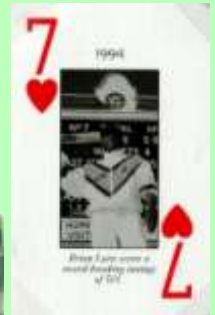


APF NEWS

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OPEN CLASS AT MELBOURNE 2017



VISIT

MELBOURNE2017.COM.AU

*For All application forms, Accommodation info,
Patrons and Supporter Club applications,
Palmares tickets and souvenirs.*

Pacific Islands

in London



On May 25 Grosvenor will present a special auction of **Pacific Islands** including the exceptional **Michael Parr collection of the Territories of New Guinea & Papua** and the outstanding **Martin Baxendale collection of Tonga**. Every Grosvenor sale is available to view, fully illustrated, on our website, www.grosvenorauctions.com, and complimentary copies of the printed catalogues are sent on request.

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2016 COPY DEADLINES:

August: 1/07/2016
Nov/Dec: 1/11/2016

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\$300+ gst
for full page (inside magazine)

\$200+ gst
for ½ page inside the magazine

Discounts available for 3 issues paid in advance. Enquire.

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For All application forms. Accommodation info, Patrons and Supporter Club applications, Palmares tickets and souvenirs.

APF President's Column



This is my second APF President's column and I am now well entrenched in the business of heading up the APF team.

2016 is becoming a very busy year for exhibiting, with Australia running four national exhibitions. March kicks off with the first Half National in Canberra, with the other Half National to be held in Mandurah (WA) in early November. An Australasian Challenge will be hosted by Adelaide in October and Hobart will host a One Frame National exhibition in late November.

Having four national exhibitions in four different states will give many collectors an opportunity to see a wide range of philatelic material. Each event will have for sale souvenirs unique to that event, study group meetings, plus local and interstate dealers. Of course, collectors, their family members and the general public are all welcome to attend the events.

There are also several international exhibitions happening this year. The first is the FIP World Stamp Exhibition in New York (28th May to 4th June). Thailand will host a FIAP International Asian Exhibition in August (10th to 15th). Another FIP World Stamp Exhibition will be held in Taiwan (21st to 26th October) and China will host a FIAP International Asian Exhibition in Nanning from 2nd to 6th December. If you are travelling to any of those places during those times, why not take the opportunity to visit these events?

Such a lot of exhibitions in one year! For me, this means that our hobby is very much alive and thriving. I am aware that there are some people who think that our hobby is on its deathbed but I believe the opposite is true. On eBay alone, more than half a million stamps are offered for sale each and every week.

So what can you do to support the vigour and growth of our great hobby?

- Consider what got you interested and keeps you interested in our hobby.
- Get involved with your local stamp club and attend its meetings regularly.
- Put your hand up for a committee position to help you see the bigger picture.
- Support the stamp fairs and markets in your area (and places where you travel).
- Attend at least one national exhibition each year.
- Join a specialist study group to learn more about your collecting interests.
- Most specialist study groups produce a journal or newsletter to keep its members informed. If your study group does not yet have a journal, then contact the APF and ask about our journal support program.

Each and every one of us can (and should) contribute to the momentum that helps to **drive our hobby forward**. You don't need to be Einstein or have a million dollar collection to have great ideas. As APF President, I want to hear those ideas. So write to **me, or contact your state's APF representative, to share those ideas**.

Enjoy reading this edition of the APF news.

Glen Stafford
APF President



ADELAIDE STAMPEX 2016 OCTOBER 7th-9th National Philatelic and Picture Postcard Exhibition

Drill Hall, Torrens Parade Ground, Adelaide



Eighth Biennial Australasian Philatelic Challenge
Third Biennial Picture Postcard Challenge
Local & Interstate Dealers in stamps, covers,
postcards, coins & banknotes, etc.

Fri Oct 7th 10am–6pm, Sat Oct 8th 10am–5pm & Sun Oct 9th 10am–4pm



For more information, visit www.adelaidestampex.com or write to the Exhibition Secretary, Adelaide Stampex 2016, GPO Box 9800, Adelaide, Sth Aust, 5001

NEW ZEALAND KING GEORGE V DEFINITIVES

May 6th, 1910 – July 30th, 1915

– WHY DID IT TAKE SO LONG?

Dr. Andrew Dove

Introduction:

The definitives showing the head of King George V were issued one hundred years ago this year.

The question of why it had taken slightly over 5 years from concept to issue the definitives is an interesting one. This was not because it was unreasonable but because it reflected the difficulties in producing a postage stamp in a small country a long way away from expertise and facilities.

As a comparison, the time taken for the new designs added in the 1920's was 3 years for the High Value Admirals and 1 year and 9 months for the 1d Field Marshal.

It could be argued that the time taken, even if it was excessive, was well spent considering the satisfactory nature of the outcome. The opposite occurred in the United Kingdom where the process was hurried and unsatisfactory. The Postmaster General, Herbert Samuel, insisted on having the new stamps available for the Coronation which gave only 13 months from commission to issue. The situation was complicated because that same year, De La Rue, who had printed GB stamps for the previous 25 stamps lost the contract because of overcharging. When a new tender exercise was undertaken, Harrison and Sons offered to print the ½d for 7/9 per 500 stamps in comparison **to De La Rue's tender offer of 10/-** and their current contract price of 28/-.

The production was split between The Royal Mint who were to provide the die and the plate and Harrison and Sons who were to undertake the printing. The whole process was supervised by the Inland Revenue. Overseeing everybody was the new King, an enthusiastic and knowledgeable philatelist, who did not hesitate to let his views and opinions be known. In the event, the new 1d and ½d were designed by an Australian sculptor, Bertram McKennal and put on sale on Coronation Day. They were not a success and the King instructed his Private Secretary to write a letter to the Secretary to the Post Office which said, *inter alia*,

'This new stamp, much to the King's regret, has been received with loud abuse in the United Kingdom and judging by the letters addressed to His Majesty with contempt abroad'.

Preliminaries and the First Design:

When King Edward VII died and King George ascended the throne on May 6th, 1910, the definitive stamps depicting the late monarch, King Edward VII, had only been on sale since November 9th, 1909.

