

APF NEWS

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Major Australia Post Year Album Error



Exhibition Timetable Updates Listed Inside

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APF President's Column



As I write this column, I am wondering if the planned APF Awards Dinner in Adelaide at the end of March is likely to go ahead. Already postponed twice owing to lockdown problems, this event is an important one for organised philately in Australia as it is a celebration of the achievements of some of our most respected philatelists. In March the APF will award a Member of Australian Philately to long-serving APF executive member, David Figg, a sadly posthumous Honorary Fellow of Australian Philately to Gary Brown and Research Awards to John Hardinge (Tas), Ed Wolf (NSW) and Bert Wajer (SA). The fact that there continues to be some possibility that we may yet have to reschedule the Dinner highlights the continued uncertainty that any event involving multiple States currently faces.

This year the Exhibition Calendar includes two Australian Exhibitions, the Toowoomba National One-frame exhibition on 9 - 10 October 2021 and the Newcastle Half National from 22 to 24 October 2021. Entries are currently open for Toowoomba - see <https://apf.org.au/philatelic-exhibition-timetable/> for details and the Entry form and Prospectus. We hope that circumstances will allow both

these exhibitions to go forward and encourage everyone, Dealers and collectors alike to support them. It seems a long time since we were able to attend a stamp exhibition!

While on the subject of Exhibitions, there are also a number of International exhibitions on offer this year. In particular, the APF is supporting the full-national New Zealand Royalpex at Palmerston North from 10 to 12th September 2021. This exhibition offers a real prospect for Australians to attend an overseas exhibition. Australia will appoint Commissioners who can transport Australian exhibits through Customs between the two countries. Again, see the exhibition timetable page on the APF website for details.

In closing, I would like to touch on the subject of virtual exhibitions. I will provide a more detailed update as a separate article in this or the following edition of APF News. Suffice to say that this format is now becoming a mainstream approach to showing philatelic material around the world. Our recent Australian virtual One-frame exhibition has proved to be a success as evidenced by the very positive feedback from both exhibitors and judges. I thank those people who took the time to give the APF feedback on their experience with Ausvipex recently. This feedback and the experience of recent exhibitions overseas has given us a good roadmap into the future for this type of exhibition. For those who are interested in on-line exhibitions, you will see both Canada and South Africa are offering One-frame exhibitions in the coming months. These are both open to Australian exhibitors and again details can be found on our exhibition timetable page on the APF website.

Peter Allan
APF President.

Virtual Philatelic Exhibitions – An Update

Peter Allan

Interest in on-line exhibiting in many countries has increased dramatically over the last 12 months. The reasons are obvious as most, if not all traditional stamp exhibitions, were cancelled during 2020 and prospects for a return to normal arrangements in many countries are not promising in the foreseeable future. Australia is hopeful of conducting two face-to-face exhibitions later this year and while we do not have plans at present for a further on-line exhibition, the on-line format is likely to be used from time to time in the future. Not only are on-line or 'virtual' exhibitions experiencing a growth in popularity, but on-line philatelic meetings, presentations and even courses are becoming commonplace.

It should be noted that on-line exhibitions are however nothing new. South Africa has been offering a virtual one-frame exhibition to all exhibitors for some years and the German www.exponate-online.de is a long-established online exhibition site.

Given the increased interest and the fact that we will see more of this type of exhibition, the following update as to where virtual exhibitions might be going in the future may be of interest.

I was recently involved in an online panel discussion about virtual exhibitions conducted by the American Philatelic Society. This forum brought together people from the US, UK and Australia who have some experience in putting together on-line exhibitions. There was sufficient interest for the panel to come together again on 9 March for a follow-up discussion. This is a public discussion, and anyone can both view the discussion and ask questions. Unfortunately, the time difference between the USA and Australia means the discussion will take place at 5:00 am AEST which makes involvement from the Southern hemisphere a little difficult! Details will be posted on the APS website at <https://stamps.org/>

During the initial panel discussion, one thing which soon became obvious was that there are plans around the globe to conduct a lot of virtual exhibitions in 2021. For example, the UK will run "Virtual Stampex" <https://stampex.vfairs.com/> from 25 to 27 March 2021. This will be a very high-tech event which *"brings together internationally recognised dealers, auction houses, societies and specialists from all over the world to buy, learn, sell, explore, network, showcase, and enjoy a philatelic experience all from the comfort of home"*. The use of video will allow a very interactive approach. Such an event is also very expensive to run and requires considerable professional IT expertise.

On the APF website, we have two other on-line exhibitions listed, both of which are open to Australian exhibitors. One is the South African "Savpex" and the other, "CANPEX" is being hosted by the Middlesex Stamp Club in Canada. Details for both are available on the APF Exhibition Timetable web page.

Another US virtual exhibition coming from Oregon is PIPEX scheduled for May 2021. Details at <http://www.pipexstampshow.org/>. There are also online exhibitions planned in Europe this year.

While there has been quite a deal of discussion about standardised formats and software for online exhibitions with a useful article by George Stubble set to appear in *The Philatelic Exhibitor*, (a US journal), at the moment, there is a wide range of web technology in use and a range of different approaches to displaying the exhibition pages. Factors such as budgets, availability of either volunteers with the necessary skills, or the availability of funds to employ IT professionals, all affect the final look of on-line exhibitions. The Web offers a very wide range of technologies these days and things continue to change. Advances in technology over recent years offer much improved methods for displaying images and no doubt improvements will continue. It seems that it will continue to be easier to build effective Exhibition displays on the web as time goes on.

Pros and Cons

Without going into a lengthy comparison, it may be useful to list some of the current issues concerning the use of the web for presenting philatelic exhibitions.

Feedback from our recent AusVipex2020 certainly indicates some exhibitors are very happy to be involved with this form of exhibition. I say some, as we were only able to survey those who exhibited. Were there others who chose not to do so as they were not comfortable using this method of exhibiting? We don't know.

Exhibitors mention the fact they do not have to send valuable material to the exhibition venue and like the option of being able to view an exhibition from home. On the other hand, some people miss the social interaction, networking and of course availability of dealers at a traditional exhibition.

The judges say that they were able to judge effectively using hi-resolution scans of the exhibits and, as there was considerably more time available to view the material, they felt they were able to gain a more detailed appreciation of the exhibits than is possible at a traditional exhibition.

Exhibitors were also very happy with the quality of the on-line displays. There are, however, two suggestions for improvement in this area. A significant number of AusVipex exhibitors indicated that they wanted to see their exhibits set out on the web page similar to an actual frame display, that is, in four rows of four pages. This appears to be an important issue to some as they may have spent some time arranging the order of their sheets bearing in mind the 4 x 4 display in Australian exhibition frames. In fact, the way pages were displayed in AusVipex did follow this format. However, as the underlying software aims to maximise the display of web pages for a wide range of devices and screen sizes from phones to large desktop computers, the display is flexible and the arrangement of rows of images will re-configure on small screens or if the web browser window is not fully open. If the pages are not displaying in rows of 4 on the AusVipex site, then firstly make sure the web browser is occupying the whole screen. If this does not fix the problem, it may be the screen is too small (a

small laptop for instance). While the pages could be fixed in a 4x4 format this will cause other problems on small screens. As with many aspects of the web, there are compromises and trade-offs when trying to make web pages that will display well on many different devices. Also, bear in mind that the 4 x 4 displays can only show small versions of the page. To see the page full screen, the smaller page images need to be clicked and this will present the exhibit page by page at the maximum size your screen can provide.

The other issue raised by exhibitors was a request for a "Zoom" function so that sections and detail on exhibit pages can be enlarged. This is something we will implement in a future on-line exhibition.

There are also a number of questions or reservations:

1. The possibility of showing material not owned by the exhibitor, even copying of items from auction catalogues or on-line sources;
2. The possibility of digital enhancement of material, for example, removal of toning, creases and other faults using software such as photoshop; and
3. The difficulty of accurate display of colour on computer monitors. This may have some effect on the ability of viewers to correctly determine shades, for example.

Each of these are valid questions. The problem with colour reproduction on computer screens is difficult to remedy and there are no guarantees that colours will be completely accurate. Even if we could control the accuracy of colour rendition for the initial scans, computer monitors change colour display as they age. While colour reproduction for the purposes of most on-line exhibits will still be satisfactory, perhaps where stamp shades are significant in an exhibit, the answer is to provide an expert certificate for specific items.

The other questions could be covered off by adding some rules to the Prospectus for on-line exhibits. While the APF has no formal policy on this as yet, the following additions to any future Australian on-line exhibition prospectus are suggested:

1. all material shown must be owned by the exhibitor (as before);
2. the material cannot be digitally enhanced for instance to remove creases, toning or any other faults (implied in our AusVipex prospectus but not spelled out);
3. exhibitors must submit original material for inspection by a representative of the APF if requested (we have a good network of judges and APF Exec in all States); and
4. we will allow submission of pages created in software packages as long as the images of material shown are authentic, e.g. full size, not enhanced in any way. Such exhibits must be stated as such. They would be unlikely to be able to be displayed at a traditional exhibition of course unless mounted on paper according to traditional Prospectus specifications.

Point 4 requires some explanation. It is possible to put together an online exhibition using desktop publishing software and scans of material owned by the exhibitor rather than scans of existing paper pages. In such cases, there would be no paper exhibit, just pages composed in Publisher or some other software package. While this might be somewhat controversial it is in the spirit of an on-line exhibit and worthy of consideration.

I hope this article stimulates some further discussion about the future of on-line exhibitions. I welcome any comments, questions or suggestions and can be contacted by email hesperus@netspace.net.au.

