

# APF NEWS

Issn 0818-3032  
August 2017  
Vol. 31 No.2

## PICTURE POSTCARDS AT FINLANDIA 2017

The FEPA International Exhibition, to which Australia was invited, had Picture Postcards as a Class with full medal levels in competition.



Shown above is the Picture Postcard judging team of Bengt Bengtsson [Sweden] and David Figg [Australia]

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in Australia



**G**ary Brown is the official representative in Australia for Grosvenor, London's leading auction house specialising in the sale of stamps and postal history by public auction.

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2017 COPY DEADLINES:  
Nov: 15/10/2017

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THANK YOU  
AUSTRALIA POST

Melbourne 2017 is now a past event  
and on behalf of the Organising  
Committee and the APF we  
would publicly like to thank  
AUSTRALIA POST for their  
fantastic support of the event.  
Without the support of Post  
events such as A2013 and  
M2017 would not be able to be  
staged.

## APF President's Column



**This is my last President's column for the APF News, as my two year term comes to a close at the APF AGM in September this year.** Every APF presidency is for a two year term. This has been APF policy since its inception in 1984; a policy that I wholeheartedly endorse because it promotes a proactive approach, with fresh ideas and perspectives.

Firstly, I would like to thank the current committee for their strong support and hard work throughout my two year term. Having a strong dedicated committee makes the job as the president of organised philately throughout Australia an enjoyable and memorable one. This will have been my tenth year on the APF executive and I regard all of the APF executive members as personal and philatelic friends. I have also been an open president, which has always encouraged anyone to share their thoughts about the hobby with me. Our hobby encompasses a vast range of occupations that enriches anyone who comes into our hobby.

I have made an effort to continue to recruit people from every State Council to enable immediate nationwide two-way communication on all APF matters. This is the same reason why, at each quarterly meeting, we usually have one or more observers from States that might not otherwise be represented on the Executive team. In the last two years we have had executive meetings in Hobart, Melbourne, Canberra, Sydney, Brisbane, Adelaide and my home town of Perth.

During the last two years I have been able to successfully implement the reduction of APF Directors from nine to seven. This has allowed us to streamline the meeting process and reduce costs associated with holding our quarterly meetings (such as travel and accommodation). Some tasks have been redistributed, with the number of Project Officers increasing from one to two (operating under a new reporting structure).

I have also asked more of the project officers by having them submit a midterm report to the Executive. They have done this without complaint and the reports have enlightened the Executive about their continual dedicated works and efforts. An extra special thankyou to all Project Officers.

Additionally, you might have noticed that the format of APF News has changed to include additional articles relevant to our hobby. We aim to make the APF News more relevant for the whole philatelic community. Special thanks to Gary Brown, current editor (as well as many other philatelic hats that he wears).

**My congratulations go to this year's APF awardees. To our newest FAP: Dr Geoffrey Kellow for outstanding work in the field of Philately; our APR recipients: Gordon Monk and Hugh Freeman for their devotion to research in philately and finally but not least, our behind the scenes SPAN awardees: Kevin & Kim Dwyer (NSW) and Graeme & Gaye Chequer (Tas).**

For the second time in 30 years Australia hosted a FIAP International Stamp Exhibition (Federation of InterAsian Philately) in Australia. The Melbourne 2017 International Stamp Exhibition offered Australian collectors the opportunity to view competitive philatelic exhibits from some 20 countries of the Oceania and Asia regions. Special thanks to the organising committee and our major sponsor Australia Post. Finally, my theme over the last two years was:

*"How can we encourage 45-55 year olds into our hobby?"*

As most clubs are aware, the average age of members has been on the increase, so we need to attract and retain new generations to our hobby. Together we can ensure that tomorrow's philatelists inherit not just our collections, but also our knowledge and passion. I have heard from many stamp collectors and a lot of clubs have been having new club members joining their clubs and this gives me hope for the future of our magnificent hobby.

I will still be around as the Immediate Past President (IPP). Enjoy this issue of APF news and happy collecting.

Glen Stafford - APF President



# AUSTRALIAN PHILATELIC FEDERATION

Invites all to attend

**Australian Philatelic Order Dinner**  
**To present**  
**Fellow Award to**  
**Geoffrey Kellow RDP FAP APR**

At 6.30 for 7.00pm, Rosstown Hotel, Carnegie, Victoria

16 September 2017

\$75 per person

[enquires to: Gary Brown, 0413 535 633 or [garyjohn951@optusnet.com.au](mailto:garyjohn951@optusnet.com.au)]

**ALL WELCOME**

## PHILATELIC TERMS

### TETE-BECHE

A French term meaning “head to head” and used to describe a pair of stamps where one is inverted relative to the other stamp.



# Newcastle Stamp and Coin Expo

[Organised by Newcastle Philatelic Society in their Centenary Year 1918-2018]

## Friday 25 May to Sunday 27 May 2018

A National Philatelic Exhibition with the classes Postal History, Postal Stationery, Picture Postcards, Revenues, Aerophilately, Astrophilately, Literature, Polar Philately, Frugal.

[incl. subclasses for modern Postal History and Postal Stationery from 1980]

## Newcastle Showground Exhibition Centre

200m from Broadmeadow Railway Station[Brown Street exit]

Toilets, cafeteria, all facilities are located inside the venue,  
no stairs, disabled access



Free parking

(except Sunday morning when the Farmers' Market is open, when parking on the grounds is \$2, free parking on the street).

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# TOPICAL EXHIBITING

Dr. Edwin J. Andrews

*(As an experienced exhibitor he has built a Topical exhibit to be an exemplar for exhibitors, and to help judges understand how best to judge Topical Exhibits.)*

The purpose of this article is to provide guidance to the topical collector on how you might create a topical exhibit using material from your collection.

The article is based on the personal experience of the author and much additional material and comment from other philatelic writers, it is not to be construed as representing the policy or opinion of any group or body associated with philatelic exhibiting or judging.

## Topical Collecting

Topical collecting is a branch of philately that focuses on a particular subject such as an animal, insect, mineral, sport or any number of other subjects.

Topical collectors try to find as many philatelic items as possible, which have in their design a depiction of the chosen topical subject.

The vast majority of topical collectors are not exhibitors and you may be intimidated by the idea of creating such an exhibit. Hopefully the following discussion will provide a template and some guidance for you as you consider topical exhibiting as an extension of your topical collecting.

In the US their new 7th edition of the *APS Manual of Philatelic Judging and Exhibiting (Manual)*, has a title which now includes the word “exhibiting”, recognizing that the Manual is as much for exhibitors as it is for judges. This edition also opens exhibiting formats to provide far greater flexibility for exhibitors, dispelling many of the preconceived “rules” of exhibiting and judging.

Two new exhibit formats are introduced, Experimental Exhibits and Topical Exhibits. The inclusion of **Topical Exhibits**, is, “topical” since a trial class has been introduced in Australia and the American Topical Association recently approved topical exhibits at its APS World Series of Philately (WSP) venue, the National Topical Stamp Show. The inclusion of Topical Exhibits in the new Manual also recognizes the large body of passionate topical collectors, and provides them with a mechanism to show the best material from their collections.

## What is a Topical Exhibit ?

The new US Manual defines, describes a topical exhibit as follows:

*Topical exhibits are composed of a variety of philatelic items, the design of which illustrates a specific topic or subject. If you choose to present a topical exhibit, it would show as many philatelic items as possible with the image of the particular subject or group of subjects that is the focus of your exhibit. The key success factor with a topical exhibit is to have a well-defined purpose, scope and organization of the subject matter as illustrated by your material. As the exhibitor, you have the flexibility of using whatever subject you wish, as well as any logical organizational structure.”* [APS Manual of Philatelic Judging and Exhibiting, 7th Edition, 2016]

Further, in the appendices of the Manual there is guidance in creating topical **exhibits stating....**

*“Topical exhibits are not the same as thematic exhibits, which use a variety of philatelic items exclusively to tell a story. Topical exhibits are comprised of a wide variety of philatelic items, the design of which illustrates a specific topic or subject. For example, if the focus of your exhibit is to discuss birds, a thematic treatment would detail the taxonomy, origin, anatomy, physiology, reproduction, habitat, food sources, predatory nature, life, etc., of the particular bird or group of birds. A topical exhibit would show as many philatelic items as possible that depicts the image of the particular bird or group of birds.*

*The key to topical exhibits is that they should have a defined title, purpose, scope, and plan of organization, all of which can be adequately assessed using the UEEF. In the case of the aforementioned birds,*

*this organization might be by taxonomic order. As the exhibitor, you have the flexibility of using whatever focus you wish, as well as any logical organizational structure of your choosing.* [Manual of Philatelic Judging and Exhibiting, 7th Edition, August 2016]

### The Collection vs The Exhibit

Most topical collectors focus on a specific subject and try to identify and collect as many philatelic items (elements) as possible which show that subject. The American Topical Association has a library of checklists which aid collectors in finding philatelic material relevant to specific topical subjects. Some topical collectors only focus on stamps while others will include any and all philatelic elements such as archival material (proofs, essays, specimens, etc.) revenue material, postal history, cancels (marcophily), first day covers, illustrated mail,

**Cinderella's, labels, poster stamps, as well as variations in the production of philatelic material** such as large multiples, plate positions, color varieties, errors in printing or perforating, etc.