Nevertheless, the Postmaster General agreed to the early production of a new series of stamps showing the new King. His Annual Report published in August 1911 clarified

the specifications. The requirements included: “*The design will include a portrait of King George V, together with the lettering ‘Dominion of New Zealand Postage and Revenue’, and the value in figures only. Only one design will be used for all values, the value being altered to suit. The design is to be suitable for reproduction by the intaglio process. The new stamps are to be exactly the same size as those of the present issue.*”

It is worth noting the traditional nature of the specification. In 1898, the Post Office had opted for a definitive series depicting aspects of New Zealand and not showing the Monarchs head. The commission for King Edward VII reverted to a more traditional format as did that for King George V although the outcome for KGV was as traditional as could be.

The commission was first offered to Mr. Bertram MacKenna, Associate of the Royal Academy, a sculptor who was already designing new coinage for the Dominion of New Zealand and had already produced the design for the ½d and 1d stamp showing the new king for use in Great Britain. He declined due to pressure of work.

Next, the commission was offered to a local artist, Mr. Harry Linley Richardson, who had been in New Zealand for about 2 years having emigrated in 1908 to take up a position teaching at Wellington Technical College. He had a good artistic pedigree **having been born in London in 1874 and studying at the Goldsmiths’ Institute School of Art, Westminster School of Art and the Academie Julian in Paris.** He had been elected to the Royal Society of British Artists in 1905.

He later became well known in New Zealand and his paintings and sketches are to be seen today in major New Zealand Art Galleries. In later life, he became Director of the Art Department at the Palmerston North Technical School in 1928 and died in January 1947.



Figure 1:
Initial design

Richardson’s initial scribbles show an uncluttered design which may have worked (Figure 1). The head was shown in three quarters profile and reflects the photographic portrait that was used in the developed design. This had been taken by the Court Photographer, W. & D. Downey, in 1910 and was favoured by the King. It had also been used by McKenna for the first British stamps.

The initial concept was not accepted and a more complex design developed **which showed Zealandia and a Māori warrior as supporters of the King’s** portrait. The design was developed and sketches with detailed instructions were prepared to send for the use of the engraver.

Perkins Bacon in London had been selected to cut the die and manufacture the plates. They followed instructions and cut the die but felt that the design was not satisfactory. They commented that the head was too large and that it unbalanced the design. On completion, proofs were taken from the die but no plate was made (Figure 2).



Figure 2:
The First Design die proof
with uncleared surround

The proofs were despatched New Zealand in August 1912 along with a number of photographic essays produced by Perkins Bacon showing different combinations of portrait and frame. These arrived in New Zealand but were rejected as a major new personality had entered the story in July.

Sir Robert Heaton Rhodes was born in 1869 and began his political career in 1899. In July, 1912, he was appointed Postmaster-General and, therefore, became responsible for the new stamps. He had collected stamps as a child and his interest was revived on his appointment.

Rhodes first suggestion was that a new design should be based on the original Full Face Queen design and Richardson produced an essay by overpainting a 3d with the **new King's head**.

The Final Design and the stamps production in New Zealand :

This, too, was deemed unsatisfactory and, next, Rhodes suggested that a design based on the British 1d Black of 1840 should be tried.



Figure 3
Sketch of the Final Design

Richardson obliged and in December a further design was ready to be forwarded to Perkins Bacon. The new design showed **the King's head in profile**.

Again, Perkins Bacon were not happy with the design, commenting that the head was too large in comparison with the frame. Accordingly, they produced a half tone block and returned it to New Zealand. Their criticism was noted and the drawing was **modified by moving 'Postage and Revenue' to the bottom of the stamp** and continuing the Maori motif in the border across the top.

This design proved satisfactory and Perkins Bacon proceeded to produce the die and plates. Proofs were sent to New Zealand

and, on December 5, 1913, the High Commissioner was informed that they had been approved subject to the stars in the corners were made more prominent. This was done and production proceeded.

The background was laid down first using a Rose machine similar to that used to the 1d Black.

The initial work produced the 3d die and further dies were cut for the other values. They all seem to have been approved at the first attempt except for the 9d for which a new die was made with a smaller value.

The dies and plates for the recess printed values, with two sheets of plate proofs, arrived

in New Zealand on December 8 1914, the die and plates for the surface printed value, **the ½d, on January 18 1915 and the single 'NZ and Star' watermarked paper for the first printing** arrived on January 16 1915. But even now, it was not straightforward.

After further plate proofs had been taken to ensure that the plates had not been damaged en route, the Government Printer began to experiment with the inks available to him and encountered difficulties. The depth of the impression in the plates had been designed to produce the best results with the inks available in London and it proved difficult to source similar inks in New Zealand. Particular difficulty was experienced with the yellow for the 4d. A suitable ink was found in Canada but it proved impossible to purchase it although an offer was made – and not accepted – to print the value in Canada.

The colours selected included pink for the 2d, orange brown for the 3d and plum for the 9d. After the supply had been printed, the colour was condemned as unsatisfactory and nearly the whole supply was destroyed. It seems that the 4d was initially rejected but the original printing was later used.

The original set was available from July 30th, 1915 and consisted of 11 values, ½d, 1½d, 2d, 2½d, 3d, 4d, 4½d, 6d, 7½d, 9d and 1/-. All of the original series were printed by the intaglio method except for the ½d which was surface printed in anticipation of a high demand. The 1d Dominion was retained. The 1½d, 4½d and 7½d were required for parcel post purposes and it was not thought necessary to continue with the 5d and 8d values which had been included in the previous definitive issue although both were introduced later in response to changing postal rates. The 5d King Edward VII definitive continued in use until it was superseded by the King George V stamp in April 1922.

Thus was born one of the classic stamp designs from New Zealand. Although more than 5 years in gestation, the result amply repaid the time spent and care taken.

The Issuing of the Definitives:

Although one might have thought that after all the travails of the previous five years, the Post Office would have been keen to have them available as soon as possible, in fact the new stamps were slow in making their appearance.

