

APF NEWS

ISSN 0818-3032

July 2023

Vol. 37 No. 2



Malcolm Groom Signing the Roll of Distinguished Philatelists (RDP)

Melbourne 2024 Postponed to 2025



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APF News is Going Fully Digital in 2024.

While the APF understands that some people will be disappointed with this approach there are a number of reasons for this change and they are not just about any money saving.

- A significant number of international subscribers have dropped off the mailing list because they are asked to pay inspection charges for a magazine with no cost.
- Australia Post is currently posting APF News at their own cost and this may not remain the case in the next few years.
- It will mean much faster delivery.
- It will remain in a form that is printable for those who prefer hard copy.
- It can go back to four issues a year.
- It will save the APF money in the long term.

It will be distributed both individually and to club secretaries (in Australia) to onforward to their members if the members want.

Use the form on the APF website (still being prepared at the time of publication) to subscribe or send me your email address directly to be added to the mailing list (djbsfuller@iinet.net.au). **(Please note that your email address will NOT be given to any third party and will only be used for APF News or other APF matters.)**

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Printed by Eureka Printers, 302 Findon Road, Kidman Park SA 5025

www.eurekaprint.com.au

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APF President's Column



As I write this column I have just come back from a very busy May, two international exhibitions plus the Hobart 2023 One Frame Exhibition. NZ2023 FIAP International Exhibition, which was held 4-7 May, was well attended, and supported by the Australians. The APF had a stand, and it was great catching up with a lot of my international philatelic friends who I have not seen for over three years. As always, the Tasmanian Philatelic Society put on a great One Frame Exhibition. I was on the jury and there were some excellent one frame exhibits with 23 large gold and gold medals given. IBRA 2023, FIP International Exhibition was held in Essen, Germany from

25-28 May. This was an excellent show with fantastic attendances, people were lined up three deep

at dealer stands and there were 100's of people looking at over 3,600 frames of exhibits. Who said Philately was dead?

In my last column I had confirmed the dates for Melbourne 2024 but due to significant competing priorities as well as the move of the support office and archives, Australia Post is unable to support the Melbourne 2024 exhibition in 2024. The exhibition will need to be postponed to the later part of 2025 and the new date will not be able to be confirmed until late 2023 or early 2024 when the Melbourne Racing Club has confirmed its racing calendar. Australia has a reputation of holding great and very successful International Stamp Exhibitions such as Australia 2013 FIP World Stamp exhibition and Melbourne 2017 34th Asian International Stamp Exhibition. Australia is a proud and active philatelic country, and the Organising Committee did not want to hold an exhibition without the full support of Australia Post. The Melbourne 2025 Organising Committee with the support of our major sponsor Australia Post will continue working towards making Melbourne 2025 a success and a show that Australia will be proud of.

This year we have one national exhibition which will be held in Perth. Perth 2023 National Stamp Exhibition will be held on 2-5 November 2023 which will include a seven nations Postal Stationery challenge, with exhibits coming from the United Kingdom, India, and New Zealand, just to mention a few. This will give many collectors the opportunity to see some fantastic material. If you haven't entered I would encourage you to support Perth 2023 and details can be found on the exhibition website <https://www.perth2023stampsshow.com/>

The APF Awards dinner this year will be held on the 30 September in Brisbane, and we have one award to present an Honorary FAP to Cheryl Roy. Cheryl has provided huge support to Australian philately, primarily in her role as Product manager with the Philatelic Group at Australia Post. The awarding of Honorary Fellow of Australia Philately is in recognition of the service and support she has given to the hobby over the last thirty-five years. Congratulations Cheryl.

In closing I am looking forward to seeing many of you at the forthcoming national and international as well as at the APF Awards dinner and APF AGM.

Frank Pauer (APF President)

Cheryl Roy to be Made Honorary Fellow of Australian Philately (FAP)



For over thirty-five years Cheryl has provided immeasurable support to Australian philately, primarily in her role as Product Manager with the Philatelic Group at Australia Post.

She joined Australia Post as a graduate in 1978 and their Philatelic Group in 1988. Ever since, Cheryl has liaised with the Australian Philatelic Federation, a multitude of exhibition committees and a cross section of Australian philatelists in a manner that reflected her passion for her work and her commitment to our hobby.