Either type of collector can build a topical exhibit, however the one who collects a variety of philatelic material will have the easier time building an exhibit.

Topical collections generally have some logical categorization of the topical subject material. This can be achieved in various ways:

- A scientific, or taxonomic or systems organization that might be suited to animals, insects, different types of minerals, etc.
- An organizational structure that relates to institutions such as religious, fraternal, national, humanitarian, etc.
- An event related categorization often used for sports such as the Olympic Games or soccer.
- A time related categorization following a chronology of historical events, etc.
- **The exhibit I have prepared is titled "Hats – Protection, Identity, Fashion". So in this case I have chosen a functional categorization of the hat and within those broad categories, I use further divisions, examples of which will be shown later in the article.**

If a topical collector has categorized a collection in a logical organization with detailed divisions of sub-categorization, then that organizational structure becomes the template for building an exhibit. Why is this organization so important?

The answer is simple. Topical exhibits do not tell a story so have no logical line of development from a beginning to end, rather they depend on a logical categorization by which the exhibitor can best illustrate the topical subject through the use of philatelic elements. So categorization becomes the singular most important aspect of how an exhibitor will develop the exhibit. It is this **logical categorization or organization that provides "linkages" from one section of the exhibit to others, essentially replacing the "story line" of a thematic oriented exhibit.**

### Exhibit Limitations

There is no specific size for a topical or any other exhibit type except for the One Frame Exhibit Class which limits the exhibit to 16 standard pages or their equivalent in oversized pages of various dimensions. Topical exhibits are representations of a larger collection so by their nature can go on almost forever. The only other limit for a topical exhibit is dictated by the Manual as to not exceed 10 frames of material in the United States. It is generally best not to try and squeeze an exhibit into a predetermined size. Rather, build your exhibit using the organizational plan you have decided on and then determine where to balance it (more later) to fit a specific number of frames. In most cases smaller exhibits can easily be expanded once you determine the organization and balance of categories and sub-categories.

### Treatment

#### *Title Page*

The title page (TP) is essential as it is the first thing anyone reads when viewing your exhibit. Start with a clear concise title, one that communicates your topical subject or even your purpose.



Do not use cute or clever titles that do not communicate the right information. If a sub-title is necessary make sure it adds information about the subject, purpose or scope or a combination thereof. While the title and any possible subtitle may already communicate the purpose, a short sentence should detail your intent for the exhibit.

By example:

*“This is a 10 frame topical exhibit showing the many functions of hats and related headgear as means of protection, identity, and as statements of fashion. ....” etc.*

You also need a statement of scope, which will define your limits. In my case I detail what is included and what is not. For example I do not cover headbands of various types, nor scarves or other draped head coverings, including turbans. This scope statement allows the viewer and judges to then focus on the organization you have presented without second guessing why certain things are not included. In many cases scope is also used to define the time period or geographical area as they may relate to your exhibit.

One way to format the TP is to follow the format of the UEEF, emphasizing key aspects of the four major judging criteria as they relate to your exhibit. So in addition to providing a clear statement of purpose, describe your scope and showing a plan of organization, you can also describe new discoveries, and how your rare material is identified and quantified for the viewer. After providing the essential points of purpose, scope and plan you may want to give a short background or history to further clarify how you plan to proceed, or to present factual information to set the stage for your topical subject. If the plan or organizational structure is not presented on the TP then you will need a separate plan page.

### The Organisational Plan

Treatment focuses on the development of the exhibit by using an organization that is logical and easy to follow. Since the topical exhibit is not telling a story, the organization you use to categorize the exhibit is important. In the case of my exhibit I chose the three uses for hats as the means of categorization; protection, identity and fashion.

Each of these is then further subdivided as illustrated below.

#### Protection

- Weather Elements and Sun
- Associated with Occupation
- Associated with Combat
- Associated with Sporting Activities

#### Identity

- Cultural
- Religious
- Organizational

#### Fashion

- Traditional Designs
- Fashion Statements

Since you cannot tell a story it becomes important to further categorize your material to better emphasize its importance in philately. You also want to create linkages between your subcategories under these major headings. In my hats exhibit example I have taken each of the major categories and further subdivided them. By example for hats associated with sporting activities I have subdivided to a third decimal level:

#### Associated with Sporting Activities

- Aerial Sports
- Ball Sports
- Contact Sports
- Equestrian Sports

Land Sports

- Motor Sports
- Water Sports
- Winter Sports
- Paralympic Sports

But even this level of subdivision can be further refined by the use of page subject headers, generally placed on the upper right of a page. By example for “1.4.8 Winter Sports” there are individual pages for:

1.4.8 Winter Sports

- Bobsleigh and Toboggan
- LUGe
- Ice Hockey / Bandy
- Skiing
- Snowboarding

Below are examples of page headers from my exhibit. However, you can choose other ways to show your categorization.

|   |                                      |
|---|--------------------------------------|
| <p><b>1. Protection</b></p> <p><i>1.4 Associated with Sporting Activities</i></p> <p><b>1.4.8 Winter Sports</b></p> | <p><b>Bobsleigh and Toboggan</b></p> |
|---|--------------------------------------|

|   |                    |
|---|--------------------|
| <p><b>1. Protection</b></p> <p><i>1.4 Associated with Sporting Activities</i></p> <p><i>1.4.8 Winter Sports</i></p> | <p><b>Luge</b></p> |
|---|--------------------|

Note that some of my headers are muted gray while others are bold black. The bold black is used to alert the viewer when I first introduce something new. Subsequent muting in gray lets the viewer know they are still in the same section or sub-section. Even these sub-sections could be further refined such that skiing might have a separate sections for downhill skiing, cross country skiing, ski jumping, etc.

It is the level of categorization which will give your topical exhibit the richness it needs, in lieu of a defined story line. It also provides the necessary linkages that I mentioned earlier, allowing an exhibit without a story to move from one section to another in a logical manner.

Most topical collections already have some sort of categorization so your task in beginning to organize your exhibit is to determine the most logical way to present the categorization and how you can divide and further subdivide the categories.

Good treatment will not only follow your plan of organization but also inform the viewer (and judge) what that organization looks like. The title page (and plan page if separate) help you to communicate your purpose for the exhibit, the scope of your categorization, and the order of how you will logically let the exhibit flow from the first frame to the end.

*Section/Chapter Introduction*

A separate paragraph or even a separate page is a good way to introduce each major division of your exhibit. Since you have no story line it is important that your organization be very clear, and reorienting the viewer at each major section will help do this. Here you can also list what the viewer will be seeing in this new section/chapter, to aid in understanding your linkages and organizational flow.

### *Balance*

As you develop each section of the exhibit be careful to maintain balance wherever possible. Overdoing one favored subject area can result in obvious imbalance. Judges will also look for completeness in exhibits. For topical exhibits a complete showing of everything related to your subject would be impossible, essentially having to show your entire collection. So, to demonstrate completeness you need to show a complete presentation of the stated organizational structure such that each category and subcategory is represented, not leaving anything out. Try to balance sections as much as possible without **“padding” the exhibit nor squeezing it too much. In some cases the focus of a given section may need to be smaller or larger than other sections. If imbalance is obvious provide an explanation in your synopsis so judges are aware that you know of the imbalance and it has a logical reason for being present.**

### *Ending*

A logical ending to the exhibit is also part of good treatment. Even though you are not telling a story with a topical exhibit, you need to find a way to end it with a concluding paragraph and representative philatelic material. Since my exhibit is categorized based on the function of hats I used philatelic items related to science fiction, to show how hats might be used in the future.