The only recorded (so far) use of the stamps on the first day was reported by Tony Thackery in the March 2010 issue of the New Zealand Stamp Collector. Early use is uncommon as the next dated cover seems to be August 7th. Any usage before September is unusual.

It is rare to see the KEVII and KGV definitive stamps used in combination. Presumably, there was not great demand for the values other than use for standard postage and Post Offices retained the KEVII stamps and returned all stocks when they needed to renew their stocks of a value.

As a philatelic challenge, it is worth mentioning the usage of the KGV stamps on cover. Many of the values did not apply to particular rates and some of the recess values had very short lives. For example, the 2d violet was supposedly issued on July 30th 1915 and the colour swapped with the 4d yellow on January 15 1916. In fact, Thackery records the earliest date that he has seen as November 11 1915 and this cover is dated October 15th 1915 so it does not have appeared to have been widely used before then. The earliest date that Thackery records for the 2d yellow is March 19 1916. There seems to have been a period of use of about 5 months at the most and, taking into account that it did not pay any specific postage rate, it is not surprising that it is rare used on cover.

Conclusion:

The end result of the five years of effort was eminently satisfactory. The issued stamp became one of New Zealand classic stamp designs. It has been called the New Zealand Penny Black. No doubt, the involvement of a stamp collector in the design process had significant benefits.

Considering the inexperience of the designer, the difficulties in communication and distances involved in modifying the design once the engravers had become involved and the effects of the Great War on sourcing supplies, it is perhaps surprising that it did not take longer.

The set of stamps certainly stood the test of time as they remained on sale, albeit with some modifications to the plates, printing processes and values, until the Second Pictorials were issued (with plenty of First day covers) on May 1 1935.

Editor's Note:

This paper was presented by Andrew, at the Robert Samuel Commemorative Lecture, in Wellington, at the Plaza Hotel on 26 October 2015. I thank Andrew allowing it to be published.

I have added the Plate Proofs and 6 of the finished stamps below.





Mandurah 2016 Fair
Stamps, Coins,
Banknotes & Postcards
3rd to 5th November 2016



BULLETIN No 1

CHAIRMAN'S MESSAGE

Encouraged by the success of Mandurah 2010 Fair, Mandurah Philatelic Society and Peel Region Numismatic Group are once again hosting a Half National show.

Mandurah 2016 Fair will be held over three days, from Thursday 3rd to Saturday 5th November 2016. The show will incorporate elements of the annual state-level Swan River Stamp Show, normally held in October each year.

The venue is the Mandurah and Peel Convention and Exhibition Centre. This iconic building was previously the site of Rolly Tasker's Australian Sailing Museum.



The Exhibition Centre is located in the Mandurah Boardwalk precinct, close to a variety of accommodation options, cafes, restaurants and local attractions.

There will be three exhibition divisions:
Div 1. Non-competitive invited displays
Div 2. National numismatic competition
Div 3. National philatelic competition

The eight philatelic classes within Division 3 are:
Traditional, Aerophilately, Astrophilately,
Revenue, Polar Philately, Thematics, Postcards
and Literature.

A major theme for the show is the 400th anniversary of the arrival of the Dutch ship *Zendracht* in the Shark Bay area and the landing of its captain, Dirk Hartog, on what is now known as Dirk Hartog Island.

The *Duyfken* replica will re-enact Hartog's landing. As part of the commemorative voyage, *Duyfken* will sail along the WA coastline, visiting Mandurah and other ports along the way. *Duyfken* will be carrying a package of special First Day Covers that will be available for sale at Mandurah 2016 Fair.

As with all national shows, interstate dealers will be in attendance. A special area with free activities for youth will also be open for the three days. Ace Auctions is planning to hold an auction on the Sunday immediately following the show.

Mandurah is a popular destination for weekends and family holidays so we are hopeful of attracting interest from collectors and potential collectors of all ages.

Mandurah is a great location. We look forward to providing a great show for you.

Keith Michaelson
Chairman



KEY DATES

Friday 20th August 2016
Closing date for entry descriptions, entry forms
and entry fees

Monday 24th October 2016
Opening date for posted exhibits

Tuesday 1st November 2016
Closing date for posted exhibits

Wednesday 2nd November 2016
Only date for hand-delivered exhibits

Thurs 3rd to Sat 5th November 2016
Mandurah 2016 Fair

LOCATION & VENUE

Mandurah is a coastal town, located approx. 70
km south of Perth.

The train from Perth takes about 48 minutes, or
drive south along the Kwinana Freeway and turn
off at Mandjoogoordap Drive (about one hour).

The Mandurah & Peel Convention & Exhibition
Centre is located on Ormsby Terrace, within the
Mandurah Boardwalk precinct, close to
accommodation, cafes, restaurants and local
attractions.

ACCOMMODATION

A range of information is available from the
Mandurah Visitors Centre:

Ph: (08) 9550 3999
Email: visitor@mandurah.wa.gov.au
Web: www.visitpeel.com.au

The Mandurah 2016 Committee will be using the
Mandurah Ocean Marina Chalets and the Sebel
of Mandurah.

DEALERS

Fourteen local and interstate dealers will be at
the exhibition. Dealers' names will be placed on
the Mandurah 2016 and APF websites closer to
the date.

COMMITTEE

Chairman	Keith Michaelson
Secretary	Johanna Stafford
Treasurer	Glen Stafford
Public Relations	Bernard Buckland
Committee	Clive Petrie
Committee	Bruce Gummow
Committee	Dianne Saunders
Committee	John Kirke

Claude

Mascot for Mandurah 2016 Fair



ADDITIONAL INFORMATION

Additional details are available on the following
websites:

www.peelnumis.org/Mandurah2016.html
www.apf.org.au

Check the websites regularly for updates.

CONTACT DETAILS

Please address all correspondence to:

The Secretary
Mandurah 2016 Fair
PO Box 1285
MANDURAH WA 6210

or via email to:

prng@southwest.com.au

APF Research Assistance Service

Reading up... Philatelic literature.

Philatelic literature like the literature of other hobbies is made up of two basic groups, journals and books. Within these two broad categories there is a wide range of subsections.