The One-Frame Class – An Important Update

Darryl Fuller

At an APF Meeting in 2020 it was agreed that:

The FIP guidelines state that exhibits which are not suitable as One Frame Exhibits will suffer the loss of points. At Australia National Exhibitions, such exhibits will lose up to, but not necessarily 5 points. In all cases where a One-frame Exhibit could be shown in more than one-frame, the exhibitor should be advised in feedback this is the case. The loss of points should be up to 5 points but not automatically the full five points so that the judging can reflect the degree to which an exhibit does not meet the one-frame rules. For instance, an exhibit for a topic that clearly could be 8 frames might lose 5 points but an exhibit that could be 5 frames might lose up to 3 points. Australia allows Youth entries in the one-frame class and has special rules for these entries. The five-point penalty does not apply for one-frame youth entries.

The above is a tightening of the rules that have been an issue to both exhibitors and judges over the years. It is almost certainly true that the one-frame class started at club level as a way to encourage people to exhibit. At a National level there are often two philatelists who come to mind when thinking of major philatelic innovations, Derek Pocock and Ed Druce – both greatly missed from Australian philately. A recent email from Bruce Haynes in Western Australia noted the following:

One frame exhibiting began in Australia as a result of the initiative of Dr Derek Pocock on the Organising Committee for the 1993 National at Fremantle. This followed preliminary and subsequent work done by members of the Perth Philatelic Forum, later taken up by APF. I was Chair of both bodies.

It had two differing objectives.

- 1. To encourage new exhibitors with a limited collection to show their material and gain confidence to expand.*
- 2. To enable narrow topics (not suited to 5 or 8 frame exhibits) to be shown by experienced exhibitors.*

However, when it became a formal International class, the rules were written to ensure an exhibit in one-frame was a stand-alone exhibit. That is, an exhibitor had not taken one frame from a multi-frame exhibit and put it up as an exhibit. On the FIP website in a concept paper the following was noted:

The purpose for One Frame Exhibits has been twofold:

- to provide for collectors the opportunity to show exhibits on a narrow theme and which are suitable due to their limited subject or limited available material to development in one frame; or*
- to provide for new exhibitors at club, regional or even national level an easy way to start their exhibiting career.*

The second purpose is not discussed in this article or in the proposed Guidelines. The principles of judging at the club or regional level are the responsibility of every National Federation. However, in national exhibitions the FIP Guidelines should be followed in order to fulfil the requirements for qualification to international exhibitions.

The formalisation of the rules for point deductions at the National level is the reason for this article on the One-frame class, noting the point underlined above. The first point to understand about

Australian exhibiting is the difference between club, State, National and International exhibitions. The APF has made a decision to use FIP rules, including for One-Frame exhibits, for all FIP classes at all National exhibitions. By taking this approach, Australian exhibitors, when exhibiting internationally generally receive similar marks to that achieved in Australia. Australia tends to only send exhibits that are ready for that level. Indeed, all Australian judges tend to pay special attention to an exhibit that is near or at 75 points, as this is the passport to international exhibiting.

Club Level

There is no requirement for club level one-frame exhibits to be judged using the FIP rules. A club may hold a one-frame competition for a number of reasons; such as to give members experience in exhibiting, as part of a regularly held competition, or even as a non-judged but popular vote style competition. It is important to ask your club how the exhibit will be judged. You may do well at such a competition because the club is judging you as a novice. However, this medal level may not translate at the national level. It is incumbent upon both exhibitors and the organisers to manage expectations for these competitions, through appropriate feedback. This is where mentoring can be useful. It is not good for the hobby to lose a novice exhibitor because their exhibit falls back a medal level or two because it did not follow FIP rules at the National level.

By all means clubs should encourage exhibitors at a club level exhibition but must ensure exhibitors know how the one-frame exhibit will be judged. And most importantly - how this differs at the National level.

State Level

Most States and Territories hold State level exhibitions. Medal levels are 5 points lower for the equivalent medal, so vermeil medal is 80 points at FIP level, 75 points at (Australian) National level and 70 points at State level. There is no requirement from the APF for a State to use the FIP or APF (for non-FIP classes) rules at a State exhibition. However, most do use the same rules and simply use the lower point equivalent for State medals.

If you are entering a State level One-frame exhibition it is important to make sure that you know which rules are being used. State juries may or may not accept the change noted above or may apply the points deductions less rigorously, but it would help exhibitors to make sure that the exhibition prospectus notes this.

National Level

It is a policy of the APF that National level One-frame exhibitions are separate exhibitions, preferably held in a regional centre. The thinking behind this being that a smaller exhibition of 70-100 frames will be a bit easier to plan and hold, by a regional club or clubs. This appears to be working well. It should also be noted that the time taken to judge a one-frame exhibit is often the same or longer than the equivalent number of multi-frame exhibits. Two judging teams of three each judging 40 frames and then swapping is quite a large workload on teams with usually limited time.

The reason that the APF has formalised the rules on point deductions is that over the years the points deductions have not always been applied consistently. It is important as a judge to be consistent and is crucial that exhibitors are judged on a level playing field. This emphasis will in fact make it easier for judges to be consistent in their approach. Not that judges will be looking for a reason to take points, but rather it should ensure that the judging group has the conversation as it judges each exhibit. It should not be afterthought bought about when, say, two judging groups disagree. It will be very important for judges to have discussed this to allow them to provide the appropriate verbal or written feedback.

Will an exhibitor be disappointed if five marks are deducted, almost certainly? However, if an exhibit only loses, say, two points and doesn't go down a medal level then the only conversation that needs

to take place may be – should this exhibit be sent internationally if qualified, where it is likely lose the full five points depending upon the judging team? There is no absolute that implies an exhibitor must comply with the rules related to a class, but if they choose to take a different approach, for whatever reason, then they must expect to drop points.

There is a caveat to the last point above. Sometimes an exhibitor, by taking a non-standard approach is attempting to change the way judges look at the material presented. The classic example was an Australian collector who collected Australian free frank mail and presented it as postal history. The first time it was exhibited it received a certificate but no medal. His argument was that zero was a postal rate, so the exhibit was postal history. The judges at the time disagreed. He persevered and eventually the exhibit became a gold medal exhibit. The outcome being that he altered the way Australian judges viewed and judged this type of material. A positive on both counts but be warned this is not always an easy track to take.

What makes a Good One-Frame Exhibit?

This is the million-dollar question and has no easy answer. One of the earliest one-frame exhibits in Australia was called “*How to make a Maltese Cross*” and was a study of a single overprinted stamp where errors had been manipulated by the Postmaster General, to his advantage. It was an excellent study of a single stamp, well treated and an ideal one-frame exhibit.

The following discusses the major classes and some current thinking on each, with regards to one-frame exhibits. When thinking about which one-frame class to enter it is interesting to look at the last one-frame exhibition held in Bunbury in 2019. The numbers in each class are as follows:

Trad – 15, PH – 8 (including 2 marcophily and one postal history social study), PS – 5, Aero – 3
Astro -2, Thematic – 1, Revenue – 4, Open – 3, Polar – 2, FDC – 1, Topical – 1, and Postcards - 7

Traditional – This is one class where exhibitors can come unstuck. A single stamp issue or one with a few stamps in it is likely to be an ideal candidate for a one-frame exhibit. The 1935 Silver Jubilee set would be a great candidate for a one-frame exhibit, but not as easy as it sounds. With one or two stamps in a set the exhibitor may take a very traditional approach and show proofs, issued stamps and errors and some basic usage. Or may take a more usage approach depending upon what exists for the stamps. The problem with traditional one-frame exhibits often comes about when an exhibitor attempts a longer set of stamps, that could clearly be a multi-frame exhibit.

The other aspect of traditional philately that is often frowned upon internationally is taking one stamp from a set and using it as the basis for a one-frame exhibit. Judges are often quite critical of this approach, with their thinking being that it is part of a multi-frame exhibit that has been extracted. This may be true if you take say the basic postage rate stamp from a set and develop one-frame of material. It may be that within a multi-frame exhibit you would have a frame of the basic postage rate stamp in any case – so the criticism is legitimate. However, there are reasons to disagree with this interpretation, say, when an exhibitor takes a stamp from a set, often an odd value or slightly higher value, where in any multi-frame exhibit it would warrant only have a few pages at most. However, it may be that this stamp was used over a longer period and the reason for its use changed over time. Think registration, airmail or other special services and possibly revenue use. A single frame exhibit may tell the full story of this stamp in a way that could not be justified in a multi-frame exhibit of the set. The trick with this approach is to choose carefully and ensure that your treatment, and why you have taken this approach, is articulated on your title page.

Postal History – Choosing a suitable one-frame topic in postal history is not always easy. Most postal history topics are large especially when considering a country, region or even city. However, a small town with a limited timespan or even a region like a not long-lived gold mining area, might be a possibility. Both would likely focus on the postmarks. Another area might be a war related topic, such as how one Forces Post Office moved during the war. Other topics include special postal

services that were not long lived, or ones that morphed into a slightly different service. Overall postal history as a one-frame topic is a little less popular than postal history in multi-frames. This will, in part, be because it is not easy to do well and may not be the best starting point for a novice.

Postal Stationery – In many ways similar to traditional philately, but probably a little easier to find a small set of stationery items that would not go over one-frame. This is not a bad class to start exhibiting in, if for no other reason that it is relatively easy to write up and mount. Although always ensure you focus on the postal stationery information, and not the postal history aspects of an item. It is good to add this postal history information, but it should always be secondary to the postal stationery information. A study of one postal card used in multiple locations or to multiple countries is not a good postal stationery one-frame exhibit.