### *Text*

The amount of text used to carry the exhibit from beginning to end also needs to be considered as part of treatment. Avoid large blocks of text. In fact the briefer the better. However, you do need to introduce each category and sub-category of your organizational plan. One or two sentences for each is all that is needed. These sentences should set the stage for the category and how the topical subject is related to the category. Below is an example of text I used in a new section to introduce a new subject.

That is the only text used on that particular page. In other cases text may be necessary to describe philatelic items or the topical relationship of items where these are not readily apparent to the viewer.

|   |                                     |
|---|-------------------------------------|
| <p><b>1. Protection</b></p> <p><b>1.2 Associated with Occupation</b></p> <p><b>1.2.3 Deep Sea Diving</b></p> <p><b>Deep sea divers require protection from cold temperatures, water entering the ears and nose, and to provide a fresh supply of air. Many designs of helmets and hat-mask combinations are used.</b></p> | <p><b>Underwater Protection</b></p> |
|---|-------------------------------------|

Importance Importance is worth 10 points in the judging criteria. The new Manual has more clearly defined importance as viewed in United States judging and in particular as importance relates to non- philatelic subjects. In topical and thematic exhibits it is the exhibit importance that carries the weight of the point score, not the philatelic importance. The Manual defines exhibit importance as, *“the exhibit represents a significant challenge in scope or complexity. The exhibit is the best example of this subject, and it cannot be easily duplicated.”*

So for the challenge aspect you need to be able to demonstrate that your topical subject is not something simple. The more complex the subject, the harder it will be to show it using a topical treatment and therein, a demonstration of the level of challenge. Challenge is also demonstrated by the diversity of philatelic items shown, not just page after page of mint stamps.

### *Knowledge and Research*

#### *Philatelic and Topical Knowledge*

In thematic exhibiting judges look for the degree of thematic knowledge as well as philatelic

knowledge. What is thematic importance? Concordance means the relationship of knowledge? It is the understanding of the type of philatelic elements considered acceptable and the discretion used in choosing challenging elements to represent each aspect of the story line. So in a thematic exhibit you would use very little text on a page. There might be an introductory sentence for the focus of that page. Then a short phrase or portion of a sentence would be used to carry the story. Under each of these would be a single philatelic element chosen to best represent that part of the story. Multiple items (redundancy) related to the specific part of the story are frowned upon in favor of a single element, with the exception of philatelic studies (mini-studies) which will be discussed later in the article.

Thematic knowledge is also demonstrated by choosing a variety of philatelic elements. The greater the challenge (cost, difficulty of acquisition, *i.e.* scarcity) the better.

For topical exhibits you also need to show knowledge. Philatelic knowledge is certainly expected, so if you are showing something unusual you need to explain what it is, such as correct rates for postal history items. When showing postal history strive for a commercial use versus a philatelic contrivance.

For Maxi cards you can provide deltiology information including the card type and publisher, date of the edition, type of printing, etc. Maxi card concordance **is also the card's image/illustration**, to the stamp and the cancel. For more details on concordance refer to the Manual. For first day covers or illustrated mail give details of cachet makers, whether the cancel is an official city or not, etc.

If showing meters try to provide information on the type of meter or rate (printed matter, etc.) as a means of showing additional philatelic knowledge.

If showing the illustration (picture) on a pre-paid postal card, it is best to also show a reduce copy of the indicia or some text to indicate the item is a pre-paid card and not a picture post card. **Philatelic knowledge applies to all elements used so if showing revenues or Cinderella's** describe whatever might not be obvious.

Your choice of items is a demonstration of topical knowledge where multiple items with the topical subject image in their design are expected. This would be considered redundancy in a thematic exhibit. So in addition to stamps you can use Cinderella's, labels, poster stamps, para-philatelic material, illustrated mail where the cache, or illustration represents the image for the page's subject. In effect topical exhibiting gives you a breadth of possibilities in choosing material but variety and challenge should be shown versus a boring page of mint stamps. For sets of stamp issues I recommend showing the key stamps (hardest to find or most valuable) or the high value denominations rather than the whole set. The greater the diversity and complexity (and rarity or scarcity) of items you show, the more you are demonstrating your knowledge of philately and of your topical subject.



1966 Israel road safety issue  
and with color missing.  
Unlisted variety.

### *Research and Personal Study*

You can demonstrate knowledge through research and personal study by finding elements not previously reported or known. So look for unusual material, errors, stamps with plate flaws, interesting usage (postal history), etc. If these have not been previously written about take the time to describe what they are and take credit for discovering them. You can also show knowledge of your topical

subject by showing items one would not expect to see or even think of as illustrating or being related to the topic. In my hat exhibit I use U.S. Internal Revenue tax-paid beer labels. These are a form of revenue stamp indicating the tax has been paid and are perfectly acceptable as philatelic elements.

*Thematic vs. Topical vs. Display [Open] Exhibit Treatment and Knowledge*

The previous sections provided suggestions on how good treatment and knowledge can be used in developing a topical exhibit; but how does topical treatment and knowledge differ from the development of thematic or display exhibits?

The table summarizes the main differences in these exhibit types in their treatment and knowledge demonstration. Thematic exhibits are the most restrictive with some limits to the types of philatelic elements that are generally used to carry the story line. In topical exhibits any and all philatelic elements can be used. In fact you will be rewarded for using a great diversity of these elements. In general non-philatelic material is not used in either thematic or topical exhibits. In topical exhibits para-philatelic ephemera such as first day of issue programs, new issue announcements, etc. may be considered provided they show the topical subject in their design.

This also includes PHQ (Postal Headquarters) cards from Great Britain as they are produced by the post office and are associated with the release of new issues. Display exhibits use everything categorized as along with artifacts (3-D objects such as coins, medals, etc.) and ephemera (generally paper products which are non-philatelic such as newspapers, picture post cards, trade cards, letterheads, etc.). So thematic exhibits are the most restricted and display exhibits the least restricted, with topical exhibits falling in the middle.

| Exhibit type | Organization   | Linkages                | Philatelic elements | Non-philatelic elements  | Knowledge demonstrated   |
|--------------|----------------|-------------------------|---------------------|--------------------------|--|
| Thmatic      | Thematic       | Story line              | Somewhat restricted | None                     | Story subject<br>Thematic<br>Philatelic  |
| Topical      | Categorization | Headers/<br>sub-headers | Any and all         | Para-philatelic ephemera | Topical subject<br>Philatelic  |
| Display      | Thematic       | Story line              | Any and all         | Artifacts and ephemera   | Story subject<br>Philatelic<br>Deltiologic<br>Other knowledge relative to elements used. |

**Rarity and Condition**

*Rarity*

People often confuse rarity and scarcity. Rarity refers to how many of something exists. This may or may not equate to value. Scarcity relates to demand for material, essentially how hard it is to find regardless of its value. So an inverted Jenny might be worth a lot but if you had the money they are available, and clearly quantifiable; try finding an inexpensive rutabaga revenue tax stamp and you will understand scarcity. So when showing rare material it should be identified by a notation, symbol, or colored font or matt to distinguish the item from others on the page. Rare items should also be quantified (one of ten extant, only example reported, etc.). Strive to have some rare or scarce material in your topical exhibit to give it additional philatelic relevance.

*Condition*

Condition will vary with each item you choose. Stamps, poster stamps, labels, etc., should be ideally mint, well

centered and physically intact, free of faults. Why mint? Because you are showing a design image that relates to your topic and cancelled stamps will likely cover or distort the image. When showing cancels which have your topical image in their design, be sure they are good solid strikes. Covers and stationery should be free of faults, stains, with complete undamaged edges and corners. Some material is only available used and may have punch holes such as certain specimen stamps, revenue or telegraph stamps. A simple explanation will be appropriate under the item or in your synopsis. In all cases the design image that is the focus of your topical subject needs to be clear and easily discerned. Always strive for the best condition in your material. Older material may show the effects of age but with topical exhibits material in fine or better condition is expected.

#### Presentation

Presentation does not count for very much in judging (5 points) but it has a large impact on the **viewer's impression and in that regard can affect how judges look at treatment and other aspects of the exhibit.** The presentation should be attractive, free of distractions and readily legible using large enough fonts for easy reading of text. Serif fonts are easier to read than non-serif fonts.

Choose a paper color that highlights your material and use neat headers and sub-headers throughout. Matting, if used, should be unobtrusive and again should enhance the appearance of your material.

Crowding, overlapping material and windowing can all be effective ways to enhance material and create harmony on pages, but they can also be detrimental depending on how they are used. The tendency is always to crowd as many items on a page as possible but care should be exercised to avoid overcrowding.