Journals:

Journals can be called by other names such as magazines, serials, or newsletters. Their common feature is that they are issued on a regular basis weekly, monthly, quarterly, half yearly and annually. Most major journals will have an ISSN (International Standard Serial Number an eight digit number composed of a pair of four digit numbers.) Having an ISSN means that a journal can be found through the reference sources of most libraries even though it may not be in stock.

The first thing collectors want to know is new issue information. Many Postal services produce regular Philatelic Bulletins that contain what new issues are coming with some background. Content is often broader than stamps and may include postmarks and philatelic events. Today many of these publications include details on how to order products offered for sale.



Club Newsletters inform the reader what is going on in a stamp club. They may include summaries of recent display and advertising for forthcoming displays and other activities.

The Royal Sydney Philatelic Club produces “The Quarterly Journal” that includes: list of club officers, recent past displays, forthcoming displays and copies of display sheets for recent display. Clubs that produce a newsletter generally send each issue to every member. Newsletters produced by state based Philatelic Councils and National philatelic bodies also are included in this group.

Newsletters produced by state based Philatelic Councils and National philatelic bodies also are included in this group.

Research journals are produced by clubs or groups with an interest in a particular subject . They may include information about the club / group and its activities but the main purpose is to publish research articles. Editors of research journals continually face the issue of ‘where is the next article coming from? The “Australian Aerophilatelist” is published by the Adelaide based Australian Airmail Society. The content is aerophilately with an emphasis on Australia.



Australia currently has two commercial philatelic journals “Australian Stamp News” and “Australian Stamp Professional”. These are much like other hobby media in that they contain feature articles and regular columns. Trade advertising is an important component.



Another source of commercial philatelic journals is Britain and the USA. “Gibbons Stamp Monthly” is the best known of the British publications. It emphasises British stamps and also contains quality research articles over a wide range of philatelic areas of interest. Linn’s fills a similar position in the USA. Topical Time is a Thematic Journal out of the USA.



The APF operates a journal support program to improve production and content standards of journals produced in Australia. Details can be found on the APF website www.apf.org.au, on the top function bar

select Support services and from the drop down select Journal support on the page then select policy document for details of the program.

Catalogues:

In Philately there are priced catalogues that list stamp issues and there are auction catalogues.

Priced Catalogues:

Priced Catalogues are listings of stamps or philatelic items produced for the world or for a particular area or region. Most collectors of the British Commonwealth will be aware of Stanley Gibbons catalogues. Gibbons also produces “Stamps of the world” a simplified whole world listing as well as a series of area catalogues for British Commonwealth, Europe, and Rest of the World. You can keep up to date from New Issue lists in ‘Gibbons Stamp Monthly’

Priced catalogues that cover the world are published in USA by Scott’s, in France by Yvert & Tellier, in Germany by Michel.



There are also priced catalogues for regions such as Scandinavia or for individual countries such as Zumstein for Switzerland and Unitrade for Canada and British North America. Major philatelic libraries such as Philas will have collections of priced catalogues from the major publishers as well as for specific countries.

Auction Catalogues:

Auction catalogues are lists of material available for sale through auction. There are philatelic auctions all over the world. Frequency of auction depends on the auction house it could be anything from monthly to annually.





In the current century most auction catalogues now have colour illustrations. A major German auction house may offer tens of thousands of items in a single auction that is run over five days. The description of lots is very important, the more detail the more likelihood that there will be bidder interest.

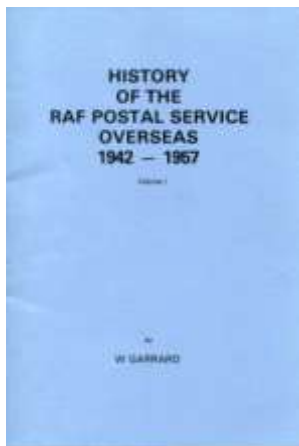


At local level auction catalogues are arranged by country with emphasis on

the local area. Major auction houses often have “Name Sales” such as Mossgreen’s “Arthur Gray KGV Heads and Commemoratives” for which quality catalogues are produced. Major philatelic libraries do collect auction catalogues. Check with your local state Philatelic Council.

Monographs:

The general public calls this group “books”. There is a wide variation in topics covered and production techniques and standards. If you want an overview on an area this is where you will start.



Topics can cover most of the areas of philately. Within topic areas there will be variations in content. Works on stamps (traditional Philately) may emphasise technical aspects of production or include studies in plating. Postal history studies may look at services to local areas or to specific types of service such as postal mechanisation. Aerophilately tends to emphasise first flights although there is a trend to look at how services developed over time.

On the production side there is a wide variation on what is on offer. This depends on who is producing the work and the costs involved. A self publisher will tend to go for the lowest possible production costs even though the information being published is cutting edge. Major societies can afford higher production standards such as commercial binding, colour illustrations and quality paper

Monographs/ Books need to be easy to read and understand. The text needs to be clear and concise. Using excessive foot notes/ endnotes tends to break the concentration of the reader. If abbreviations are used they need to be explained preferably with an example.

Cross Overs:

Something that is commercially bound including the word catalogue in its title and gives prices is probably thought to be a “priced catalogue”.



The Brusden-White “Australian Commonwealth Specialist Catalogue” series does fit the above criteria. The case can be made that it is in reality a handbook on Commonwealth Philately because the introduction to each issue contains lots of additional information for archival sources.

The “Australian Airmail Catalogue” besides pricing contains detailed information on each entry giving the date of the flight and other details. The latest edition, 2008, contains information on Australia airmail postage rates as well as lists of airlines and pilots who were important in the aviation of Australia and Papua New Guinea.

Information is important to our hobby. One way to spread information is to have it published in a journal or if large enough as a monograph. Philately has its own “literature” that is different from other specialised “literature”. What ever areas of philately you are interested in inevitably you will need to ... read up.

David Collyer
APF Research Officer

Canberra 2016 Half National





Hobart Stamp Show 2016

National One-frame Exhibition 18 – 20 November 2016.