Aerophilately – An interesting class where you can add some material that is not philatelic – timetables, menus etc. It would seem very likely that there are aspects of aerophilately that lend themselves to a single frame, such as a single flight and its return flight. This could include a range of acceptances from different countries. In addition, a single airmail stamp issue may be a good one-frame exhibit. If aerophilately is your interest, then suitable one-frame exhibits should not be difficult to develop.

Astrophilately – Not a common class in Australia but eminently suitable for one-frame exhibits.

Thematics – This is one class where the choice of topic is really key, it must be tight in scope. There are judges who believe that it is not possible to do a one-frame thematic exhibit at all, but exhibitors continue to prove them wrong.

Revenues – This is an increasingly popular class to collect but not always to exhibit. It has great potential for one-frame exhibits with many highly specialised revenue issues that would develop nicely in one-frame. One of the issues with collecting revenues and trying to exhibit them is tying the different revenues together in a coherent treatment. Some exhibits of revenues have been called ‘catalogue’ exhibits in that they mirror the catalogue. Sometimes there is a need to split an exhibit to produce both multi-frame exhibits and detailed one-frame exhibits to maximise the treatment of the material and not just show the rareness or completeness of the collection. If you are a collector of revenues and haven’t yet exhibited, the one-frame class could be an ideal starting point.

Open – This is a class that continues to develop but, given the variety of material that could be put into an exhibit will need to be a tight topic to remain a one-frame exhibit at international level. One topic that was used as an international level was SARS. It is a class that will develop over time.

Polar – Not widely exhibited but it is collected and exhibited enthusiastically by a moderate number of collectors. There are likely to be individual expeditions, bases and voyages that suit a one-frame exhibit.

Topical – A very new class in Australia and still developing, but gut feeling says that it could be a good one-frame class.

First Day Covers – An under researched class with excellent one-frame potential.

Postcards – An strong collecting field that has many ideal topics for a one-frame exhibit.

Cinderellas – Not often exhibited but would have a number of great topics suitable for one-frame exhibits. This class will hopefully get a push over the next decade as the FIP would like it to become an experimental class at the international level.

Summary

The changes to one-frame judging are more a formalisation of actions taken in judging in the past, but not always applied consistently. Given the enforcement of the points deduction rule you may wish to consider the following before entering a one-frame exhibit.

- At Club and State level carefully check how one-frame exhibits are to be judged, before entering. It may affect your treatment.
- Consider the discussion above, about which classes are better suited to a one-frame exhibit as a starting point.
- If you are having trouble deciding whether a topic is suitable, ask other collectors or better still ask an experienced judge for their opinion on the topic (and treatment).
- If you exhibit and feel disappointed with the result, ask for feedback. You may have genuinely chosen a topic that is viewed as multi-frame. However, you may have chosen a suitable one-frame topic but not treated it in a way that gets your view across.
- Getting a high award in one-frame exhibits, particularly internationally, may not be easy, but it can be fun trying.
- Remember that one-frame exhibiting is not always as easy as it looks, and that Australia now allows two-frame exhibits at the National level. Two frames are not that much harder than one and it may allow you to tell a better story - so consider this as a starting point as well.

The APF appointed a new One-Frame class coordinator Mark Diserio who can be contacted at mvd@ozemail.com.au should you have any further issues with the one-frame class.

Flown Space Mail

Freund Gerhard of South Tyrol Italy has kindly sent scans of a cover actually flown in space. While not as rare as mail from the Apollo Moon flights, still a fascinating item. The email read in part:



... attached I send you a very interesting envelope. Next to the postmark of Port Lockroy you can see the postmark of the ISS on the left side (MOCKBA=Moscow and MKC=ISS) with date 09.04.20 and the two cachets of the ISS. The letter was sent from Port Lockroy at 14.01.20 and arrived in Moscow at the beginning of March during the Corona pandemic. There the letter was handed over to the cosmonauts. In total there were four envelopes. The envelopes started from the cosmodrome of Baikonur in Kazakhstan with

the spacecraft **Soyuz MS-16** and docked at the ISS on April 9th. The crew consisted of the Russian cosmonauts Ivanishin Anatoli Alekseyevich and Vagner Ivan Viktorovich and the American astronaut Cassidy Christopher John.

Undocking was on 21.10.20. The letters travelled 135.541.000 kilometres on board the ISS.



Forming a Specialized Collection

Darryl Fuller

When I was a younger stamp collector one of my favourite books was a small 32-page booklet sold by Stanley Gibbons called, *Forming a Specialised Stamp Collection* by Ernest H. Wise. I have read it a number of times and it truly inspired me to form a specialised collection, becoming a philatelist in the process. The book was published in 1976 and is long out of print, although you may find a copy in the library of your stamp club, or even a second-hand copy for sale on the web. It is illustrated in Figure 1. While some aspects of the discussion in the book may have dated, the basic principles are still sound. One very relevant quote is as follows:

“With absolute freedom in the pursuit of his hobby, the stamp collector may take many paths, but if he chooses to form a specialised collection, he may be embarking on a lifelong activity of the most satisfying kind.”

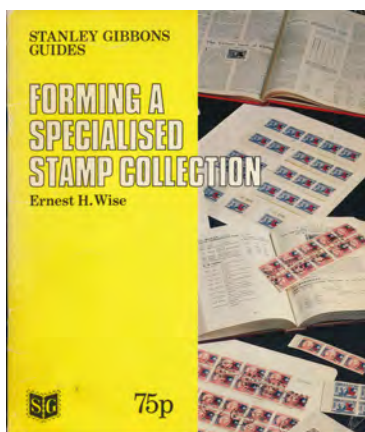


Figure 1: *A great read.*

I have known many stamp collectors and they run the gamut from people who spend their lives studying a single aspect of philately to a recently departed friend who literally collected the world. Most of us sit somewhere between these two extremes, but in this article, I will extoll the virtues of specialised collecting.

Time and Money

Philately is a hobby that can cost very little, by simply collecting stamps that come your way free or at little cost, to collectors who spend multi-millions of dollars. While we may wish to be in the latter class, it is far more practical to choose a topic that suits your budget. There are those in the hobby who categorically state that stamp collecting is NOT an investment. I strongly disagree, as it is an investment in both your time and money, but it is not necessarily an investment that leads to an actual profit,

although it may. Philately is often compared to golf as a counterfoil. If you play golf it costs you to buy clubs and balls, a buggy, usually a club membership and green fees, not to mention expenditure at the 19th hole! Depending on where you play, this sort of expenditure could be less than a \$1,000 (second-hand clubs, no club membership and green fees at a public course) to \$20,000 a year or more (top of the line clubs, top club, green fees and even lessons with a pro). This range - \$1,000 to \$20,000+ - covers the majority of stamp collectors' budgets. We will forget about those who spend 6, 7 or even 8 figures a year. With golf – what do you end up with after 30 years – you may be fitter; you may even have a handicap to brag about, but all that money you spent will be gone. However, you will have enjoyed that time (frustrations with hook shots and bunkers aside). Similarly, with philately you will have enjoyed the time you spent on the hobby, the companionship and as a bonus your collection will have some value, particularly if you have a specialised collection. You or your partner or children will have a bonus when the collection is sold. It may be a little, it may be a lot, it may even be a lot more than you spent, so the time you spent was profitable and you may have also added to world knowledge in the process.

Therefore, I would argue that philately is an investment, just not only in dollars, and that specialised philately can be profitable in many ways.

Why Start a Specialised Collection?

There is a maxim that I try to live by, and it is a quote by Thomas Huxley, “*Try to learn something about everything and everything about something.*” I have certainly applied this to my philately, and one can’t be a good judge without knowing something about all fields of philately. Yes, it takes time and effort to form a specialised collection but there are many benefits along the way. You will make new friends. You will enjoy the thrill of the chase and make finds that make you money. You will also utilise your brain, and this is of great benefit when you get older. I won’t say that dementia or Alzheimer’s doesn’t affect philatelists, but of all the hundreds of philatelists I know, I know only one who suffers from dementia. Indeed a study into reading and hobbies and dementia (<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2911991/>) found that “*Engaging in hobbies for one or more hours every day might be protective against dementia in late life.*” Although it should be noted that the more hobbies the better – so collect stamps, postal stationery, revenues, airmails, postcards and even coins.

Starting a specialised collection is really just taking your hobby to the next level with a little more time, a little more money and a little more effort. Most of us have some stage in their life when these three things coincide. Given the impact on your brain, your late working life or retirement are as good a time as any, even if more money is not the most important factor.

Choosing a Specialty

Philately has to be the most studied and written about hobby on earth, yet despite this there is still much to study and learn. Forming a specialised collection will add to this knowledge in some form – anything from a short note about a new variety you have found, to a three-volume treatise on the postal history of Bongoland (*not a derogatory term as Bongoland to the Tanzanians means a place where people have to be savvy and have their wits about them*).

The question is when and where to start? Becoming a specialist too early in your philatelic endeavours is not strongly recommended. As in life, you need to make mistakes to learn. As Ernest Wise says in the book which started this article, if you specialise too early your mistakes are likely to be more costly, than if you are a general collector. I started my own specialisation when I was about 16 and it was too early, in some ways. One mistake I made, and one I can recommend against, is to buy a mixed lot to get one item – especially if you have not viewed the lot. I once spent \$300 (early 1980s) to get one specimen stamp to complete a set. I figured I could sell the other material. As it turned out, it was not the stamp I needed and as it was a mixed lot, I had no reason to return the lot. Auctioneers usually have a (valid) exclusion on returning such lots.