#### Conclusion

You have enjoyed collecting topical philatelic material and understand your topical subject. You have organized your collection so that you can easily access parts of it when you are adding new material. If you have been intrigued with seeing exhibits that strike your interest then you have all of the ingredients to begin a new chapter in your philatelic odyssey. Topical exhibiting is new to the United States, so there will be a period of adjustment where both judges and exhibitors get used

to the new exhibit type. But as explained in this article there is a way for you to take your collection from your albums and onto exhibit pages. Use the opportunity to show others the wonderful material you have accumulated over the years. Your passion for your subject will help drive the creation of your exhibit. Personally I look forward to seeing topical exhibits as common exhibit types at WSP shows.

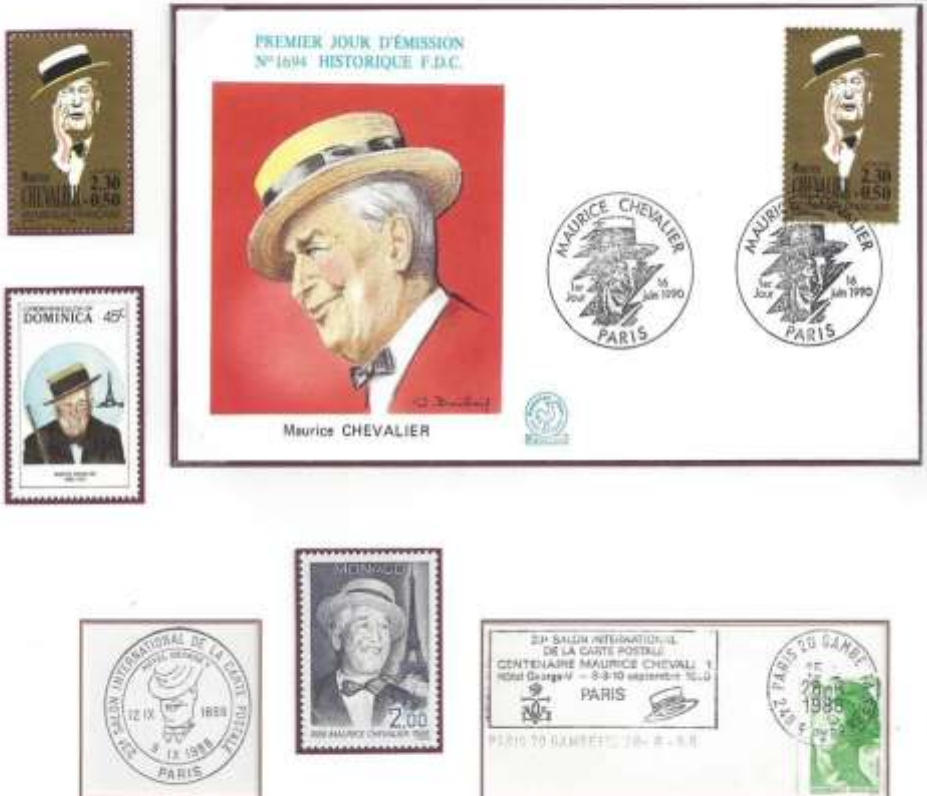
#### Reference

APS Manual of Philatelic Judging and Exhibiting, 7th Edition, 2016. Available on the APS website at [www.stamps.org](http://www.stamps.org) under the Judges and Judging tab.



## 2. Identity

Through the centuries hats have been used as a means of identification from military rank to the adherence of religious customs. Hats can also become the identifying characteristic of an individual.



The following sections of this chapter will show how hats are used for recognition and identity:

- 2.1 Cultural
- 2.2 Religious
- 2.3 Organizational

1. Protection

1.2 Associated with Occupation

1.2.3 Deep Sea Diving

Underwater Protection

Deep sea divers require protection from cold temperatures, water entering the ears and nose, and to provide a fresh supply of air. Many designs of helmets and hat-mask combinations are used.





## Registration of APF Jurors

The APF has a list of fully qualified approved National judges to select for Australian Full/Part or One Frame Exhibitions.

- A list of applicants who have completed a Judges Course
- A list of Apprentices who have passed their Apprenticeship
- A list of Fully qualified judges

Preparation to become a Judge

To be invited to become an apprentice judge by the APF requires attendance at an official APF recognized Judges course. Once the invitation has been accepted, to attend the actual course **requires completion to the course leader's satisfaction of the following**

- Any preliminary work
- Work required at the course
- To have a Vermeil or higher medal exhibit [within last 10 years] in a FIP Class Multi-frame or National Multi-frame Postcard Class

Apprenticeship

*Overview*

*Due to the large number of prospective judges at most times it may take a number of exhibitions to be able to apprentice all course attendees. It is desirable that a discipline have at least 7 entries to allow for an apprentice to be added to a team however four entries is an absolute minimum. If an apprenticeship is done at a half-National it will require the Probation appointment to be done at a full National.*

Apprenticeship Appointment

**The APF in consultation with the Exhibition's Jury Chair will recommend** apprentices once the number of entries in each class is known. Where possible as many appointments as possible will be made. A team should consist of 3 jurors plus the apprentice and can include a probation judge.

An apprentice pays his own transport to/from and accommodation at the Exhibition. Extras such as Palmares Ticket, etc are up to each individual Organising Committee.

Apprenticeship

The Team Leader will complete all the paperwork and present to the jury Secretary and forward to the APF, who will advise the apprentice of the outcome. If an apprentice fails to pass then a second apprenticeship at a later date may be offered.

Probation

An apprentice' second appointment will be as a Probation judge. As a probation judge they will participate as a full member of the Jury and have full voting rights. The Team Leader and Jury Chairman will provide an assessment of performance on the APF Judges' Assessment form, which will be forwarded by the jury Secretary to the APF, who will advise the probationer of the outcome.

The Organising Committee of the Exhibition pays for the agreed return airfare and twin share accommodation of Probationary Judges as for a Full APF judge. A single Palmares ticket is also provided.

## Full APF Judge

Once a judge has completed their probation assignment and has been approved by the APF Executive they will be given the opportunity to sign the Roll of Judges. They will receive a certificate and lapel badge.

### **To continue to be listed on the active APF Juror's List a juror must do the following**

- Have a current exhibit in the discipline in which they did their apprenticeship qualified at Vermeil level or higher.
- To ensure that this discipline qualification is renewed every 4 years with a Multi-frame Exhibit. [NOTE: One Frame Exhibits DO NOT count towards qualification]
- For each other discipline that a judge wants to judge in they require a secondary Multi-frame exhibit in that discipline with at least a Large Silver and that also requires renewal every 4 years. [NOTE: One Frame Exhibits DO NOT count towards qualification]

Being qualified at FIAP/FIP level DOES NOT exclude any APF accredited judge from fulfilling the above requirements to be recognized for appointment to:

- an APF accredited Exhibition Jury
- An Accord position with one of the APF Accord partners
- To be nominated for FIAP/FIP Exhibition Juries.

Definition of qualification year. If an exhibit is due for requalification in 2017, an exhibition prior to 31/12/2017 is considered satisfactory.

A qualification will lapse if renewal has not occurred within 12 months after. ie 31/12/2018.

- Until a Judge re-accredits The judge will NOT be eligible for any Jury appointments,
- If the juror has NO qualified exhibits he/she has deemed to have lapsed and will need to Re-qualify with an exhibit [Multi-frame] of Vermeil or better,
- At their next appointment be classed as a Probationary Judge

An Organising Committee shall provide

- A judge once invited to an Australian exhibition will be entitled to return airfare and shared accommodation and single Palmares ticket as outlined in the invitation letter. The difference between single and shared accommodation will be paid for by the Juror.
- A juror can expect to be met at the airport on the first and last day of the dates accommodation is provided but outside of these dates they need to make their own arrangements.

## Advising APF of Jury Appointments - FIAP/ FIP Appointments

Any APF Approved judge is required within 72 hours of receiving a letter of invitation to Judge at any FIAP / FIP Exhibition to notify the APF Secretary in writing/email that they will be accepting such position.

*The APF has a travel policy that covers all Commissioner/Judges and this notification is part of the requirement of the Insurance Company. If you have a need for "extra insurance" that will be at your cost.*

## APF 2017 SPAN Awards

### KIM and KEVIN DWYER

Kim and Kevin Dwyer have been regular volunteers at State, National and Australian International Exhibitions since the Canberra State Exhibition in 1988. They have always provided the best and fullest support to the Show at which they are Volunteers. For example at the most **recent Show in Australia, the FIAP Exhibition, "Melbourne 2017", despite their own considerable health problems, they insisted on helping to set up the frames to meet the deadline for mounting the exhibits.**

Kim and Kevin have been regular and strong supporters of exhibitions at State Shows in Australia, at National Shows in Australia and New Zealand, and at International level shows in Australia. At their National Show in 2010 the Canberra Philatelic Society presented Kim and Kevin with a special award in gratitude for their continued support for the Shows in Canberra.