The combination of a 3-day exhibition, the charms of the Hobart Town Hall, our historic Exhibition hotel, and the attractions of Hobart for visitors combine to make this an event offering something for everyone.

Exhibition Venue



The Hobart Town Hall (1866), based on the design of a Roman Palace, has witnessed many historic events over the years. The beautiful ballroom is the exhibition venue. Centrally located and 5 minutes from both the Exhibition hotel and the waterfront precinct, this is a great location for the exhibition.

Accommodation

We have a group booking at historic Hadleys 'Orient' Hotel in the centre of Hobart. Mention the Exhibition for the discount. There are many other options within walking distance of the Exhibition. Please **BOOK EARLY** for any hotels in Hobart to avoid disappointment.

Program

17 Nov: Joint evening meeting TPS/RPSV. Two excellent exhibits on display, visitors welcome

18 Nov Exhibition opens 12:00. President's evening Drinks at Hadleys

19 Nov Exhibition and Awards Dinner in the evening at Hadleys

20 Nov Exhibition concludes 3:30

Key dates

1 Aug Entries Close

4 -11 Nov Postal entries can be lodged

17 Nov Entries hand-delivered to Bin Room 10:00 – 12:00

Other things to do



Visit Mona & Salamanca Place, sample the local wines, cider, beer and whiskey, produce, cafes and restaurants. Craft & antique shops, colonial architecture and the best collection of colonial art in Australia are nearby.

More Information & Entry Forms

Website: www.hobartstampshow2016.com

Exhibition Secretary: John Panckridge
jpanckridge@gmail.com

Max Stern and his stamp on my life by Tony Shields



I have just returned from The Levaya or Jewish Burial service for my old Boss, friend, and mentor, Max Stern. Max would have been 95 in just 2 weeks time and we were preparing a party to celebrate on behalf of the Australasian Philatelic Traders Association. Max was truly a legend in the stamp world, and a trader for nearly 80 years. He knew no political boundaries and was a major trader with communist Russia and Eastern Europe when they were off limits to most people in the west. Likewise he traded with

China well before President Nixon or Gough Whitlam opened them up to Western trade, and he even dealt with North Korea. He also traded with most Arab countries and others in the Middle East such as Lebanon and Egypt, despite being Jewish himself.

He had major government contacts in many of these countries and could pull strings that no other businessman in Australia could match. He spoke German, Czech, Hungarian, Russian, English and Yiddish fluently. As one of the worlds major new issue dealers, Max helped a lot of poor countries earn desperately needed foreign exchange, and gave their Post Offices many incredibly successful marketing ideas. He was able to organize most of the joint issues that Australia has had with other countries through his personal contacts in both countries at the time. He was a generous benefactor to many Jewish charities, and his business provided income for all his greater family in modern **times, and even back to pre war days when the Nazis closed down his family's haberdashery business because they were Jewish.**

He survived The Holocaust in World War 2 but most of his family were murdered during it. Throughout that time he exported stamps, earning valuable foreign exchange for Germany. He also sold stamps to Germans in high places - even members of the Gestapo. It gave him immunity from persecution for many years during the war, but in the end he fled when his family was seized, and he lived for months in the roof of a theatre in his hometown of Bratislava in Czechoslovakia until it was directly hit with a 500 pound bomb dropped by the Americans. Incredibly, it did not explode so Max fled again, living in gutters and the darkest, dirtiest, and most unsavoury places, which were a bit safer to hide in because people kept away from them. Eventually he was caught and taken to a death camp. They were forced to march for hundreds of miles, and anyone who fell or slowed down was shot dead on the spot. Max did fall, as did so many of his people, from starvation and disease and maltreatment, but luck again saved him as he fell in long grass and was not noticed by the guards.

The Russian invasion of Germany saved them from certain death. Max has written 2 books about this and other parts of his life, and ends one of them with the question **“Did I really survive?”** His Great Grand Daughter, in a wonderful eulogy today, put that powerful question. Physically he survived, but his innocence, family, friends, and support group were exterminated, and the places he knew were destroyed. It is nearly impossible for us to imagine. He survived by sheer tenacity and some miraculous escapes from death, but you could not think of his war years as being lucky in any other way. Those times were truly horrific and something Max never talked to me about until the last few years of his life as he confronted it. Max made his own luck, especially in business. It is incredible how lucky people can be in business when they work 100 hours a week, as many of us know. Max was always a very hard worker and expected the same of his staff. The only luck he ever had was at The Casino, and very few dealers or collectors would realize that he loved to play for high stakes. In recent years Max would lecture students at The Holocaust Museum every Thursday, and would finish each time saying of the war **“I try to forget it and can't - but you must never forget it.”** Poignant words indeed.



He migrated to Australia after the war and built up a world famous stamp business. He had many passions but family, soccer and stamps were his biggest passions, and three largely separated worlds. He personally knew nearly every major stamp dealer in the world, and traded with most of them. Prior to his death, Max was one of only five living Life Members of The Australasian Philatelic Traders Association and served on the forerunner Australasian Stamp Dealers Association Committee for about 30 years from the 1950s till the mid 1980s. He was a life member of the American Stamp Dealers Association and like me was given a Rowland Hill Award in Britain by the British Post Office and Philatelic Traders Society. He also served on the Board of The International Federation of Stamp Dealers for another 20 years and was always a massive supporter of the trade. The more competitors he had, the happier he was.

Max realised that a strong and numerous trade was good for everyones business, and he was very pleased to sell wholesale to them and give them generous time to pay. It helped me and many other traders who are still operating today. He started National Stamp Week, set up the Stamp Promotion Council - a forerunner to The Australian Philatelic Federation, and **proposed Ausipex 1984 which was Australia's first truly** international stamp exhibition. In the early 1960s Max had the idea to promote stamps by giving them away at Ampol petrol stations, and this started thousands of collectors, distributed millions of free stamps and was the biggest such promotion ever undertaken anywhere in the world. He always thought on a large scale. How else would a dealer operating in Melbourne manage to buy the tons of mint sheets from the Czechoslovakian Post Office archives, ship them in full size shipping containers and on sell most of it to China.? The world was his market.