Figure 2: *A well-researched field*

While available funds may be a key limit on what you will specialise in, it is not the only factor. Don’t make rash decisions before you do some research on your possible areas of interest. Deciding to specialise on the Australian KGV 1d stamp (Figure 2), may seem like a good idea but you need to remember it is one of the most studied stamps on earth, I believe. Yes, there are still people studying it and adding knowledge, but chances are you will just be recreating what others have done.

It is very important to do some research on any area you might want to specialise in before you start. For many traditional collectors a good place to start is the Stanley Gibbons British Commonwealth catalogue, known as part 1. The latest edition is illustrated in Figure 3. I usually treat myself to a new copy every 6-7 years, not so much because of price changes but because new varieties and

information is being added every year. Overall it is an excellent catalogue and a great starting point for the British Commonwealth. If your interests lie outside the Commonwealth there is sure to be a suitable catalogue as a starting point.

If your interest is in postal history, postal stationery or revenues then there often won't always be a catalogue or handbook. Although all these fields have improved over the last 30 years, partly due to cheaper publishing. This is where you need to start doing some basic research to see what information is available. Access to one of the major philatelic libraries is of most benefit as you can search journals, auction catalogues and handbooks. Luckily, thanks to computers and the internet it is possible to search a number of philatelic libraries. There is an initiative called the Global Philatelic Library (see www.globalphilateliclibrary.org) which has links to search functions at a number of libraries. To get copies of articles you need to be a member of a society, which is a good reason to be a member of the American Philatelic Society (www.stamps.org) as its librarian is most helpful. I have been a member for 25 years and found them very helpful.



Figure 3: *Excellent starting point.*

Once you have done your basic research you may then realise that your area of interest is too big, or too expensive, or has already been well covered, so you decide to look elsewhere. It also pays to talk to fellow philatelists, particularly ones in the same or a similar area as they may have gone down a similar path and have useful advice. It is far better to do 6-12 months of research, including looking at what comes up at auction than to just jump in. If nothing is coming up for sale over 12 months, then you may have chosen an area where little exists and will be difficult to research. This is often particularly true of modern revenue stamps as such material tends to enter the market after the generation that used the material has retired and is getting rid of the material built up over a lifetime. A good example is Figure 4 which is an Israel Gun License franked with an Agra stamp (service fee) of



Figure 4: *Very hard to find!*

180 NIS. It is fairly late use of the stamps from this series and is the only known copy of this stamp to date. My guess is that such material will become a little more common over the next decade or two as personal papers are disposed of, but the simple answer is that if you wanted to study this set of stamps, first issued in 1986, you will have great trouble finding usage.

Another excellent way to help make a decision is to attend exhibitions (very hard at present) where you can look at a wide range of material. It may be that an area you are interested in has a specialist society which has regular exhibits of its members, usually as part of a larger exhibition. These are likely to be overseas but if



Figure 5: *Machins – very well studied.!*

you can afford a trip it is almost always worthwhile, not just to see the material but also to meet the exhibitors. Most specialist societies have a meeting at such exhibitions.

The final aspect of choosing a specialty is what area of philately do you want to specialise in? Traditional philately has been well trod over the years and may not seem to offer much opportunity to tread new ground. This is certainly true of stamps from the first 120 years of philately but may not be true for the last 60 years.



Figure 7: *Fractional postal rates*

Australia postmark collecting is a strong area for specialisation. While there is a strong preference for older postmarks, again, modern postmarks (Figure 6) offer great potential and are not necessarily expensive. Another interesting but cheap area of Australian postal history is Australia's fractional postal rates. Figure 7 illustrates one for 70.5 cents, discounted from \$1 because, depending on the level of sorting done by the company sending the mail, the lower the postage rate. Material will cost you very little.



Figure 6: *Modern Postmarks, a goldmine of opportunity.*

There are many long-lived definitive sets from a range of countries that have not been well studied and may prove a fertile ground for specialisation. The longest of these is without a doubt the British Machins (Figure 5) but these are well studied. Indeed, the last 20 years of Australian stamps may also prove interesting, particularly if you are chasing correct usage. Postal history remains a very popular area of specialisation. There is much still to study, both old and new, and within



Figure 8: *Modern postal stationery, not to be dismissed.*



Figure 9: *Modern flight covers – underrated.*

As a stationery specialist I can recommend postal stationery both old and new. There is still much work needed worldwide on postal stationery, and it is one area where the chase can be a lot of fun. Much is not easy to find. There is a vast variety of stationery produced in Australia in recent times, and most importantly actually used. Figure 8 illustrates a very modern postal stationery business envelope which would fit in a number of specialised

collections – postal stationery, postal history and thematics with the great dog postmark. Aerophilately, whilst well studied worldwide continues to turn up surprises so is worth considering. A cheaper but underrated area are flight covers from post WWII (Figure 9). Also, as mentioned in other articles, airmail postal history offers great opportunities for specialisation. Revenues are THE great area to specialise, as there is often not a lot of information out there. It is also the one area where finding unrecorded stamps is not unusual, sometimes even in well researched areas. Figure 10 illustrates a previously unrecorded Agra stamp (service fee) in a series that was well studied when it was being used, but this



Figure 10: *New discoveries always possible.*



Figure 11: *First Day Covers – under researched.*

How to Start

It can be difficult to start a specialisation from scratch just buying an item at a time. This is also the most expensive way to collect. If you are collecting something modern, then cost may not be the issue but rather you need a source of material. It may be that you find a business that has a reasonable level of mail still and see if you can get access to it. It may be that the person opening the mail is happy to put the empty envelopes aside for you to collect, once in a while. You could offer them something in exchange such as a bottle of wine now and again. It is always worth cultivating such sources because even if you are not interested in all the material you get, you can bet another collector will be, so swapping may be on the cards.

One of the better ways to start a new area is to buy a collection where someone else has started specialising. You don't want to buy an instant gold medal collection but rather something where someone has started to specialise. There are three common ways to do this. Firstly, you may find a collector who started in your area of interest, has some nice material but has taken it nowhere. They may be willing to sell or swap for something they want in another area. The second is to let dealers know that you are after a collection in an area they may come across. The dealer often buys a collection, takes out the easily saleable items and has a group of material on his hands to dispose of - you come along wanting the surplus and he may do you a good deal. He has made his money from the good items and by selling to you at a fair price, improves his turnover. The third is to buy a collection, or remnants of a collection at auction. This is almost always far cheaper than buying items individually. What to look out for are the remnant lots from big collections. Auctioneers often take

out the easily lottable items and put the remainders (or duplicates) into a single lot at the end of the auction. These can be popular but are always worth looking at.

The advantage of all three of the above is that you often get the collectors album pages and sometimes their notes on the material, which can be a boon for little studied areas.

Building on the Foundation

I have taken this heading directly from the *Forming a Specialised Stamp Collection* book. To be a true specialist, and to undertake research in a field you need to turn over material. This often involves buying bulk lots to get enough material to study. A good example is the series of revenue stamps shown in Figure 12. It is an Israeli accounting tax stamp. The right half of the stamp was placed on an invoice and the left half kept by the seller or service provider on their paperwork. They are a very interesting series with multiple series and types over a period of 20 odd years. They are also quite common (with some exceptions for high values) used. I was lucky enough to buy some bulk used either already soaked or on small piece. In my study I turned the first two series of stamps into about 85 different varieties. A number of which were not previously recorded.



Figure 12: *Common material often surprisingly little studied.*

The question then arises what to do with the surplus material? It is not always affordable to keep buying bulk material, taking what you need and leaving the rest. Reselling the bulk is okay but who wants to buy picked-over material. What is often better is to produce specialised studies (after removing what you need) and selling them to others. This can be done through auctions of specialist societies, or on eBay, where the knowledge you have added is often valued. Circuit books are also an option as is swapping with other collectors.

Other areas of specialisation may not involve bulk material, but simply finding the right item especially for postal history and postal stationery. This is where the hunt becomes fun. The internet has made this a lot easier, but it still takes time and effort. eBay is not the be all and end all of stamp material. There are other sites such as Delcampe, Hip Stamps and others. Take the time to go through the entire listing in your area of specialisation, at least once. It can be time consuming, but you will get a good idea of what is out there. Look at dealer websites and go through what they have as well, but it also pays to email them to find out what else they may have that is not listed. Also, look at dealer societies websites to find dealers who may be more 'old school' and not use the internet. They are always worth a try.

Regular auctions are also an obvious source of specialised material and it pays to get regular emails either from the auction house, or often, better still one of the websites that lists multiple auctions such as www.stampauctionnetwork.com or www.stampcircuit.com. Both are searchable and can be valuable research tools as well.

Remember one of the maxims of specialisation is that the hunt is a big part of the fun, with the thrill of finding something unrecorded or new, a great part of the enjoyment of philately.

Philatelic Anatomy

The Ernest Wise book has a chapter on specialist equipment that is needed in philately. Philatelic equipment deserves a long article on its own, so I won't go into details about equipment needs. Rather, I will mention the aspects of stamps and philately where specialisation is the key. This may seem obvious, but it sometimes surprises me how few collectors check the watermark or perforations

of a stamp. Some very valuable Australian watermark varieties have been found in the last decade or two for stamps that have been around for nearly a century. I was once sold a Bermuda 10/- key plate (Figure 13) for \$5 (back in the very early 1980s) because the seller thought the corner perforations were somewhat rounded. He basically threw it in with some Leeward Islands I was purchasing. It turned out it was a line perforated stamp (uncatalogued at the time) that now catalogues at £500.