They have helped to add to the range of Exhibition Classes as supporters and pioneer exhibitors in the Open Philately and Polar Philately Exhibition classes. This involvement has strongly contributed to the Polar Philately Class and the Open Philately Class becoming accepted APF National Exhibition classes and to the Open Philately Class becoming an FIP Experimental Class.

As contributors to organized philately they have been long term members of State and National Philatelic Societies and have been executive members of the Australian Society for Polar Philately.

Kim and Kevin Dwyer have always done more than is required as volunteers and exhibitors at National and International Shows and as contributors to Organized Philately at the National level. Their long term and committed contribution to philately at the National level is widely known and highly regarded.

### GRAEME and GAYE CHEQUER

Graeme and Gaye Chequer have been supporting Philatelic Exhibitions throughout Australia as unpaid volunteers for some 14 years. While volunteering at exhibitions is not unusual, it is certainly unusual for volunteers to continually support exhibitions all over Australia, at their own expense for such a long period.

Feedback from key Exhibitions indicates that their service goes above and beyond what **would normally be expected and that their 'nothing-is-too-much-trouble' attitude** has been inspiring and highly appreciated by many Exhibition management committees.

Since around 2004 the Chequers have been assisting in the running of philatelic Exhibitions in Hobart, Launceston, Adelaide, Canberra, Sydney and Perth. They have also been heavily involved in two International Exhibitions, Melbourne2013 and Melbourne2017. For these International exhibitions, amongst many other duties, they prepared and laminated large numbers of frame labels and numbers. In the case of Melbourne2013 the number was almost 3,500.

Reports from Exhibition committees indicate they not only assist with the initial set-up but work in a variety of capacities right through the exhibition and in particular at the end when volunteers tend to become tired and workers harder to find.

Over the years they have gained considerable experience in a wide range of Exhibition tasks. Their knowledge of managing exhibitions has been particularly important at two Hobart National One-frame exhibitions, 2012 and 2016. They have been asked to provide training for other volunteers in mounting exhibits and bin room procedures on both occasions and Graeme took on the role of Floor Manager in 2016. They both managed the Bin room at the same exhibition. These Hobart Exhibitions could not have occurred without both their input into the planning stages and in the actual running of the exhibitions.

Throughout this period they have been regular exhibitors, achieving a Gold medal at Melbourne2017 **International for their Open Class Exhibit, "Orchids and their world"**.

## APF 2017 APR Awards

### HUGH FREEMAN APR

**Hugh Freeman's interest in numeral cancellations of the Australian Colonies has resulted in two seminal works on this type of cancel as used in Victoria and New South Wales; the colonies until Federation which had the largest number of Post Offices.**

Victoria and New South Wales each had over 2000 Post Offices in colonial times that used numeral cancels. Many of these Post Offices existed for only a short period of time and examples are of considerable rarity.

**Within the term 'numeral cancel' both Victoria and New South Wales used a range of different types of design each of which is identified in Hugh's publications.**

The data for each Post Office recorded includes the operating dates of the office and the type(s) of cancel used. To assist other collectors of this field the entry for each office includes a 'rarity rating' to give an indication between common and extreme rarity. Strikes for most Post Offices are illustrated, allowing the collector to differentiate between partial strikes from full strikes.

Within Philately Hugh Freeman worked as a collector and a member of the trade. This crossover allowed him to develop a wide ranging network of people interested in post mark collecting.

Hugh Freeman has been an enthusiastic supporter of the hobby of philately. A significant area for that support has been the publication of separate monographs on the numeral cancellations on the post offices of the Colonies of Victoria and New South Wales. Hugh has been a valued and long term supporter of Australian philately and the research of Australian philately.

### GORDON MONK APR

**Gordon Monk's passion has been the study of Australia's George V Penny Stamps – not just the red stamps issued during WWI, but all the issues through to the late 1930s.**

**One may wonder what can possibly be left to learn about Australia's most studied and probably most important stamp but Gordon's furtherance of the knowledge about these stamps has been invaluable. With an exhibiting pedigree that extends back to the late 1980s, Gordon has continually strived to improve and succeed in this field. Whilst the medals awarded may be considered reward enough, for Gordon it's also been a catalyst to share his findings with the collecting community through articles in the journals of the societies specialising in Australian philately. These include the Bulletin of the British Society of Australian Philately (BSAP), "Stamp Talk" the Journal of the Philatelic Society of South Australia (PS of SA) and the Bulletin of the Australian Commonwealth Collectors Club (ACCC) of New South Wales.**

In 1994 Gordon self-published "A Collectors' List for the Surface Printed KGV1d Sideface Issues." Prior to this in 1992, Gordon published the first edition of "The Surface Printed KGV 1d Sideface Issue Variety Catalogue". Two further editions of this work have since been published each extending the knowledge of these issues and a testament to Gordon's ongoing research.

**Gordon's work has previously been recognised by no less than three philatelic bodies – 2002 BSAP President's Cup, 2004 ACCC of NSW Research Medal and 2006 PS of SA Krichauff Award.**

It did not stop there and in the eleven years since, the story has been continually added to – a remarkable achievement for a series that has been intensively studied for a century.

In recent times Gordon has also taken an interest in the perfins applied to postage, parcel and duty stamps by companies in South Australia and is continually adding to the already fine works in this field.

## APF 2017 FAP Award

### DR GEOFFREY KELLOW RDP FAP APR

Dr Geoffrey Kellow has been a tireless worker for philately wherever he has lived. He has been involved at Club level as an office bearer of several clubs. At State level as Chairman of Philas Library Inc., He has also been part of a team that reintroduced national exhibitions to New South Wales. Geoffrey has also been recognised at both the national level initially with an Australian Philatelic researcher award and later as a Member of Australian Philately, At the International level Dr Kellow is one of the few Australians to have signed the Roll of Distinguished Philatelists.

Since 2006 Dr Kellow has maintained his collecting interests in Australian Colonies particularly Victoria. He has also developed collections of traditional philately and postal history of Sierra Leone.

Although this level of award looks at his efforts since 2006 Dr Kellow has worked for over 35 years, firstly in Victoria with the Royal Philatelic Society of Victoria Inc and since 2003 in New South Wales with the Royal Sydney Philatelic Club through its Australian States Study Circle and with the Australian Commonwealth Collectors Club (ACCC).

Geoffrey has served as a Vice President of Philas (Philatelic Association of NSW) since 2004 through his chairing of the Philas Library Inc.

The Philas Library is housed on one floor of Philas House and contains an extensive collection of books, journals, Price catalogues and Auction catalogues. Dr Kellow has been instrumental in composing electronic catalogues of the Book and auction catalogue collections. Through the efforts of Geoffrey Kellow the Philas Library is one of three Australian members of the Global Philatelic Library that is co-ordinated by the Royal Philatelic Society of London and the American Philatelic Society.

Under his editorship the Australian Commonwealth Specialists Catalogue has been extensively updated by the inclusion of data from archival records. In 2013 Brusden-White the producers of the catalogue produced the first detailed listing of Australian Commonwealth postal stationery in the pre-decimal period. Geoffrey has maintained his hand in authorship with **the publication in 2011 of "Australia: 1927 The Canberra Commemorative. He has also assisted other authors by taking on the task of general editor of their publications.**

As editor of the ACCC Bulletin Dr Kellow has overseen the progress of this pre-eminent journal of the philately of the Australian Commonwealth with the introduction of colour covers and most recently the option of an electronic version.

On the trade side Geoffrey has been involved with philatelic research and journalism. Since moving to Sydney he has become involved with the preparation of philatelic auctions. More recently he has been part of the team that has launched an on-line philatelic auction.

Before moving to Sydney Dr Kellow was a member of the Expert Committee of the Royal Philatelic Society of Victoria. From this he became the Australian Delegate to the FIP commission for the fight against forgeries. Since the FIP Congress in 2016 he was elected chairman of the commission. Geoffrey maintains his interest in detecting and identifying material deleterious to our hobby.

Dr Geoffrey Kellow is an all-round philatelist, a collector of postage stamps, a postal historian, researcher, an author, an editor, a member of organised philately and has been associated with Philatelic exhibitions as an entrant and a judge.