Max told me that if I wanted to be a dealer, I should not collect stamps, and he tried



to talk me out of collecting when I worked with him. I said that being a collector was what made the job interesting, and if I did not collect, why would I work for him. He agreed with me, but would not let me buy stamps from him. I remember when I was 18 that he had a £2 Navigator superb used and I asked him to sell it to me. He said no but told me to see him after work. That night he generously gave me the stamp with his compliments and signed it in pencil on the back. At the time it was worth about half my weeks pay and I was reluctant to ever ask him again to buy a

stamp as I did not want to look like I was taking advantage of my position.

He played his last competitive game of soccer when he turned 90, by which stage he had been the oldest registered soccer player in the Southern Hemisphere for over 10 years. He played in The World Masters Games at The Melbourne Cricket Ground some years earlier. He sponsored The Max Stern Soccer Cup. and a few weeks ago, with great pride he showed me the award and letter he received from The Victorian Soccer Federation naming him as their special player of the year, for all the sponsorship and other support he had given.

His living family spanned 4 generations. I well remember working with his late wife Eva, Son-in-Law Sam Seigel, and daughters Judy and Ruth from 1971-76. Max offered me a job in 1970 when he awarded me the Ern Allitt Junior Stamp Trophy at the Victorian Philatelic Association Annual Competition. From that day I dreamed of becoming a stamp dealer. In previous years like many junior collectors I longed to **visit Max's vast shop with endless displays of wonderful stamps from around the globe.** A couple of years after I finished working for Max, I opened my own shop and Max sent the first congratulatory telegram. We became business colleagues, friends and equals and shared that bond until his death.

One of his other passions was Lindt chocolate, which he used to import in large cartons for his own consumption, when it was not yet sold elsewhere in Australia. Max would always eat a whole block with his lunchtime coffee, just after he had eaten his celery, carrot, gherkins and bread. He ran around the office, shop and outside, with boundless energy, and loved to leap over his counter until he was well into his seventies. He played tennis, swam and played soccer most of his life. On our trip to Norfolk Island for the APTA Conference about 15 years ago we played golf. This was not a strong point for Max and after about 12 fresh air shots on the first hole he started to kick the ball around the course. He kept saying that a ball should be kicked, as it was in soccer, not hit as in golf. It was quite amusing to watch and next thing Max pulled a soccer ball out of his bag and was off with it around the golf course.

Max had no fear and took no nonsense from anyone. He was a masterful negotiator and I remember one particularly obnoxious person trying to beat Max down on the price of a coin. It was \$400 and the dealer kept telling Max what a good customer he

had been, how overpriced it was, how much the dealer needed it for a customer, but what poor condition it was in. He kept offering Max half the marked price. Max would not budge from his initial offer and eventually the dealer trudged off muttering. Max increased the price to \$500. Next day the dealer



returned with \$400 cash, repeated all the ploys of the previous day and begrudgingly **said he would take the coin for Max's price. Max counted the money and pointed out** that the item was now \$500, as marked. The dealers face contorted with indignation

Some years ago I was approached by David Maiden head of Australia Post Philatelic, to see if I would write a recommendation for Max for the Order Of Australia Medal. I was delighted to do so and have some small part in Max being awarded that worthy honour. I still recall that Max proposed me for membership of ASDA in 1979 and was always happy to offer business advice. For nearly 20 years I was involved with him on various philatelic committees, promoting the trade and collecting and exhibitions. Subsequently he congratulated me on joining him as a life member of APTA after a similar period of service. I certainly owe a lot of the success in my career to him. We will never see his like again.

VALE Max Stern. Philatelic legend, family hero, Melbourne icon and SURVIVOR.

Canberra 2016 Half National



NEW JUDGING CRITERIA AND POINTS FOR PICTURE POSTCARD EXHIBITS

A detailed review of the APF Picture Postcard (PPC) Class judging criteria and points has come about firstly, due to the fact that there were no rules for judging Youth PPC entries and one had been submitted to Sydney Stamp Expo 2015 (SSE15) and secondly, as a result of discussions on the Class during and following the Judges Refresher Course (JRC) which was held in Sydney just prior to SSE15.



Judges Refresher Course attendees – PHILAS House, Sydney – April 2015

A Discussion Paper subsequently prepared and tabled with the APF Executive at their June 2015 meeting, was then distributed to all State Councils & the New Zealand Philatelic Federation for comment and feedback. Further discussions also took place on the August 2015 APF Annual General Meeting weekend, both in the State Councils Forum and the Sunday Soviet, with a summary of discussions and a final recommendation taken back to the December 2015 APF Executive Meeting for ratification.

In the end, only one change was made to the criteria/points table as distributed within the initial Discussion Paper. Initially, it was recommended there be 15 points for Condition and 15 points for Rarity, however this was amended in the final recommendation to the December meeting to be 10 points for Condition and 20 points for Rarity.

It was concluded that it would not be possible to please all contributors to the discussion. Given the overwhelming feeling at the Judges Refresher Course to bring PPC scoring into line with Philatelic, the fact that we now have a one Jury system in Australia and given the international rules to be used at Finlandia 2017, the recommendation to the APF Executive (which was duly passed) now means that as from Adelaide Stampex 2016 (October 7 -9), all PPC exhibits will be judged using the following criteria/points –

Category	Adult Criteria	Adult		Youth Criteria	Age to 15		Age 16-18		Age 19-21	
Treatment	Title Page & Plan	10		Plan/Development/ Innovation	33		35		35	
	Treatment	20	30			33		35		35
Knowledge & Research	Subject	15		Subject	11		13		15	
	Cards	20	35	Cards	11	22	14	27	15	30
Condition & Rarity	Condition	10		Condition & cleanliness	8		8		8	
	Rarity	20	30	Presence of important material	12	20	15	23	17	25
Presentation		5	5	Presentation	25	25	15	15	10	10
TOTAL			100			100		100		100



National Judges at 2015 JRC judging a one frame PPC exhibit

Under the one Jury System, which has been in place since Sydney Stamp Expo 2015, the APF Executive has also endorsed PPC Class as being eligible as a **Judges’ first discipline** and **PPC exhibits are now eligible for inclusion** in the Australian Philatelic Challenge.