Figure 13: *Knowledge is power.*

Paper, gum, coatings and printing technique are all aspects of traditional philately that form part of specialisation. Yet these are sometimes ignored, yet modern stamps with different phosphors or missing phosphors or other coatings can be quite valuable items. I still believe that modern philately from the last 40 years or so has much to offer the specialist, as many areas are little studied. All aspects of traditional philately are virtually the same for revenue stamps and postal stationery. All require specialist equipment if you are to truly specialise.

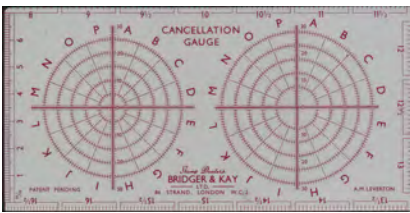


Figure 14: *Cancellation gauge.*

Postal history is somewhat different in that you are studying the routes, rates and markings. While here knowledge is the key there is still some specialist equipment that helps with postal history. Postal markings vary in size and there are a few philatelic accessories, such as a cancellation gauge (Figure 14) that can assist. Today you can also get USB microscopes that attach to computers that can take great images and there is undoubtedly software that allow you to take accurate measurements. Scanners

are a great tool for philately and for postmarks the greatest advance in determining postmarks on stamps and covers is without a doubt RetroReveal (see www.stampsmarter.org). It allows you to see faint postmarks or ones where the background colour of the stamp makes this difficult.

Join a Specialist Society

Ernest Wise calls its “Sociable Specialisation” but I strongly recommend anyone who specialises in an area to join a specialised society or two. The lone collector is well known, but the lone specialist is not a good idea. You learn by working with others to solve problems, to study material and to promote their area of specialisation. Some specialist societies are local (Western Australian Study Group), national (Postal Stationery Society of Australia) or fully international (British Caribbean Philatelic Study Group). Yet all of these will have members from across the nation or around the world. It is these members around the world that make specialisation attractive and some will even become lifelong friends - albeit friends you may rarely see, except at international exhibitions. Personally, I think this is one of the best aspects of specialised philately. After all few in your family speak ‘*substituted clichés*’ as a part of their vocabulary.

Specialised societies all produce a journal, which has been the only practical way to get information to members. International societies often have at least one meeting a year, as a get together (often the AGM) often at an appropriate exhibition. They usually have an annual auction (and some more often), sometimes exchange books, a library, and sometimes publish specialist books. By paying your annual subscription you get access to all of these.



Figure 15: *Back issues are often free online.*

The Internet has changed specialist societies in that subscriptions have become quite expensive, in some cases because of the cost of international postage. However, many societies now offer a (usually) much cheaper digital only subscription, where the journal is sent electronically, or is accessed on a website via a password. Personally, this has meant I have joined more societies because while I have some interest in an area, paying \$50-60 a year may not be worth it, but \$10 is value for money. Most importantly you often get access to all the back issues of the journal (Figure 15), as more societies put them online. Sometimes all but the last few years' journals are free to anyone, but often you need to be a member to access them.

Joining a specialist society gives you access to knowledge, material and philatelists with a similar interest – a great treble for any collector.

The Outgoing Specialist

Another title taken from Ernest Wise's book, but an important one. By publishing articles on your area of specialisation you become known to other philatelists. This leads to cooperation in research, access to material in ways that you not otherwise obtain, and even dealers seeking you out with an especially rare item. It may even help if you are an exhibitor, if the judges are referring to your published articles or book to judge your collection. Sometimes the only time a specialist's knowledge comes to light is when the collection is auctioned. This is the worst time and much philatelic knowledge has been lost over the years due to the failure of specialists to publish.

Many collectors believe they don't have the ability to write, so don't pen articles. However, any competent editor can knock an article into shape, or better still work with another specialist on a joint article. Remember articles don't need to be a specialised treatise, they can be a simple note about a special cover or new variety. This often draws new information out from other collectors. I recently joined the British Air mail Society and their journal (Air Mail News) has an area within where a collector sends in a scan of a cover and the question(s) they are asking about the cover. This can elicit one or more responses from fellow members, usually answering the question. This can be extremely useful in a large field like air mails. You end up with a brains trust on hand.

Summary

Becoming a specialist is a great way to become a philatelist. It may not be for everyone, but I can recommend it and it really does lead you into a lifetime passion. The benefits are many and include:

- Friendship
- Knowledge
- An active mind in old age
- A profitable use of your time (even if your partner disagrees)
- A return on your investment in time and money
- The thrill of new finds
- Adding new knowledge to the world

Take the plunge today, but do your research on a topic, and you won't regret it. Remember also that owning everything in your area is not as important as putting the information obtained together in a coherent manner – which is why you work with other collectors.

Postscript

Exhibiting

Forming a specialised collection may have nothing to do with exhibiting, although you may choose to exhibit. It is one way to get your knowledge out there to others in your field. This may lead to finding other collectors with the same interest, as not all specialists are necessarily members of specialist societies. I became an exhibitor for two reasons, firstly and foremost, so that I was forced to organise my material, and in the process becoming a better philatelist. The second reason was to get my exhibit in front of fellow collectors whom I corresponded with but could not afford to visit at the time.

The other benefit of exhibiting, and one that is becoming more common, is the publication of an exhibit in book or CD form. This preserves the knowledge of the specialist collector. It is something that the APF has done over the years, with the last book produced being the Arthur Gray collection of Australian Booklets as illustrated in Figure 16, copies of which are still available from the APF Store.

One additional reason to exhibit is that a well written up exhibit is much easier to sell and obtain good prices for your material, than a stockbook stuffed with disorganised material where the good items may get overlooked. Your partner or children are also more likely to take an exhibit seriously, as will an auctioneer or dealer. It simply makes their life easier.

AUSTRALIAN BOOKLETS



THE ARTHUR GRAY
COLLECTION



Figure 16:

Australia Post Year Album Error



The 2020 Australia Post Year Album is likely to prove popular on two accounts. Firstly, it is in a new format where the stamps are printed onto full gummed pages and bound within the book. This is illustrated at left with the bird issue. Each stamp is perforated. What this means is that each one of the stamps in the book is a new and distinct variety. This new format is attractive and will be popular with many collectors. Some may even have fun making covers with full page sheets on them! You certainly won't lose the stamps from the book. Some collectors will prefer the old format, but Australia Post has always been an innovative postal organisation. They invented personalised stamps, and these are now common around the world.

What is really causing a buzz in the stamp world is the error on the 'Art of the Desert' page. The word AUSTRALIA is missing from one stamp (as shown on the front cover). This is likely to prove a popular error and will most likely mean that the year album sells out. At the time of writing it was still available for sale online.

Was this a genuine error in production? As such errors are quite rare today. Or is it a brilliant piece of marketing by Australia Post? Either way one must take their hat off to Australia Post for invigorating modern Australian philately in a trying year.

Butterflies Do Not Only Fly

Vladimir Kachan, Belarus

The butterfly theme is very popular with philatelists because butterflies are not only very beautiful in their appearance, but their adventurous life is interesting too.

La Plaine Saint-Denis is old industrial district in the northern suburbs of Paris, France. It is located 9.4 km from the centre of Paris. However, 17 species of butterflies inhabit this area, as in excellent example of urban biodiversity. Perhaps that is why here one of the streets was named Butterfly Street (Rue Papillon) (**Figure 1**). So, butterflies invite you to take another look at Paris the city, rich of a nature ordinary but so varied. Butterfly Street, also a street in the communities Aulnay-sous-Bois and

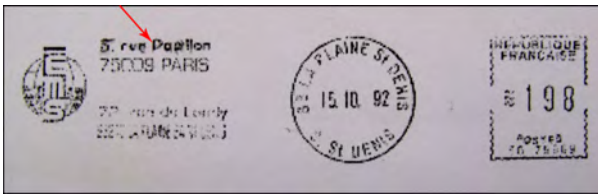


Figure 1: Meter mark of France 1992 with Butterfly street - rue Papillon.

Droes in France; and in the community Seraing in Belgium. Butterfly Street is located in Piccadilly and in Lamington, a residential suburb of Kalgoorlie-Boulder, in Western Australia. There are also Butterfly Streets in Concord Township, Delaware County and in Painesville city, Lake County, Ohio, USA.

Euskirchen is a town in North Rhine-Westphalia, Germany, which has a Butterfly Street, while Pucking, a small town in the Linz-Land district in the Austrian state of Upper Austria, also has a Butterfly Street (Schmetterlingstrasse). Butterfly Avenue is situated in Salem city, the capital of the U.S. state of Oregon and in Sennett Estate of Singapore. For example, on the sidewalk of one of the streets of Portugal, you can find a mosaic in the form of a butterfly (**Figure 2**).

Thanks to its beauty and grace, butterflies have become firmly established in our culture. The magic word "butterfly" is often used in the names of hotels, restaurants (**Figure 3**) and cafes in various countries of the world to more actively attract guests. For example, in Belgium cafe "Butterfly" is located in cities such as Brussels, Mechelen, and Mol (**Figure 4**).

Pictures of butterflies are often used as a trademark, logo and emblem in different forms. For the first time in history English company Samuel Jones (founded in 1810) adopted the Camberwell Beauty (*Nymphalis antiopa*)



Figure 2: Maximum card of Portugal 2012 with butterfly mosaic on the sidewalk in Angra do Heroismo.