## FINLANDIA 2017 EXHIBITION

### Commissioner: David Figg

FINLANDIA 2017, a FEPA International Philatelic Exhibition with FIP Patronage, was held at the Tampere Hall Congress and Concert Centre, in the City of Tampere, Finland from Wed 24 May to Sun 28 May. The Exhibition was spread over four levels in this modern venue. Opening hours were 10.00am to 6.00pm on Wed to Fri, 9.00am to 5.00pm on Sat and 10.00am to 3.00pm on Sun. There was a 10 Euro entrance charge on the first day with other days being free admission. The venue was also within easy walking distance from the official exhibition hotel. I was appointed the Australian Commissioner by the APF Executive at their June 2015 meeting.



In September 2016, I was invited to join the Finlandia 2017 Jury (Picture Postcard Class) and so in December 2016, John Sadler was appointed as the Assistant Commissioner.

A new electronic initiative was implemented for Finlandia 2017 from the outset. Entry Forms were by way of interactive (updateable) PDF files, which were uploaded, along with title pages and synopses via a special Dropbox. Then scans of every page of every exhibit were requested from exhibitors and uploaded via this Dropbox. As a Juror, I was later given access to another Dropbox to view all scans of exhibits including title pages and synopses. The response rate from exhibitors was a little over 70% but for Australia it was 100%. Jurors were also provided with an iPad Air loaded with all scans, title pages, synopses and iJudge software for use at the exhibition. The software was easy to use for point scoring and comments plus had provision for noting special prizes and felicitations. All Jurors were also able to keep the iPads after judging had concluded!

Accommodation was at the Hotel Scandic Tampere City and was quite acceptable, the only **missing “nice to have” was the absence of tea/coffee making facilities in the rooms. As my wife Dianne & I had an APF approved side trip to St. Petersburg in Russia for four nights, the exhibits were securely stored in the Postal Museum while we were away.**

Due to Jury duties, I was unable to attend any Commissioners Meetings, but John Sadler attended these as Assistant Commissioner. I took special note of when the Commissioners photograph was being taken so as to be included.

There was an official function every night of the Exhibition to which Dianne, John & I were invited –

Wed 23/5 – Postal Museum Social Evening, exhibits of gems from QEII & Postal Museum Collections

Thu 24/5 – Reception of the City of Tampere, Old City Hall

Fri 25/5 – Gala Concert, Tampere Hall with instrumental groups & choir of Pirkanmaa Music Institute

Sat 26/5 – Palmares Dinner at Scandic Rosendahl Hotel, Awards of LG & G plus Grand Prix winners

Judging was undertaken from Wednesday through to Friday afternoon when the Jury was dismissed. The results were provided to Commissioners at their Saturday morning meeting with an embargo placed on results until after 10.00am on the Saturday.

Medals/certificates/catalogues and palmares results booklets



Commissioners.

The special medal struck for the show with its wooden box weighed in at 580gms, the catalogue at 450gms and the palmares booklet at 85gms making a total of 1.115Kg per exhibitor. I am indebted to Bernie Beston for being the courier to bring these items back as he had 15Kg spare in his allowance. There were no special prizes awarded to Australians.

Trade Booths were located over virtually every floor of the exhibition, although the main concentration was on Levels 1 & 2. Dealers and Postal Administrations numbered 45. Most were from the Nordic countries but there were European and the odd one or two from the UK & USA.

Attendance was good (estimated 9,000) with school children evident each day in their special area (estimated 800). The exhibition was well publicised locally amongst the 228,000 population of Tampere. Electronic billboards were noticed throughout the city plus banners across some of the main streets. No doubt television, radio and newsprint media were used as well.



Seminars – A number of FIP & FEPA approved seminars were conducted in Tampere at the Scandic Hotel. These comprised FIP seminars in Traditional, Postal History, Thematics and Revenue plus FEPA seminars in Open, Deltiology (Picture Postcards) and a Youth Symposium. In addition there was an invitation only FIP Judging and Team Leader Workshop which I was fortunate in being selected to attend along with four other Australians. This interactive workshop was facilitated by Lars Engelbrecht RDP & Peter McCann RDP. I found it most enjoyable and thought provoking.

## The Australian results obtained were as follows –

| Exhibitor name     | Exhibit title  | Medal | Points |
|--------------------|--|-------|--------|
| James Howard       | Brunei 1894 to 1947  | V     | 80     |
| Gordon Monk        | Surface Printed Varieties of Australian KGV 1d                         | LV    | 85     |
| Wayne Donaldson    | Sweden & Great Britain: Mail Connections till U.P.U.                   | LV    | 86     |
| David Smith        | Embossed Revenue Stamps of the Australian States                       | V     | 82     |
| Ian McMahon        | Queensland Revenues  | LV    | 85     |
| Bernard Beston     | Ecuador - The Postal Stationery 1884 - 1918                            | G     | 92     |
| Linda Lee          | Flower Magic   | LV    | 86     |
| Raelene Newell     | King Edward VII and Queen Alexandra: 1901-1910                         | V     | 81     |
| John Dibiasse      | Morbid Views   | V     | 82     |
| Linda Welden       | The Isle of the Channel  | LS    | 75     |
| Lorenzo Giardiello | WW1 Embroidered Silk Postcards   | V     | 83     |
| Jeff Long          | W T Wilson, Photographer & Postcard Manufacturer, Auckland New Zealand | G     | 92     |
| Jenny Long         | A Study of New Zealand Pictorial Postcards                             | G     | 91     |
| Dave Elsmore       | The 1866-71 Lithographed Stamp Duty Adhesives of Queensland            | V     | 81     |

Picture Postcard Class – This was the first time at FEPA or an equivalent International level exhibition that the class was shown. It was received very well and no doubt it will not be the last time. To this end, I was asked by FIP Vice President, Bernie Beston to prepare a Discussion Paper for the FIP Board on a proposal for an Experimental Picture Postcard Class at future FIP Exhibitions. This was tabled and discussed at the FIP Board Meeting in Tampere on Sunday 28/5 and favourably received.

Dismounting of Exhibits – This was done in the late afternoon/early evening of Sunday 28/5 and the morning of Monday 29/5. I was allocated a team of two volunteers to remove the perspex whilst I took the pages out and put them into the envelopes. This avoided double checking later.

Hospitality – This could not be faulted, from storage of exhibits to return delivery of **the commissioner's box to my hotel post our holiday by the Manager of the Postal Museum**. I had extra gifts for such an occasion and these were well received.

Customs – Formalities upon entering Finland were quite smooth with Beweship Agent being on hand to assist. Upon exiting the country, all that was required was a telephone call to Beweship ahead of departure date and they marked me off electronically in their system. Upon re-entering Australia it was a simple case of quoting my ATD number (I also showed paperwork) and I was on my way in less than 5 minutes.

I would like sincerely to thank the APF for the opportunity to be the Australian Commissioner to Finlandia 2017. As an Ambassador for our country I took this role seriously and also thoroughly enjoyed the judging experience, renewing old acquaintances and making new ones. The Organising Committee is to be congratulated on a great show. Every show has its areas for improvement and for this show it would have to be to use lighter weight exhibitor envelopes.

David Figg, Judge/Commissioner, FINLANDIA 2017

Photos courtesy of [www.sff.nu](http://www.sff.nu) Finlandia website & flickr





# ADELAIDE STAMPEX 2017 OCTOBER 6th-8th

Half National Philatelic Exhibition  
incorporating National One Frame

Drill Hall, Torrens Parade Ground, Adelaide



**Aero/Astro, Open, Maxi, Revenues, Literature & all APF Classes**

**Local & Interstate Dealers in stamps, covers,  
postcards, coins & banknotes, etc.**

**Fri Oct 6<sup>th</sup> 10am-6pm, Sat Oct 7<sup>th</sup> 10am-5pm & Sun Oct 8<sup>th</sup> 10am-4pm**



Remembering  
the Service  
of the  
Australian Light Horse  
During War

South Australian  
Memorials  
to the  
Australian Light  
Horse



Nickel Medallion

Souvenirs  
available  
to order on  
website

### Collage Postcard



3 Covers



Replica Card

For more details and souvenirs see our website [www.adelaidestampex.com](http://www.adelaidestampex.com)

## “Mauritius” how philatelic research assisted the producers of a play

It is not every day that a Philatelic library gets to help the producers of a play. Our story commences when the producers of the play wrote to Philas asking for assistance. A meeting was arranged at the Philas Library and both groups developed a better understanding of the other's requirements.