David Figg, PPC Co-ordinator



News has been announced of the first FIAP Regional Exhibition to be staged in Australia for more than 30 years. **MELBOURNE 2017 will be held at Melbourne's Caulfield Racecourse Function Centre from Thursday March 30, to Sunday April 2, 2017.** The previous FIAP Exhibition held in Australia was Adelaide 1986.

The Australian Philatelic Federation has been given the authority to run the exhibition in Melbourne. It is expected over 60 stamp and coin dealers, auction houses and postal administrations will be involved. AUSTRALIA POST are the major sponsor for the event. There will be in excess of 1200 frames from over 20 Australasian countries.

ROYALPEX 125

A SPECIAL FEATURE OF Melbourne 2017 is “ROYALPEX 125”, a non competitive exhibition involving at least 200 frames for members of the Royal Philatelic Society of Victoria. The occasion marks the Society's 125th Anniversary and continues the tradition of non competitive for the RPSV Centenary [1992] and 75th Anniversary [1967].





34th FIAP INTERNATIONAL STAMP EXHIBITION
MARCH 30 to APRIL 2 2017
Caulfield Racecourse Function Centre

Release of Booth sales for
Melbourne Stampshow 2017,
34th FIAP International Stamp Exhibition
to be held at the
Caulfield Racecourse Function Centre
MARCH 30 to APRIL 2, 2017.

The committee invite you and your company to consider purchasing a Booth for this 2017 International Philatelic and Numismatics event to be held in Melbourne, Australia.

Australia Post is one of our major sponsors and as at Australia 2013 will play a major part in this International in Melbourne in 2017. Invitations to 27 Asian countries have been sent to participate in the event with provision for 1400 frames of exhibits.

All details and application forms are available at
www.melbourne2017.com.au

Gary Brown
Vice-President
MELBOURNE STAMPSHOW 2017
PO Box 106, Briar Hill Vic 3088
garyjohn951@optusnet.com.au Phone +61413535633

THE 2016 SHAKESPEARE AWARD, FOR SERVICE AND CONTRIBUTION TO ACT PHILATELY, HAS BEEN AWARDED TO ED CUMMINGS

The ACT Philatelic Council Inc awarded the 2016 *Shakespeare Award* to Ed Cummings at the awards dinner of Canberra Stampshow 2016 at the Hellenic Club, the eighteenth biennial stampshow held in Canberra since 1980.

The Shakespeare Award is awarded on the basis of services to organised philately, especially in the ACT; distinguished philatelic study and research; and the promotion of philately and public dissemination of philatelic knowledge. The Award can be made to people from any of the three branches of philately: stamp collectors (philatelists), stamp dealers and postal administration, such as Australia Post. The award has only been presented when the Council has identified a worthy recipient for it.

Ed Cummings has been a driving force in promoting philately in the Australian Capital Territory for a long time.

He has been a stamp dealer and auctioneer in Canberra for over 40 years, establishing his company Edlins in 1976. The Edlins Stamp Shop is now the only surviving stamp shop in Canberra. He is a long standing member of **Australasian Philatelic Traders' Association** Inc, and a member, representing stamp dealers, of the ACT Philatelic Council.



He has actively supported the exhibitions conducted by the Philatelic Society of Canberra since the early 1980s, assisting with publicity and dealer representation. He was deputy chairman of the organising committee of Austamp 90, a full national stamp exhibition held in Canberra at the AIS Arena in 1990. In addition, he held stamp auctions in conjunction with some stamp shows with a portion of the proceeds supporting those exhibitions.

For many years, he has supported stamp market days organised by the Society involving local and interstate dealers and, at times when the Society was not doing this, organised something similar himself.

The award is named after J W ('Bill') Shakespeare who was one of three brothers who were the sons of T M Shakespeare, the founder of *The Canberra Times*. He was a leading force in the founding of the Philatelic Society of Canberra and the Society's first Secretary/Treasurer/Exchange Superintendent and a former president of the Society.

For more information please contact Ian McMahon, President, ACT Philatelic Council

EXHIBITION TIMETABLE

DATE	SHOW	TYPE	Contact	CLOSING DATE
2016				
28 May -4 June	NEW YORK 2016	World Stamp Show	darryl.fuller@home.netspeed.com.au	CLOSED
Web: NY2016.org				
10 – 15 August	Bangkok 2016 (32nd FIAP)		chabro@optusnet.com.auwww	CLOSED
Web: www.thailand2016.org				
7-9 October	Stampex 2016 AUSTRALASIAN CHALLENGE	Australasian Challenge and Picture Postcard Challenge	INVITATION ONLY	RESTRICTED
Web: adelaidestampex.com				
21- 26 October	Philataipei 2016 World Stamp Exhibition	FIP /FIAP	mgroom@internode.on.net	CLOSED
Web: taipei2016.post.gov.tw/post/taipei/post2016/en				
3 - 5 November	Mandurah 2016	Half National Exhibition	prng@southwest.com.au	20/08/2016
Web: peelnumis.org				
18 – 20 November	Hobart 2016	One Frame Exhibition	hesperus@netspace.net.au	1/08/2016
Web: www.hobartstampshow2016.com				
18 – 20 November	Christchurch Stamp and Postcard Exhibition 2016	National New Zealand	Australian Entrants: eswolf@optusnet.com.au	31/07/2016
Web: www.cps.gen.nz/442611/				
2 - 6 December	CHINA 2016 (33rd FIAP) Nanning	FIAP	stafford@southwest.com.au	To be advised
2017				
30 March To April 2	Melbourne 2017 (34TH FIAP) (including Royalpex 125 Invitational)	FIAP	garyjohn951@optusnet.com.au	21/11/2016
Web: www.melbourne2017.com.au				
24 - 28 May	Finlandia 2017	FEPA with FIP recognition	david.figg@internode.on.net	31/05/2016
Web: www.finIndia2017.fi				

Seven Nations Challenge 2016

17 to 20 February 2016

Business Design Centre, London

Commissioner / Jury Report for Australian Philatelic Federation

The 3rd Seven Nations Challenge (SNC) was held at the Business Design Centre, Islington, London between 17 to 20 February 2016 in conjunction with the Spring Stampex which in turn celebrated its 60th (1956-2016) anniversary. Royal Mail also celebrated a significant milestone at Stampex, as they marked 500 years of operating a regular, organised postal service.