Figure 3: Meter mark of the Netherlands 1997 with restaurant Butterfly (Papillon) in Rotterdam.

Camberwell. For this reason, the Camberwell Beauty, as the company logo, decorates meter mark of the Samuel Jones and Co Ltd (**Figure 5**). By the 1960s the paper factory in Southampton Way of Samuel Jones had become a very large building – making gummed paper in various colours and fancy stationery, as well as cardboard boxes for packaging items to sell. At the top of his large building he had a large mural constructed, using coloured tiles, showing the Camberwell Beauty



Figure 4: Stationery card of Belgium 1960 with cafe Butterfly in town of Mol.

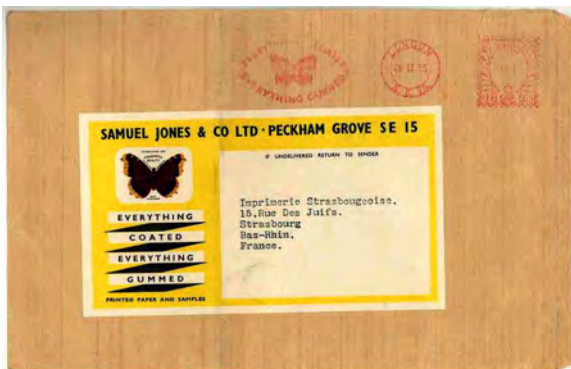


Figure 5: Letter 1955 of the company Samuel Jones and Co Ltd with Camberwell Beauty butterfly on meter mark.

butterfly emblem as its logo in 1912, because two specimens were first caught in England in 1748, in Coldharbour Lane, Camberwell, South London. They chose the logo to demonstrate the possibility of printing several different colours on one piece of paper in its factory in

butterfly. In this reason building of the company Samuel Jones & Co Ltd was named Butterfly House.

It is also known that the butterfly, as the symbol of beautiful nature, is depicted on the seal of the Nature Institute at Java of the Netherlands East Indies (**Figure 6**).

From the deepest, darkest caves have emerged pictures of humanity from thousands of years ago. And, in an Egyptian tomb, that of Nebamun in Luxor, on a painting called “Fowling in the marshes” (from around 1350 BCE) comes one of the oldest human depictions of butterflies. It happens to be of the African Monarch, Danaus



Figure 6:
Stationery card of the Netherlands East Indies post mailed in 1913 with seal of Nature. Institute at Java and butterfly.

the Paris Opera Ballet at the Salle Le Peletier on November 26, 1860. The great Italian ballerina Marie Taglioni devised a ballet “The Butterfly” using a Jacques Offenbach score about a young girl who is turned into a butterfly by an evil fairy (Figure 8).

The butterfly, as a symbol of the soul separated from the body, found its widest expression in the grass-roots art of tomb sculpture during the Greek revival. Funeral monuments reflect perhaps better than any other artistic medium the tastes, feelings, and religious beliefs of the people. The hope of life after death in a new form is central to Christianity, but in the tombstones



Figure 8: *Stamp of New Zealand 1989 with ballet “Butterfly”.*

chrysippus, sometimes called the Plain Tiger, a close relative of the beloved North American Monarch butterfly, *Danaus plexippus*. This butterfly has the distinction of being the oldest known to have been represented by man. Seven specimens of it (with typical white-dotted *Danaus* body) are shown flitting over the papyrus swamp (Figure 7).

Butterflies are sometimes used by composers, artists and writers as a symbol of elementary harmony in their works - reflecting harmony among the elements found in nature. For example, “Le papillon” (The Butterfly) is a fantastic ballet in two acts and first presented by



Figure 7: *Preliminary artwork of Egypt with fragment of the painting in an Egyptian tomb with illustration of the African Monarch butterfly.*



erected during the period of the Greek revival it is also a reflection of the ancient Greek concept of the soul departing from or returning to earth as a butterfly. The famous composer Ludwig Van Beethoven (1770 – 1827) was buried in Vienna. On his tomb was erected a marble obelisk with the image of the butterfly as a symbol of immortality. Austria Post issued a stationery card in 1927 for the 100th anniversary of the composer's death with the image of a fragment of the obelisk with a butterfly (Figure 9). In Asian countries Buddhism demands respectful attitude to a butterfly because Buddha addressed his dying preaching just to it. Addressing



Figure 9: Stationery card of Austria 1927 with butterfly on the obelisk of Beethoven.

to a butterfly Buddha said: *“I thank you, my master. From you I learned more than the font of the Brahmins”* (Figure 10).



Figure 10: Buddha statue and flying butterfly on special cancel of Japan 1993.

Butterflies are the most beautiful creations of nature, the top of its artistic mastery, undoubted masterpieces of evolution. We can admire and enjoy them for a long time.

I hope that my article will stimulate interest among philatelists in studying worldwide philatelic material about butterflies. I hope for new and interesting discoveries by philatelic enthusiasts. I am always glad to help philatelists create or improve on philatelic exhibits on butterflies. My address for letters is: Vladimir Kachan, Street Kulibina 9-49, Minsk-52, BY-220052, Republic of Belarus. My e—mail: vladimirkachan@mail.ru

A New Philatelic Journal

(Ed: As an editor of two journals I know how hard it is to get material to publish, so when a new journal sent an email to the APF secretary, promoting itself, I felt it deserved some free publicity. It has a very broad remit, Postal History, but I hope it survives and continues to publish.)



Dear Ian McMahon

Over the past two years, you have certainly heard or read about POST HORN Magazine.

POST HORN Magazine has been described as an innovative publication that strives to present Postal History as a story that is narrated through correspondence, letters, postal laws, regulations, and procedures.

We aim at widening the postal history horizon by appealing to an audience that is indeed fundamentally interested in postal history whilst attracting readers interested in history, social history, economic history, history of communications, diplomatic history, military history, family history, and gender history – to name a few.

Postal documents, postmarks, administrative hand-stamped marks, and postage stamps are undeniable witnesses of history narrated in articles written by leading scholars and collectors.

All writers deserve credit for helping to get this magazine off the ground; the contents of their articles are of the highest calibre and are enhanced by alluring layout and graphics that show a new way of presenting philately and postal history, more modern and in step with the times.

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Post Horn extends to you and your dear ones best wishes for a healthy and serene 2021 full of new philatelic and postal history discoveries

Claudio Ernesto M. Manzati, Giorgio Migliavacca and Thomas Mathà

Exhibition Timetable and Updates

There have been few changes to the timetable for this issue, with some stability starting around the world. There have in fact been two additions to this year with two virtual exhibitions planned in South Africa and Canada. Details below.

There are three National exhibitions this year – the **Toowoomba One-Frame exhibition**, the **Newcastle half-National** and the **New Zealand National, Royalpex**. This issue of APF News has information about the first two but to date there is little information about Royalpex which has moved to Palmerston North and had the wrong month in the last issue of APF News. Refer to later pages for additional information on all three.

The table below has been expanded out to 2026 but as with all such lists some of these will not happen and others will pop up. Check <https://apf.org.au/philatelic-exhibition-timetable/> for updates as changes continue to occur.

2021	Exhibition	Type	Contact	Close	Comments
7-30 Apr	CANPEX (online Canada)	Virtual 1-frame	See www.canpex.ca	8 March 2021	Scans needed by 29 March 2021
22 Jul	SAVPEX 2021 (Bloemfonte in, SA)	Virtual 1- frame	Joof van der Merwe (jncl@vodamail.co.za) or https://stampssa.africa/ (frankpauer2@bigpond.com)	Entries Close 16 May 2021	Scans needed by 20 June 2021
25-30 Aug	PhilaNippon (Yokohama, Japan)	FIP or FIAP	Frank Pauer	Closed	
9-10 Oct	Toowoomba	National 1-frame	Exhibition Secretary 2021, QPC PO Box 9471 Wynnum Plaza PO, WYNNUM WEST QLD 4178	5 July 2021	
10-12 Sep	Royalpex (Palmerston North)	National	lakatoistamps@gmail.com (Tony Griffin)	TBA	Note changed location.
22-24 Oct	Newcastle	Half National	Moore.john@optusnet.com.au (John Moore)	TBA	Incl. Picture Postcard Challenge & Royalpex
9-13 Nov	Cape Town 2021	FIP	Moore.john@optusnet.com.au (John Moore)	15 May 2021	Postponed from March 2021
19-22 Nov	<i>Notos (Greece)</i>	<i>FEPA or FIP</i>	<i>Australian involvement unlikely</i>	<i>TBA</i>	
2022					
19-26 Feb	London 2022	FIP	sbromser@optusnet.com.au (Stephanie Bromser)	Closed	Postponed from May 2020

APF News March 2021

18-20 Mar	Canberra Stampshow 2022	Half-National	TBA	TBA	
Mar	Hong Kong	FIP	TBA	TBA	
31 Mar-3 April	Hunfilex (Budapest)	FIP	David.figg@internode.on.net (David Figg)	30 Jun 2021	
6-8 May	Taipei (Taiwan)	FIAP	djbsfuller@iinet.net.au (Darryl Fuller)	TBA	Postponed from June 2021
18-22 May	Helvetia (Lugano)	FIP	(geoff@brusden-white.com) Geoff Kellow	30 Jun 2021	
9-12 Jun	CAPEX (Toronto)	FIAP or FIP	Ian.mcmahon4@bigpond.com (Ian McMahon)	TBA	
4-9 Aug	Indonesia (Jakarta)	FIP	TBA	TBA	Moved from 2020
20-21 Aug	Stampex (Adelaide)	National 1-frame	David.figg@internode.on.net (David Figg)	TBA	
8-11 Sep	Melbourne 2022	FIAP	David.figg@internode.on.net (David Figg)	TBA	Postponed from Feb 2021
Sep	Qatar	FIAP	TBA	TBA	
Oct	Thailand (Bangkok)	FIP	hesperus@netspace.net.au (Peter Allen)	TBA	
TBA	Wellington NZ	National	TBA	TBA	Australasian Challenge also
TBA	China	FIAP	TBA	TBA	Moved from 2021