**“Mauritius” by Theresa Rebeck premiered in USA in 2006. The Australian production will be presented by Sure Foot Productions at the New Theatre, Newtown in the second half of July 2017.**

*“Stamp collecting is far more risky than you think.*

**After their mother's death, two estranged half-sisters discover a book of rare stamps that may include the crown jewel for collectors. One sister tries to collect on the windfall, while the other resists for sentimental reasons.**

In this gripping tale, a seemingly simple sale becomes dangerous when three seedy, high-stakes collectors enter the sisters' world, willing to do anything to claim the rare find as their own.

A high-stakes story of desperation, obsession and betrayal, Mauritius follows the transformation of a young woman from lamb to lioness as she discovers how fragile loyalty **can really be when a precious family heirloom is on the line.”**

(from [www.surefootproductions.com.au](http://www.surefootproductions.com.au))

The literature of Philately / Stamp collecting follows normal lines in that it contains monographs and journals. A major difference is that philatelic literature also includes auction catalogues where the high end is similar to Art auction catalogues.

**In 1981 Stanley Gibbons of London published “Classic Mauritius- the locally printed postage stamps 1847-1859” by Hiroyuki Kana. Section II of 15 pages dealt with the “Post Office” issue including illustrations of known covers.**

**For a general overall coverage of the “Post Office Mauritius” Helen Morgan “The Blue Mauritius” is very thorough. Published in 2006 the book was awarded a gold medal at Sydney Stamp Expo 2007 and had the highest mark in the literature class.**

**In 2011 a symposium on the “Post Office Mauritius” was held at the Post and Telecommunications Museum, Berlin. This museum obtained a copy of the stamp in 1903 which was lost at the end of WWII but located in the mid -1970's in USA. As the Post Museum was at the time in East Berlin the stamp was not returned until the reunification of Germany in 1990. Papers presented at the symposium were produced as a book. The work also contains images of each of the known copies of the issue.**

**From the journal literature there is “The printing plate of the Mauritius 1847 Post Office issue” written by David Beech that was published in the January/February 2012 issue of the London Philatelist. At the time Beech was the curator of Philately at the British Library. The Library was bequeathed copies XIV (2d) and XV (1d) by Thomas Tapling in 1891 and they have been on display since 1973. This is the journal of the Royal Philatelic Society of London of which King George V was a member and who also owned one of these stamps.**

Since 1990 David Feldman Philatelic Auctioneers of Geneva have had two auctions associated with the 1847 “Post Office” Mauritius. **In November 1993 Feldman offered the Classic Mauritius of Hiroyuki Kanai at Orlikon in Zurich. In an auction of 452 Lots lot 1 was an unused 1d “Post Office”, Lot 2 was an unused 2d “Post Office”, Lot 155 was the “Bordeaux” cover with both values on cover to France and lot 452 was an invitation envelope to the Ball for which the stamps were issued. Lot 3 is an impression close to issued colours taken from the original plate.**

As background to these lots support material included:

- Mauritius- description, presentation and authenticity of the lots pp.2
- Mauritius- World Famous Philatelists. pp.8
- Mauritius at auction 1921-1985. pp.2
- Joseph Osmond Barnard (engraver). pp. 2
- Madame Borchart (finder of the Bordeaux cover). pp.2
- Mauritius 1847 “Post Office” issue- current location (as at 1993). pp.1

In December 2016 David Feldman offered at Geneva what had in 1912 been described as “The greatest philatelic treasure existing” the printing plate of the “Post Office” Mauritius. This auction was most unusual in that there were only 3 lots, the actual plate, reprints made prior to 1912 and previously offered in the Kanai sale and reprints done in 1912 for the Royal Philatelic Society of London.

The catalogue consisted of 63 pages. Background information included:

- **Foreword by Helen Morgan author of “The Blue Mauritius”. pp. 2**
- **Feature, provenance, exhibitions and expertise (includes copy of 2016 RPSL certificate). pp.2**
- **Valuation. pp. 3**
- **Timeline. pp. 4**
- **Expanded version of the 2012 David Beech article with new information. pp. 18**
- **The rediscovery of the plate by Alex Porter. pp. 4**

A producer of a play about philately has to deal with jargon and philatelic definitions.

Stamp collecting/Philately is a world with its own terms and jargon. Usage of a word in philatelic circles may not be the same for the general public. In a meeting with Philas Library staff the producer of the play had 24 questions which are to be grouped into categories.



The first question was the pronunciation of the word philately. Was it “phil-AT-ely” or “Phil-AIT-ely” and then how would an American say it? The 1847 “Post Office” Mauritius consisted of two values 1d and 2d. How would an American pronounce the higher value “two penny” or “two pence”? One of the conditions for the production was that the text could not be altered. This at times raised issues where philatelists may have asked for more hobby appropriate terms to have been used.



The general public has limited knowledge of the stamp trade. Not everyone would be aware that a fee may be charged for the valuation of a collection. In the case of the play the fee of \$2,000 or 2% of net worth would be seen as excessive. As the play was written in USA a number of the stamps referred to came from there:

- **The “Inverted Jenny” is the 24c value of the 1918 US airmail stamps. The 6c and 16c value were printed in a single colour whereas the 24c was printed with a red frame and a blue image of a Curtis Jenny. Each position on the sheet of the “Inverted Jenny” is identifiable.**
- **“Zeppelins” refers to the 1930 set of 65c, \$1.30, \$2.60 values for the Around the World flight of the ‘Graf Zeppelin’ that were issued in April 1930. These stamps were available in at least one post office in every one of the 48 states.**
- **“Columbians” does not refer to stamps of Colombia in South America which the producer of the play spent time looking for. It fact it refers to the 1893 500<sup>th</sup> Anniversary of Christopher Columbus reaching the Americas. These were the first commemorative stamps of the USA and the first postage stamp issue to have values of \$1 to \$5.**

Throughout the play there are references to forgeries. Some forgeries are produced to defraud the Post Office and most are made to defraud collectors:

- **Forgeries of the Inverted Jenny. The play makes reference to “a whole mess of forgeries hit the market in the 80’s”. The best source for this is ‘Linn’s Stamp Weekly’ that covered the topic.**
- **At a point in the play the stamp shop owner describes the offered “Post Office Mauritius” stamps as fakes. As there are no more than 27 copies of the “Post Office” stamp, a number of forgers have made copies for the philatelic market. The major forgery literature has examples**
- **The first issue of Hawaii were stamps that many collectors and the trade felt were forgeries but have subsequently been shown to have been authorised issues. The work of Ken Lawrence explains this issue**

There are a number of philatelic uses of terms that have different meanings to what the general public may expect:

- **“Uncancelled” philatelically means without postmark and with original gum**
- **“Cancelled” philatelically means with postmark and if the stamp is not on paper that there is no gum.**

- A “Cover” is an envelope with stamps affixed and postal markings. In the play there is reference to a “Hindenburg Crash cover” this is mail salvaged from the destruction of the Zeppelin ‘Hindenburg’ at Lakehurst, New Jersey on 6 May 1937. “Crash Mail” is expected to be damaged or burnt. There is a catalogue of Zeppelin mail which would list this crash. There are also auction catalogues of disaster mail that may include mail from the ‘Hindenburg’ crash.

An area that even current collectors take for granted is how stamps are mounted in a collection or exhibition entry. Today the preferred method is to use some form of “plastic” pocket or strip with adhesive on the rear affixed to the page. The traditional method in use at the time the stamps in the play were collected was “Stamp Hinges” pieces of fine paper glued on one side only. The piece of paper was folded into a third which was attached to the stamp and the remaining two thirds was for attachment to the page. This method invariably left a residue on the stamp particularly if the stamp was unused with gum.

Questions like “that’s from an earlier mount...it’s just lost a little glue” can be handled by a collector with reasonable experience. The question where outside assistance was needed was “One of those old Dennison things, the really good ones that just peel right off.” The question becomes what was a Dennison? Researchers may not always know the answer to a question but they may know someone who has better knowledge in a particular area. In this case John Dibiase of Perth has an exhibit of “Stamp Hinges” who was able to provide detailed information on the manufacturer who operated between 1950 and 1990. Packets of these hinges are sought after on e-bay.

There were two questions on stamp personalities one, which could not be answered and one that could. The production team would like to know any information about “Richard Dempsey of London”. The question that was answered was “Lagerleof in Sweden”. Hans Lagerleof was a Swedish collector who purchased copies IX (2d) and IV (1d) which were donated to the Swedish Postal Museum in 1926. The Museum displays these stamps in a thick safe with press button lighting in a security built showcase.