She was a key committee member for Australian International exhibitions (Australia 99, Pacific Explorer 2005, Australia 2013 and Melbourne 2017) where she demonstrated her efficient working style. She also provided practical support with innovative ideas regarding philatelic products to support those exhibitions. She facilitated the design and production of the exhibition medals through her contact with the Royal Australian Mint.

A team player, with an obvious love of philately, Cheryl was the principal contact for all National and Half National exhibitions and greatly contributed to their success in

raising funds from supporters' packs and the sale of product. Cheryl managed the Australia Post presence at these shows and was the friendly face at the stands, welcoming and helping both the experienced and novice collectors. She worked well beyond her job hours on our exhibitions and showed pride in her staff and in Australia Post when things met her standards. She was such a great asset and ambassador for Australia Post.

Cheryl has provided considerable support to the Australian Philatelic Federation and State Councils, helping them with her expertise and organising special philatelic products to raise funds. She gave willingly of her time and caring well beyond her job description.

Cheryl also played an influential role in the selection and design of Australian stamp issues since joining the Australia Post Philatelic group and in the design of new philatelic products that enhance the reputation of the quality and utility of Australian stamps throughout the world.

Cheryl has been a good friend to Australian philately, always providing enthusiastic and practical advice. The awarding of Honorary Fellow of Australia Philately is in recognition of the service and support she has given to the hobby over the last thirty-five years.

Malcolm Groom RDP

Malcolm Groom, shown on the front cover signing the Roll of Distinguished Philatelists, was nominated for this singular honour, the highest in philately, in 2022 but could not sign the Roll in 2022.

The Royal Philatelic Society of London took the opportunity to hold a signing ceremony in conjunction with the Essen FIP exhibition in late May. This worked well as a number of Australians had the opportunity to see the signing and attend the dinner celebrating a number of awardees. Shown sitting (L to R) behind Malcolm in the front cover image are Seija-Riitta Laakso (2021), Henrik Mouritsen (2021), Dr. Bruno Crevato-Selvaggi (2022) and Reinaldo Estêvão de Macedo (2022). The event was held at Schlosshotel Hugenpoet, Essen on Friday May 26. He was nominated for the award by Dr Geoff Kellow RDP, the Editor of the Brusden-White Australian catalogues.



Malcolm receiving his diploma from John Aitchison (Keeper of the Roll) with Geoff Kellow, his proposer, at right.

King's Birthday Order of Australia Award

Mr Jeffrey Howard Newman OAM is the latest philatelist to receive an award for services to philately, in the recent King's Birthday awards. His award lists numerous achievements across both New South Wales and South Australia. It is great to see decades of service to philately rewarded.

The other people who have received Order of Australia honours for philately are as follows: Mr Raymond Todd OAM, Mr Ross Howard Newton OAM, Mr Hamilton Nelson Eustis OAM, Mr Peter John Jaffe OAM, Mr Maximillian Stern AM, Mr Raymond Thomas Chapman MBE AM, Miss Myra Eunice Farley OAM.

Exhibiting Picture Postcards

Bruce Chadderton

The need for this article has arisen out of observations made at recent philatelic exhibitions in Australia, where the judges identified some missing or misunderstood components of Picture Postcard exhibiting.

Introduction

The production of postcards began in Europe in the 1870's, although they only came into use in Australasia right at the end of the 19th Century (Australia 1894, New Zealand 1899). A "Golden Age" followed when postcards became the preferred means of communicating, particularly for travelers. The messaging was brief but allowed the sender to quickly update the recipient on where they were, what they were doing; the message benefitting from the premise that a picture, which was after all about 50% of the content, being worth a thousand words.

At the same time the business community also found them a useful postal media, using postcards for the purposes of advertising and promotion and on occasion as the equivalent of a telex (who can remember those?). One might argue that they were the equivalent of today's text or social media messages if you liken the pictorial aspect to the emojis and gifs that are commonly used in or in-association-with such messages.

During this period postcard exchange programs sprang into existence as postcard collectors, like their stamp collector peers, sought to grow their collections with a range of foreign cards. These programs tended to be informal, almost like a pen-pal arrangement, and lacked the major "sponsor" that philately had in the form of the international post services. Because of these factors postcard collecting never developed the momentum required to sustain the development of collectors' clubs and exhibitions.

