No. 12, Fuq San Pawl, Bormla BML 1910.

31st July

MaltaPost informed the public that the Sub Post Office at “Forex”, 16 Misraħ tas-Suq, Tarxien TXN 1951 will be temporarily closed for business between the 7th and 18th August, both days included. The public was advised that if it so wishes, it may avail itself of postal services provided at the Paola Post Office situated at Ċentru Ċiviku, Pjazza Antoine de Paule, Paola, PLA 1266.

MaltaPost also informed St. Venera residents in particular that the Sub Post Office situated at “C&C Stationery”, Fleur-De-Lys Street, St. Venera SVR 1582 would be temporarily closed for business from Monday 10th to Saturday 15th August, both days included. During this period, all postal services offered from this office including collection of mail items will be available at the Hamrun Post Office which is situated at 18, Triq il-Ferroviija, Hamrun HMR 1900.

6th August

MaltaPost informed the public that in agreement with the Malta Communications Authority, on Friday 14th August, the letter boxes listed below were to be collected at 16:00hrs. This change in collection time was necessary because of the activities celebrating the Feast of the Assumption of Our Lady (Santa Marija) being held in various localities in Malta.

Attard: Letter Box 409 situated in Main Street and Letter Box 420 situated in Valletta Road.

Ghaxaq: Letter Box 130 situated in St. Roque Square and Letter Box 131 situated in Labour Avenue.

Gudja: Letter Box 115 situated in Ray Caruana Street and Letter Box 141 situated in Ġilormu Cassar Street.

Mosta: Letter Box 376 situated in Constitution Street, Letter Box 391 situated in Main Street and Letter Box 392 situated in Catacombs Street.

Mqabba: Letter Box 39 situated in Parish Street and Letter Box 40 situated in Mikelanġ Sapiano Street.

Qrendi: Letter Box 32 situated in Rokku Buhaġiar Street.

In another press release, MaltaPost informed the public that the Mosta Sub Post Office situated at “MC Stationery”, 33, Triq Ġilormu Cassar, Mosta MST 4117

was to be temporarily closed for business between the 13th and the 18th August, both days included. The public was advised that if it so wishes, it may avail itself of postal services provided from the Mosta Post Office situated at Ċentru Ċiviku, Triq il-Kostituzzjoni, Mosta MST 9059.

In the final press release for the day, MaltaPost informed that the Swatar Sub Post Office situated in “Not Just Stationery”, Pjazza l-Eroj, Swatar Birkirkara BKR 4253 will be closed for business between the 8th and the 17th August. The public was advised that it may avail itself of postal services provided from these alternative postal outlets:

Post Office - 58, Triq il-Wied, Birkirkara BKR 9013

Sub Post Office – “Oreana Stationery”, 94, Triq L. Casolani, Birkirkara BKR 4532

Sub Post Office – “Landau Stationery”, 84, Triq Dun Gejtanu Mannarinu, Birkirkara BKR 9085

Sub Post Office – “D Spiral”, Triq il-Vitorja, Birkirkara BKR 2691

10th August

MaltaPost announced that for the occasion of the bicentenary of the birth of St. John Bosco, on the 14th August it will be issuing a stamp featuring a portrait of the saint. The portrait is a detail from a painting by Austin Camilleri which is to be found at Savio College in Dingli. The face value of the stamp is of €2.00.

John Melchior Bosco was born in Italy on 16th August 1815 in the hamlet of Becchi within the district of Morialdo, a provincial town of Castelnuevo d' Asti (present day Castelnuevo Don Bosco). He dedicated his life to help and educate the abandoned youth of his time and was the founder of the Salesian Congregation and the Salesian Sisters. He also founded and was a pioneer of trade schools.

St. John Bosco is held by many as a great educator, promoter of reading and a defender of the Catholic faith. Indeed, he is considered as one of the great saints of the nineteenth century who has left a significant mark on both the Catholic and also the civil history of Italy.

Today, the Salesians of Don Bosco continue to serve the Church and the young in many parts of the world, including Malta.

The stamp sheets, consisting of ten stamps each, measure 186mm x 119mm. The stamps themselves measure 44.0mm x 31.0mm and have a comb perforation of 13.9 x 14.0. Printex Limited printed them on Maltese Crosses watermarked paper



through the offset process. The print run totalled 60,000 stamps.