2023

16-19 Mar	New Zealand (Auckland)	FIAP	Glen Stafford	TBA	
25-29 May	IBRA (Messe Essen)	FIP	Ian.mcmahon4@bigpond.com (Ian McMahon)	TBA	Moved from 2021
TBA	Perth	National	TBA	TBA	

2024

TBA	Philakorea	FIP	TBA	TBA	
TBA	Sydney	National	TBA	TBA	Aerophilatelic Challenge
TBA	Toowoomba	National 1-frame	TBA	TBA	

2025

March	Canberra	Half-National	TBA	TBA	
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2026

TBA	Brisbane	National	TBA	TBA	May swap to 2025
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AUSTRALASIAN PHILATELIC TRADERS' ASSOCIATION INC.
THE APTA PAGE

P. O. Box 929, Yeppoon, QLD 4703 Australia Telephone: 07 4935 1168
Email: admin@apta.com.au Web: www.apta.com.au

APTA DEALER RECEIVES PHILAS AWARD

Well known APTA Trader John Pearson of Pittwater Philatelic Service was recently awarded the *PHILAS Certificate of Merit*. He has been the Australasian Philatelic Traders' Association Inc. (APTA) representative on the PDC for several years. Since 1995 he has been the APTA delegate to the National Shows in Sydney including the 2015 and 2019 events.

He has also taken the time from his work to attend the One Day Youth Workshops in the school holidays. In September 2019 he joined the PDC as the Youth Development Officer (YDO).

He has also given addresses on philately to the University of the 3rd Age and until recently ran a lunchtime stamp club at a Sydney metropolitan primary school.

John has been an active member of the Manly Warringah Stamp Club for more than 20 years serving as Treasurer on its committee for at least 5 years.

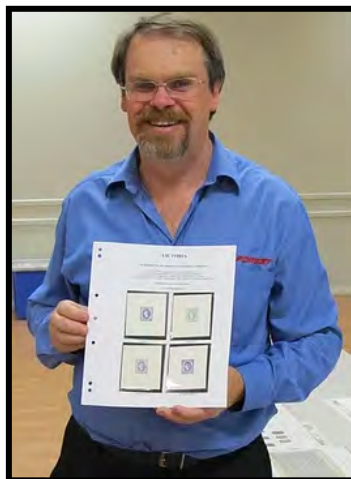
APTA would like to congratulate John on his PHILAS Award and to thank him for all the work he has done on behalf of the Australasian Philatelic Traders' Association as the APTA representative.

APTA SUPPORTED PERTH SHOWS



There will be free stamp, coin & banknote valuations at the show. Australia Post will also be in attendance with Limited Edition products. Entry to the show is free. For any further information go to www.perthstampandcoinshow.com.au.

In addition to the March Event another Show will be run in October. It is hoped that this event will include interstate dealers. All shows are of course subject to any COVID regulations that are in place at the time. To keep up to date visit the website above for any news and changes. Previous shows have proved highly successful with both Traders and collectors alike. It is hoped that we are all in a Covid safe environment as soon as possible so many Stamp Shows throughout the country including Perth can proceed in a relatively normal manner.



The successfully run APTA supported Perth Stamp & Coin Show will be run from Friday March 12th to Sunday 14th March 2021. This show in March brings together all West Australian local stamp, coin, banknote & postcard dealers plus Australia Post.

Australian & New Zealand National Exhibitions 2021

Royalpex (Palmerston North NZ) 10-12 September

The Royalpex NZ 2021 National stamp exhibition is scheduled to be held at Palmerston North Conference and Convention Centre in New Zealand from 10th to 12th of September 2021. Details are still to be finalised and will be listed in APF news and on the APF website as soon as they are to hand.

If you would like to discuss your interest and proposed exhibit(s) please contact Tony Griffin the Australian Commissioner on email lakatoistamps@gmail.com

Newcastle 2021 Stamp and Coin Expo (Newcastle Showground Exhibition Centre) 22-24 October

Newcastle is the other half of the Australian National exhibition for 2020, following Canberra 2020. A number of special exhibition challenges are planned but Covid is very likely to mean that the Royal Challenge has to be postponed.

The exhibition will include:

- Leading stamp, coin and postcard dealers from across Australia, and we hope, some international dealers.
- Displays (exhibits) from collectors across Australia and New Zealand, and possibly Chile.
- The Royal Philatelic Challenge, with competitive displays from the Royal Philatelic Societies of Great Britain, New Zealand, Canada, South Africa, Melbourne and Sydney. **(Provisional)**
- The Qantas Challenge, commemorating the centenary of Qantas. This display will consist of Qantas memorabilia, especially covers, cinderellas, postcards, and other Qantas collectibles
- Australian Picture Postcard Challenge
- Souvenirs and special products from Australia Post.
- Meetings of some societies. These are not finalised but could include the Cinderella Stamp Club, Polar Philately Society, Thematic Philately Society, and the Postal Stationery Society.
- Displays and lectures from leading philatelists. Last exhibition (May 2018) Michael Drury showed every shade in the kangaroo and KGV series of stamps 1913-36.

To date the dealers attending include:

Pittwater Philatelic Service

AAA Stamps

Empire Coins

Renniks

Pacific Rim Coins

Brisbane Stamp sales

Pat Palmer

M&S Coins and Banknotes

Abacus Auctions (TBC)

Burstamps

Craig Chappell

Richard Juzwin

Shields Stamps & Coins

Ham 4 Stamps

Bexley Stamp Accessories

Philip Morehouse

M R Roberts

Toowoomba 2021 National One-Frame Stamp Exhibition
(Toowoomba Indoor Bowls Hall)
9-10 October 2021



**Hosted by the Toowoomba Stamp Club Inc. under the auspices
of the Queensland Philatelic Council Inc. (QPC) and the
Australian Philatelic Federation Ltd (APF).**

Join us in Toowoomba, Queensland for the first national stamp exhibition conducted in this State to be held outside Brisbane. A dedicated committee has been formed and in conjunction with the Queensland Philatelic Council and the Australian Philatelic Federation who are working towards making this Exhibition a memorable event.

The focus of Toowoomba 2021 is to cater to all levels of philately, from the experienced specialist to the club collector. This is an innovative concept to the stamp collecting world that somewhat expands on the norm that should undoubtedly benefit the hobby. So, whether you are a new or an experienced collector, Toowoomba 2021 packs a weekend full of stamp viewing, shopping, display exhibits, dealers offering the best in philatelic products, auctions, raffles, bargain table and lots of fun for the whole family.

Toowoomba Stamp Club already had hands-on experience with exhibitions in the last few years. In 2017, they hosted one of the best State Exhibitions in Queensland, Toowpex 2017, which attracted wholehearted support from exhibitors and a remarkable attendance of stamp collectors and the general public. Therefore, the next step was a move to host a National Exhibition.

When visiting Toowoomba 2021, exploring this picturesque region will be a bonus to you and your family. Toowoomba, the Garden City on the Darling Downs, a two-hour drive from Brisbane, with its inspiring Queensland buildings and hundreds of parks and gardens still offers old country charm. The friendly people extend the usual country welcome to all visitors with an air of anticipation surrounding this Exhibition's planning in the community.

In addition to the philatelic event, you will find the perfect accommodation for your visit with discounted hotel packages for exhibition visitors and exhibitors. The packages from participating hotels will be available soon. Toowoomba Stamp Club anticipates many visitors, particularly from stamp collectors and holiday travellers who adjust their arrangements to fit with the Toowoomba 2021 Exhibition dates.

The Exhibition is free for all.

When: Saturday 9th and Sunday 10th October 2021
 Saturday 10.00 am to 5:00 pm with an evening awards Dinner (by ticket only)
 Sunday 9:00 am to 4:00 pm

Location: Toowoomba Indoor Bowls Hall
 10 Annand St, Toowoomba City, QLD, 4350

Ample parking available.

Highlights:

Nine dealers and post offices;
Visiting clubs' stamp books;

Public Auctions;
Hundreds of frames of exhibits;
Raffles and Bargain Table;
Refreshments assured with country hospitality catering providing some "good old country favourites" from the kitchen;
Souvenir items, which are being finalised, reflecting the rural theme of the host city in the postmarks design;
Discounted accommodation in hotels a close walk from the exhibition centre;
Palmares Award Dinner (by ticket only) on Saturday evening;

Sponsors:

Several sponsors are already locked in and Toowoomba 2021 is also privileged to be supported by its main sponsors, Heritage Bank, a long-time sponsor of the local Club on board again, the Toowoomba Regional Council and the Southern Queensland Country pledging substantial assistance.

Cost:

Admission is FREE! The Exhibition is a family-friendly event open to the public and a warm welcome is assured to all visitors and Toowoomba awaits your arrival.