The first SNC was held in Perth, Western Australia in 2012 followed by the second challenge in Malmo, Sweden in 2014. **The third challenge was organised by 'The Association of British Philatelic Societies' (ABPS) in conjunction with the German philatelic group the 'Bund Deutscher Philatelisten' (BDPh). The SNC had 224 frames allocated** for the International level exhibition, whilst a further 100 frames were made available for the National Level exhibition which were judged by a separate jury (this included picture Postcards).

The participating SNC countries were: Australia, Belgium, Denmark, Germany, Great Britain, Sweden and the USA. Each nation had to supply four exhibits of 8 frames each, this presented 28 world-class exhibits encompassing a variety of disciplines including Aerophilately, Postal History, Postal Stationery, Revenues, Thematics and Traditional.

The International Jury / Commissioner for each Nation were as follows:

Australia: John DiBiase
Belgium: Jozef Ghys
Denmark: Ebbe Eldrup
Germany: Wolf Hess (Team Leader)
Great Britain: Chris King (Chair of Jury)
Sweden: Jonas Hallstrom
USA: Patricia Stilwell-Walker (Team Leader)
Germany: Thomas Hopfner (Jury Secretary)

I arrived in London on Monday 15th February and was accommodated at the Premier Inn (breakfast provided), a few minutes walk to the exhibition building. Commissioners had to report to the Executive Room with their exhibits and sign off with paperwork. All Commissioners were asked to mount and dismount their own exhibits. Each Commissioner was escorted to the frames and allocated an assistant to help with the mounting. Stephen Browne (Assistant Commissioner) arrived shortly later and proceeded to help me with the mounting.

Jury work commenced on Wednesday morning and through the evening. We recomposed on Thursday morning and had completed all judging by the late afternoon. We were then taken to the Royal Philatelic Society, London for refreshments followed by a display by Akis Christou FRPSL on early Cyprus.

The Jury was divided into two teams and both teams judged all exhibits. The scores were then entered into the computer and an average was obtained. If an exhibit ended with half a point, it was rounded up to the next point. This gave Great Britain the one point advantage on Denmark. This system did not help Australia as one team **gave all Large Gold's and the other Gold's. Hence, the average would make it impossible** to receive a Large Gold award.

The final points were as follows:

Great Britain	385	(Winner)
Denmark	384	
Germany	383	
Sweden	379	
USA	375	
Australia	371	
Belgium	366	

At this stage, Great Britain will be holding the Challenge again in 2018.

Australian Entries points:

John Sinfield	Panama Postal Stationery	93
Stephen Browne	NSW Postal History	93
Russell Boylan	St Vincent, DLR	93
Dave Elsmore	Queensland Revenues	92

At the commencement of each row of frames the Nations exhibitors photograph was displayed. (Australia presentation attached, following page)

A lavish Palmares dinner was held and sponsored by Spinks in their showroom on the Friday evening. Spink also celebrated their 350th year anniversary. Upon arrival, we were greeted with French champagne and wine. The Great Britain SNC winning team were presented with their medals at the Palmares. Each person was given a Spink showbag containing gifts including a newly published (by Spink) 800 page specialised French catalogue.

All other medals together with certificates were available to be picked up the next day from the Executive centre. Note that no personal presentations were made to SNC exhibitors or Commissioners. During this period, I attended a seminar on **Picture Postcards. Each attendee was given a copy of "A Handbook for Postcard Exhibitors"** by Jonas Hallstrom.

The SNC medals were beautifully struck in silver with the head of Queen Victoria (highly polished) against a silver background. The National medals were the same design but struck in bronze. Medals were not engraved.

All in all the result may not have been what Australia was expecting but I think that participation was important. I enjoyed my experience as Commissioner and judge or **as the SNC OC call it "Team Coach"**.

Thank you to the APF for favouring me the opportunity to participate in this Seven Nations Challenge.

John F DiBiase



3rd SEVEN NATIONS CHALLENGE 2016



Team
Australia



<i>Exhibitor</i>	<i>Exhibit</i>	<i>Class</i>
 <i>John Stapfold</i>	<p><i>Panama Republic Postal Stationery to 1940</i></p> <p>Panama was originally a province of Colombia, with stationery usage ranging from 1881, and continuing through 1903 independence until production ceased in June 1940. Via proof, mint and used examples, this exhibit illustrates all forms issued during this sixty year period. Panama was not an extensive issuer and as the exhibit points out, most forms were available for extended periods, frequently exceeding 20 years.</p>	<i>Postal Stationery</i>
 <i>Stephen Browne</i>	<p><i>The Postal History of New South Wales 1801 - 1840</i></p> <p>This exhibit traces the development of postal services in the colony of New South Wales first settlement, covering the establishment of the Post Office in 1810 and the major Postal Acts of 1825 and 1835. The 1840 Postal Act introduced uniform rates and adhesive stamps on 1 January 1850.</p>	<i>Postal History</i>
 <i>Russell Boylan</i>	<p><i>St. Vincent The De La Rue Period</i></p> <p>A detailed study including Essays, Proofs, Colour Trials, Issued stamps, Specimens and applicable usage of the De La Rue issues of St. Vincent for the period 1882 to 1932.</p>	<i>Traditional</i>
 <i>Dore Elmore</i>	<p><i>Queensland Revenue - Adhesive and Impressed Duty 1860 - 1930</i></p> <p>Specialised study of Queensland adhesive and impressed issues to 1930.</p>	<i>Revenue</i>



Team coach: *John DiBiase*



O. H. M. S.

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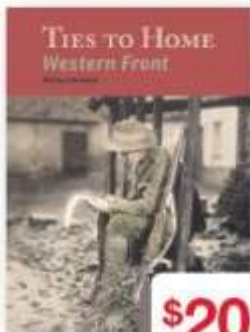
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