MaltaPost prepared an occasion postmark to cancel the stamps on the first day of issue (on FDC No. 10/2015). The single-ring hand stamp was inscribed “* MALTAPOST * ----- - MALTA” bordering the ring and “BICENTENARY OF/THE BIRTH OF/ST. JOHN BOSCO/JUM IL-ĦRUĠ/14-08-15” below an image of St. John Bosco holding a child in the centre. The MaltaPost Philatelic Bureau featured this stamp in Stamp Bulletin No. 338.

14th August

MaltaPost informed the public that the Sub Post Office situated in “CND Stationery”, 144, Vjal it-Torri, Gudja GDJ 1704 will be closed between the 15th and the 18th August, both days included. The public was advised that as an alternative it may avail itself of postal services provided from the Luqa Post Office situated at 11, Trejqa Dun Ġulju Muscat, Luqa LQA 1450.

17th August

Today a Company Announcement in pursuance to the Malta Financial Services Authority Listing Rules was issued by MaltaPost with regards to an Interim Directors’ Statement. The statement notifies that in the period commencing 1st April 2015 up to the date of the announcement, “no material events and/or transactions have taken place that would have an impact on the financial performance of the Company, such that would require specific mention, disclosure or announcement pursuant to the applicable Listing Rules.

For the period under review, MaltaPost registered volume growth in its international mail services, registered mail, parcel and packets business which remain the main contributors to the increase in turnover when compared to the corresponding period last year. The revision of certain tariffs with effect from January 2014 also contributed towards mitigating part of the impact of decreasing Letter Mail volumes. Higher direct mail costs and depreciation were mitigated by write-backs of certain operational expenses, which may not be repeated in the latter part of the year.

The Board and Management are mindful of maintaining a sustainable Universal Service while seeking to continue diversifying the Company’s business to embrace various opportunities that e-commerce provides. Looking forward, the directors are confident that the Company will register an improved profit for the year ending 30 September 2015.”

The statement, dated 17th August, bore the signature of company secretary Graham A. Fairclough.

18th August

MaltaPost continued to invest in upgrading the services it offers to its clients with the opening of a new Post Office in the Civic Centre at G. Bessiera Street, Swieqi SWQ 2261.

The Post Office is located at the centre of Swieqi within the local council premises. All postal services including collection of mail items, philately and numismatic products, encashment of Central Bank of Malta cheques, local and international money transfers, as well as a selection of stationery and greeting cards are available at this new Post Office. MaltaPost CEO Joseph Gafa' officially inaugurated the Post Office stating that the opening of the post office was part of the ongoing MaltaPost commitment to deliver a high level of service and facilitate access to postal services through continued upgrading of its retail network to be suited for both postal as well as financial services.

Noel Muscat, the mayor of Swieqi, thanked MaltaPost and all those who contributed in the establishment of this Post Office. He welcomed the fact that residents living in the area now have convenient access for postal services within their locality.

The new Swieqi Post Office is open from Monday to Saturday between 7.30am and 12.45pm. A new public letter box has also been installed near the entrance with mail being collected after 7.00 pm between Monday and Friday and after 3.00 on Saturdays.

20th August

MaltaPost informed Dingli residents that the Sub Post Office situated in "Welcome Bazaar", Frenč Abela Square, Dingli DGL 1081 was to be temporarily closed from Saturday 22nd to Wednesday 26th August, both days included. The public was advised that during this period all postal services offered by this office including collection of mail items will be available at the Rabat Post Office, which is located at the Civic Centre, St. Rita Street, Rabat, RBT 1001.

In another press release issued today, MaltaPost informed the public that the Birkirkara Sub Post Office situated in "D Spiral", Triq il-Vitorja, Birkirkara BKR 2691 was to be temporarily closed for business on Friday 21st and Saturday 22nd August. The public was advised that it may avail itself of postal services provided from these alternative postal outlets:

Post Office - 58, Triq il-Wied, Birkirkara BKR 9013

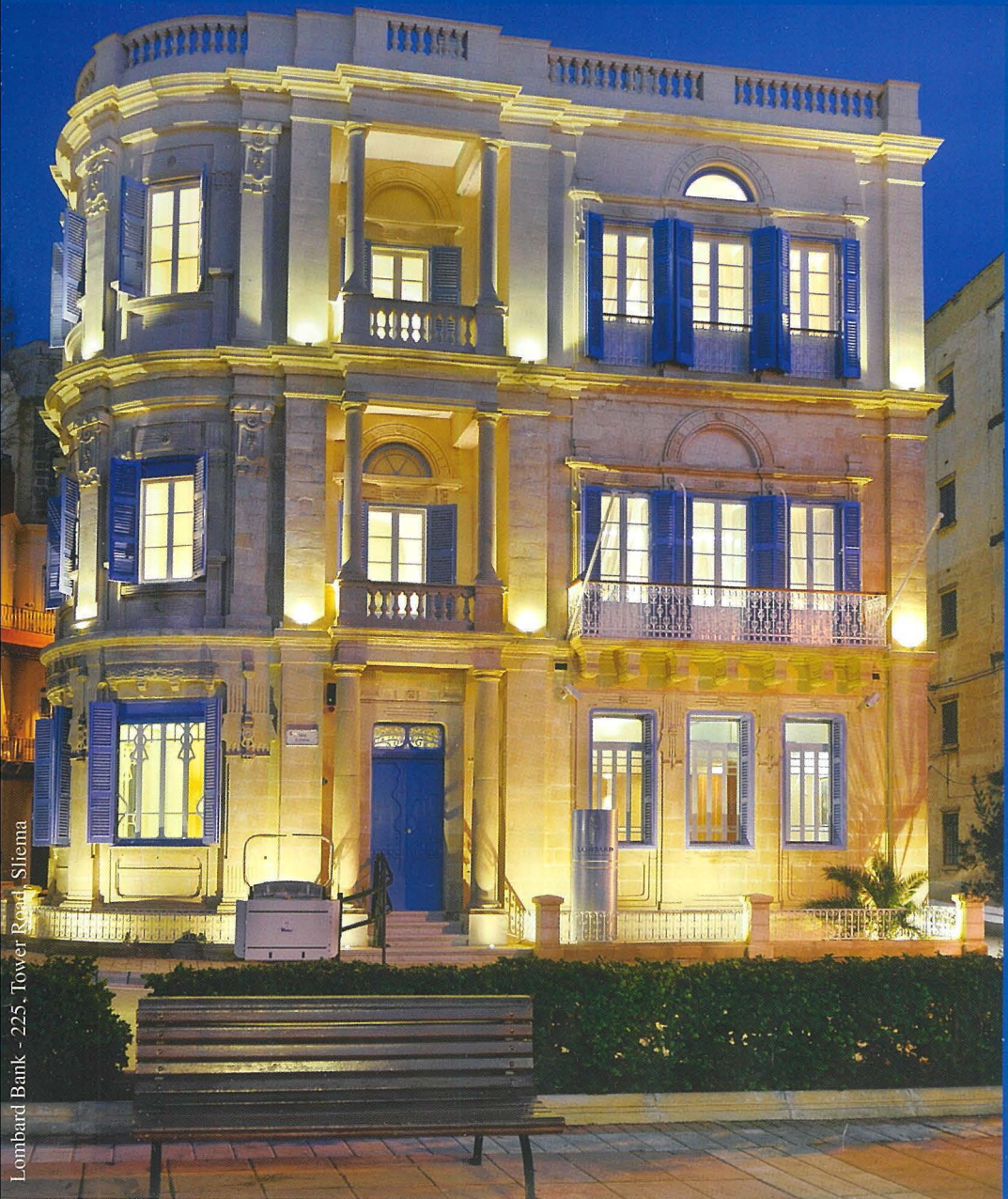
Sub Post Office – "Landau Stationery", 84, Triq Dun Gejtanu Mannarinu, Birkirkara BKR 9085

Sub Post Office – "Oreana Stationery", 94, Triq L. Casolani, Birkirkara BKR 4532

Sub Post Office – "Not Just Stationery", Pjazza l-Eroj, Swatar Birkirkara BKR 4253



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CHOGM Malta 2015

MaltaPost, the Central Bank of Malta and De La Rue will be jointly commemorating this event with the issue of a limited set of a silver stamp ingot, a silver coin and an engraved banknote.



Price:
€55
incl. VAT

MaltaPost will be commemorating this occasion with the issue of a silver stamp ingot.

The stamp ingot is a replica of the €3.00 postage stamp from the CHOGM 2015 miniature sheet. Each stamp ingot is individually numbered and boxed together with a Certificate of Authenticity.

Available from all MaltaPost Offices and the Central Bank of Malta

For more information contact:

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