Contact Information:

Exhibitors Inquiries: qpcstamps@gmail.com

Visitors: secretary@toowoombastampclub.org

Phone: (07) 4635 5623

Website: <https://toowoomba2021.com.au>

Prospectus and Entry Form: available to download on the website

Toowoomba Stamp Club is also using a website to advertise the forthcoming event. The site will offer updated details and information on the essential elements of the Exhibition. You will also be able to download the Prospectus and Entry Form and get detailed information on hotels and tourist sites. The event can be followed on Facebook at:

<https://www.facebook.com/toowoombastampclub> .

Please, keep the website <https://toowoomba2021.com.au> as a regular destination to keep posted on changes and latest updates.

Cidinha Moss

President Toowoomba Stamp Club Inc.

National Exhibitions 2021

The APF would like all collectors and exhibitors to support the three National exhibitions. They will be the first for over 18 months, and we are sure all collectors and exhibitors are missing their 'philatelic fix'.

The dealers and Australia Post could use the support as well.

AUSTRALIAN PHILATELIC FEDERATION

ARCHIVAL PRODUCTS

ORDER FORM

Code	Product	Prices current as of 3rd January 2021	Wt	Per	Price	Qty	\$
Exhibition Sheet Storage							
ALB08	Stamp Safe Box		200g	Each	\$21.00		
Display pages 140gsm – low acid bleached							
APF05	283 x 210mm plain / white		450g	Per 50	\$12.00		
APF12	283 x 210mm plain / off white		450g	Per 50	\$12.00		
APF01	283 x 216mm plain / white		450g	Per 50	\$15.00		
APF11	283 x 216mm plain / off white		450g	Per 50	\$15.00		
APF03	283 x 230mm plain / white		500g	Per 50	\$19.00		
APF10	283 x 230mm plain / off white		500g	Per 50	\$19.00		
APF02	283 x 216mm feint grille / white		450g	Per 50	\$25.00		
APF04	283 x 230mm feint grille / white		500g	Per 50	\$27.50		
APF13	283 x 310mm plain / white		675g	Per 50	\$21.00		
APF14	283 x 310mm plain / off white		675g	Per 50	\$21.00		
APF06	283 x 420mm plain / white [1] Discontinued line		900g	Per 50	\$22.00		
APF08	283 x 454mm plain / white		975g	Per 50	\$26.00		
APF09	283 x 454mm plain / off white		975g	Per 50	\$26.00		
Sheet protectors – Polypropylene 60 micron clear							
ALB12	285mm x 225mm – top open		330g	Per 50	\$30.00		
ALB13	285mm x 240mm – top open		350g	Per 50	\$30.00		
ALB14	285mm x 420mm – top open REINSTATED LINE		655g	Per 50	\$57.50		
ALB18	285mm x 457mm – top open		745g	Per 50	\$60.00		
ALB17	285mm x 465mm – top open		745g	Per 50	\$60.00		
ALB19	285mm x 320mm – top open NEW LINE		525g	Per 50	\$41.50		
Sheet protectors – Mylar							
MYL02	285mm x 225mm – top open		14g	Each	\$2.40		
MYL01	285mm x 240mm – top open		16g	Each	\$2.40		
MYL07	285mm x 465mm – top open		28g	Each	\$4.50		
MYL09	285mm x 320mm – top open NEW LINE		20g	Each	\$3.85		
MYL10	285mm x 420mm – top open NEW LINE		25g	Each	\$4.50		
Photo Corners – acid free							
PCP1	Polypropylene – 16mm across, box of 250			Per Box	\$7.50		
PCP2	Polypropylene – 19mm across, box of 250			Per Box	\$15.00		
PCM1	Mylar – 16mm across, box of 240			Per Box	\$22.50		
PCM2	Mylar – 35mm across, box of 240			Per Box	\$37.50		
Replica Cards							
REP48	Number 48 – 5d Melbourne Cup			Each	\$6.00		
REP49	Number 49 – 5/- Cattle			Each	\$6.00		
REP50	Number 50 – 8d ANZAC			Each	\$10.00		
REP14	Melbourne 2017 Overprint on Robes Replica Card No.14			Each	\$10.00		
Abandoned Stamp Cards							
No.1	Duke of Kent			Each	\$10.00		
No.2	Sturt High Value			Each	\$10.00		
No.3	Hinkler			Each	\$10.00		
No.4	Daisy Bates			Each	\$10.00		
No.5	Parliament House			Each	\$10.00		
No.6	10d Photogravure Aerogramme			Each	\$10.00		
No. 6a	10d Photogravure Aerogramme (Aeropex 19 O/P)			Each	\$10.00		

No.7	W.M. (Billy) Hughes	Each	\$10.00		
No.8	Air Mail Stamp 2s 3d (Aeropex 19)	Each	\$10.00		
No.9	Captain Cook (Canberra 2020)	Each	\$10.00		
Other Products					
BK03	Whiskers [John Sinfield]	Each	\$50.00		
BK06	Tasmania – Imperforate stamps from "Courier to Chalon Head" (Koichi Sato RDP FRPSL)	Each	\$50.00		
BK09	Arthur Gray – Stamp Booklets	Each	\$60.00		
BK10	The Hand-held Postmarks of SA & NT (3 Volumes)	Each	\$175.00		
MS04	Melb 2017 Silver o/print on AAT Deep Sea Creature M/S	Each	\$10.00		
MS05	Melb 2017 Gold o/print on AAT Deep Sea Creature M/S	Each	\$20.00		
MS07	Trans Aust Railway M/S o/pr APF supports Stampex17	Each	\$15.00		
MS08	Year of the Dog M/S o/pr APF supports Canberra18	Each	\$15.00		
MS09	AAT Crabbeater Seal M/S o/pr APF supports Newcastle18	Each	\$15.00		
MS10	Aeropex 19 Epic Flight Centenary O/P M/S	Each	\$15.00		
MS13	Canberra 2020 – Year of the Rat O/P M/S	Each	\$15.00		
MS14	AusVipex 2020 Imperf numbered O/P M/S – Civil Aviation	Each	\$35.00		
Aero1	Epic Flight Cent cover with Singapore & Australia stamps	Each	\$15.00		
Aero2	Supporter Pack (100 only) - Medallion/Postcards/Covers	Each	\$100.00		
Aero3	Mint set of 12 Picture Postcards plus one Generic	Each	\$25.00		
Aero4	Replica Ross & Keith Smith 1919 Button Day Badge	Each	\$2.00		
				<i>Postage and packaging [2] [3]</i>	
				Total amount	

FOR PROMPT SERVICE PLEASE SEND ALL ORDERS TO:
Archival Products, Australian Philatelic Federation,
PO Box 506, Victor Harbor, SA 5211

Orders can also be made electronically using the cart facility on the website (<http://apf.org.au/store>) or by directly contacting our store manager, Mike Kovaleff, on email (mikekov@bigpond.com) or phone (08 8552 1983)

Orders are processed on Tuesdays and Thursdays.
The prices shown above are effective from 3rd January 2021 and are GST inclusive

Payment accepted by Cash, Cheque or Credit Card (Visa or MasterCard only).

Card Number _____ / _____ / _____ Valid to ____ / ____

Signature _____ Name on Card _____

Postal Address _____

Email Address _____ Phone: _____

Credit Card Orders without Signature will not be processed

Samples of paper available on request

[1] Discontinued line – Available only until sold out

[2] Postage will be charged at cost plus a maximum of \$2.00 for Packaging depending on size

[3] Orders over \$100.00 will be sent by signature on delivery at an extra cost of \$2.95

All items are subject to Availability

For more information including illustrations of most items visit:

<https://apf.org.au/store/>



Cape Town 2021 International Stamp Exhibition

9th – 13th November 2021

Dear Readers,

In order to raise funds for the planned 2021 Cape Town International Exhibition, a set of ten postcards depicting original artworks by Mrs. Julia Birkhead (wife of the late Harry Birkhead RDPSA) has been produced for sale to collectors.

These official Postal Stationery cards issued by the Post Office, the fourth in the series, will be sold in a packet of 10 designs, depicting indigenous birds. (See sample below)

Orders may be placed with Emil Minnaar

Tel. 063 803 3536 or by

Email: Emil@Minnaar.org

The cards will also be on sale at Cape Town
2021 International Exhibition in November.

The selling price will be US \$17 plus Postage
and Packaging of US \$8.

Payment may be made by EFT to the account of:

Philatelic Federation of SA

Standard Bank

Swift Code: SB ZAZAJJ

Branch Code: 012 442

Account Number: 023 304 669

or to PAYPAL account: Emil@Minnaar.org

Please support our endeavour.

Kind regards

Emil Minnaar



Newcastle 2021 Stamp and Coin Expo

Including
The Newcastle 2020 Philatelic Exhibition,
The Royal Challenge,
The QANTAS Challenge,
20-30 of Australia's leading stamp, coin & collectable dealers.

Friday 22 October 2020, 10am to 5pm
Saturday 23 October 2020, 10am to 5pm
Sunday 24 October 2020, 9am to 3pm

Free entry

Newcastle Showground Exhibition Centre

150 m from Broadmeadow Railway Station (take the Brown Street exit)



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

Australia Post attending with special souvenir products and postmarks.
There will be special product overprints produced by the Newcastle Philatelic Society.

Organised by the Newcastle Philatelic Society

www.newcastlephilatelicsociety.org.au

John Moore Commissioner moore.john@optusnet.com.au

Greg Laidler Secretary / Publicity glaidler@bigpond.com

Australian LEGENDS OF CRICKET



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Available from 26 March 2021 at selected Post Offices, by mail order, by freecall 1800 331 794 and online at auspost.com.au/stamps