Of the great Philatelic rarities the 1847 “Post Office” Mauritius can be considered “the crown jewel of philately”. Of the 27 copies known 14 are in private hands although copy XXV has not been seen since 1918 and 13 are in museums and institutions. Other contenders for this title are the British Guiana 1c Black on Magenta of 1856 and the 1857 Three skilling banco Yellow error of Colour of Sweden, for both only one example is known.

Assisting with background with a play about our hobby of stamp collecting / philately has been an interesting experience. Our hobby has a “world of its own” which at times is an eye opener to the general public.

Producer Kitty Hopwood sums this up:

**“We’ve had some more amazing help from Philas (the Philatelic Association of NSW), who have been fabulous supporters of the show through their continued research into the many philatelic references in the play. If you’re a collector yourself, or looking to find an entry into philately, Philas is a fantastic resource.**

Next Open day is 21 October 2017 and Auction 11 November 2017

#### References:

David Beech. The printing plate of the Mauritius 1847 Post Office issue. London Philatelist January/February 2012, pages 2-9

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David Feldman SA. Mauritius Post office: the printing plate. Geneva 1 December 2016

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**National - "Gold Challenge" (Win a 1918 Gold Sovereign)**

**The Gold Challenge is open to any exhibit that has previously received between 85 and 89 points at National or International level. It can be in any National class – NOT just the classes above. The exhibits will not be individually judged and pointed but all will receive a gold medal for participation. The exhibit which is judged the best in this challenge by the jury will win a 1918 Gold Sovereign.**

# EXHIBITION TIMETABLE

| DATE  | SHOW                         | TYPE   | Contact   | CLOSING DATE |
|---|------------------------------|--|---|--------------|
| <b>2017</b>   |                              |  |   |              |
| 3 - 9 August  | Bandung 2017                 | FIP Part World   | Geoff Kellow  | CLOSED       |
| Web: <a href="http://bandung2017.org">http:// bandung2017.org</a>   |                              |  |   |              |
| 6-8 October   | Adelaide Stampex 2017        | See Advert this issue  | <a href="mailto:david.figg@internode.on.net">david.figg@internode.on.net</a>                        | CLOSED       |
| <a href="http://www.adelaidestampex.com">www.adelaidestampex.com</a>  |                              |  |   |              |
| 24 - 29 October   | Brasilia 2017                | FIP World Specialised Trad/PH/PS/Them/ Lit/One Frame/ Modern | <a href="mailto:moore.john@optusnet.com.au">moore.john@optusnet.com.au</a>                          | CLOSED       |
| Web: <a href="http://http://stampbrasilia2017.blogspot.com.au/">http:// http://stampbrasilia2017.blogspot.com.au/</a> |                              |  |   |              |
| 24 - 26 November  | Royalpex 2017 (Hamilton, NZ) | Half National  | <a href="mailto:lindajoy@optusnet.com.au">lindajoy@optusnet.com.au</a><br>[Australian Commissioner] | 30/8/2017    |
| <a href="http://www.nzpf.orf.nz">www.nzpf.orf.nz</a>  |                              |  |   |              |
| <b>2018</b>   |                              |  |   |              |
| 16—18 March   | Canberra 2018                | Half National [see Advert]                                   | <a href="mailto:darryl.fuller@home.netspeed.com.au">darryl.fuller@home.netspeed.com.au</a>          | 30/11/2017   |
| Web: <a href="http://canberrastamps.org/Canberra-2018/">http:// canberrastamps.org/Canberra-2018/</a>                 |                              |  |   |              |
| 25-27 May   | Newcastle 2018               | Half National [see Advert]                                   | <a href="mailto:moore.john@optusnet.com.au">moore.john@optusnet.com.au</a>                          | 28/02/2018   |
| Web: <a href="http://newcastlephilatelicsociety.org">http:// newcastlephilatelicsociety.org</a>                       |                              |  |   |              |
| 15—18 August  | PRAGA 2018                   | FIP Limited Classes  | <a href="mailto:john_dibiase@yahoo.com">john_dibiase@yahoo.com</a>                                  | 15/11/2017   |
| Web: <a href="http://www.praga2018.cz/en/praga-club/">http://www.praga2018.cz/en/praga-club/</a>                      |                              |  |   |              |
| 21—24 September   | MACAU 2018                   | FIAP   | TBA   | TBA          |
| 10—16 December  | MALAYSIA 2018                | FIP  | TBA   | TBA          |
| <b>2019</b>   |                              |  |   |              |
| tba   | Sydney 2019                  | National Plus Challenge                                      | TBA   | TBA          |

## PHILATELIC TERMS

### ROULETTE

Stamps that use a line of small cuts instead of perforations to allow for easy separation.



## Tasmanian Postal History: The Post Offices & Their Datestamps

An important new book on Tasmanian Postal History is soon to be published by the Tasmanian Philatelic Society.

*"Tasmanian Postal History: the Post Offices and Their Datestamps"* by **John Hardinge** lists every Tasmanian handheld datestamp and manuscript endorsement for the 19<sup>th</sup> and 20<sup>th</sup> Centuries. Amongst other topics it includes rarity ratings, postmark types, early and late dates and Post Office openings and closings.

The author has also included information on the issuing of datestamps in their batches, datestamp producers, classifications of Post Offices, the early Postal System and more. While the book will list all Tasmanian datestamps from the earliest times the focus is on the datestamps which were issued from 1861 through to 2000. Earlier 'primitive' types are included for completeness.

John Hardinge has been researching information from many sources for at least the last 30 years. Information has been obtained from Post Office archives, the early postal historians such as Purves, Campbell and Avery, his own very extensive collection and from a wide range of collectors and contemporary specialists.

The author has distilled all known information on his subject into one volume and as such this book must be **considered the last word on the history of Tasmania's hand held datestamps. Much of the material has never been placed on the public record before.**

The rarity ratings have been verified by a group of experienced collectors over the last few years.

A key feature of the book is some 75 pages of tables listing every known datestamp for every post office in Tasmania. Each datestamp is recorded with its early and late dates, type and rarity rating. All types of post offices and services from Free Bag services, Receiving Houses, Telegraph Offices to full-service Post Offices are listed with their opening and closing dates.

While the rarity ratings will be the main interest for some collectors, chapters explaining the history of datestamp issues, datestamp types (extensively illustrated) and information on the development of the Post Office in Tasmania will appeal to those interested in the wider picture.

The book will be printed as a high quality hard-bound volume. It is designed to be a lasting reference and is expected to sell for around \$130 for the pre-publication offer later this year.


If you are interested in receiving more information about the pre-publication offer, please email the general Editor, Peter Allan at [Hesperus@netspace.net.au](mailto:Hesperus@netspace.net.au) to be placed on the mailing list.


### Tasmanian Postal History: The Post Offices & Their Datestamps

A new philatelic publication by John Hardinge  
For publication later in 2017

- ▣ A - Z listing of all hand held datestamps used in Tasmanian: 19th & 20th Centuries
- ▣ The Datestamp types, fully illustrated
- ▣ Rarity ratings on a 5-step scale
- ▣ Post Office opening and closing dates for all Tasmanian POs in the period
- ▣ The production and issue of datestamps and their batches

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The Dragonflies stamp issue is available from 1 August 2017 at participating Post Offices, via mail order on 1800 331 794 or online at [auspost.com.au/stamps](http://auspost.com.au/stamps) while stocks last. \*Stamp Collecting Month (SCM) Competition only open to new e-newsletter subscribers. SCM competition open to AU residents 18+ only, who become an Australia Post Collectables subscriber during comp period & have not been a subscriber during last 6 months. Between 12.01am (AEST) 1/8/17 & 11.59pm (AEST) 31/8/17, visit [auspostcollectables.com.au/newsletter](http://auspostcollectables.com.au/newsletter) & sign up to the Australia Post Collectables e-newsletter to receive 1 auto entry, 1 entry per person. Draw: 2pm (AEST) 5/9/17 23/567 Collins St, MELBOURNE VIC 3000. 20 prizes: Prize pack of philatelic items (\$211). Winners published on website 19/9/17. See [auspost.com.au/terms-conditions.html](http://auspost.com.au/terms-conditions.html) for full conditions inc. privacy statement. Promoter: Australian Postal Corporation (ABN 28 864 970 579), 111 Bourke St, MELBOURNE VIC 3000. NSW Permit No. LTPS/17/14790 & ACT Permit No. TP17/01070. Not all products in prize pack are shown.

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