Internationally interest in postcard collecting waned in the first half on the 20th Century, although some philatelic clubs continued to "host" card collectors in their membership and even hold postcard displays; the late Paul Yap used to talk about such events being held in Singapore in the 1970's and 80's.

In Australasia interest in organized postcard collecting was rekindled in the latter part of the Century with postcard clubs being established in Victoria (Australian Cartophilic Society - 1968), NSW (1979), WA (1980) Queensland (1979), South Australia (Australian Postcard Society - 2009) and New Zealand (1983). By the mid 2000's individual collectors and collector clubs had affiliated themselves with local philatelic societies and exhibiting on a larger scale began, with postcard exhibits now a major contributor to the success of philatelic exhibitions.

The development of postcard exhibiting as a component of philatelic exhibitions

The rules which govern postcard exhibiting and the judging of postcard exhibits have changed significantly over the last 7 or 8 years, principally as an outcome of joining the philatelic community as a forum for competition. These changes have not always been appreciated by postcard exhibitors and some have found exhibiting in this new environment quite challenging.

In 2013 NZ and Australia collaborated on adopting a set of unified judging rules. New Zealand's rules had been derived from the postcard judging rules used in various Australian States, so the shared common background made the development of Australasian rules relatively easy to achieve.

In 2015 the postcard rules were reviewed during the APF judge's training course in Sydney and the marking scheme now used in Australasia and internationally was agreed on (as per Table 1 below). The major change involved the reallocation of 10 marks from presentation type aspects to Title Page and Card Knowledge (5 each), bringing it in line with philatelic judging in terms of the value of Presentation.

Table 1. Evolution of Postcard Marking Scheme

	2013	2015	2018
Idea & Plan (formerly Title Page)	5	10	10
Treatment	20	20	20
Subject knowledge	15	15	15
Card knowledge	15	20	20
Rarity	10	20	20
Condition	20	10	10
Presentation	10	5	5
Appeal	5	0	0
TOTAL	100	100	100

Note: The rules for judging postcards at a national and international level are those developed in Australasia in 2015. The colour groupings above reflect how the marking scheme is presented in FIP's *Special Regulations for the Evaluation of Picture Postcard Exhibits at FIP Exhibitions (2018)*.

At the 2022 FIP Congress in Jakarta postcards were accepted as a full exhibiting class with their own commission.

Socialising the rules

In 2017 Jenny Long gave a presentation to a New Zealand audience which outlined the key points of postcard exhibiting and judging. This presentation went on to form the basis of a presentation delivered at FIP level to support the postcard class's entry to philatelic exhibiting at an international level.

As Jenny's presentation pointed out, the basics of exhibiting in any philatelic class need to be present in a postcard exhibit, whilst the cards themselves need to meet certain criteria to be eligible for the class;

- the card must have an illustration to be considered a postcard, and
- not have its own class; postal stationery cards (anything with a pre-printed indicia) and maxicards, whilst being illustrated, are not treated as postcards for this reason.

Definition of a picture postcard

- Must have an illustration
- Can be made of different kinds of material – postcard stock, aluminium, leather, wood etc.
- Images can be from photographs, or be hand drawn, painted, embroidered etc.
- Only original contemporary postcards are allowed.
- Relevant archival material may be used.
- Privately produced picture postcards may be allowed in an exhibit.*

***Clarification**

Privately produced cards means cards produced by photographers or printers on an order basis for private individuals using images taken at the same time as the cards were produced.

Exhibitors producing their own cards to fill gaps in their exhibits do not usually meet the contemporary criteria and **will not** if using images of events that happened some time ago.

From the 2019 FIP Postcard Seminar in China presented by Jenny & Jeff Long and Bernard Jiminez

TITLE PAGE

The Title page sets up the exhibit and really should include statements on the exhibit's scope (purpose), treatment of the subject as it is laid out in the exhibit and rarity. The title page **must** also include a plan (which reflects the treatment) and a bibliography.

Scope (purpose)

A scope statement is an opportunity to define your exhibit, what you are trying to show and how you plan to treat it. It sets the exhibit up for the judges and public alike. Examples from recent Australian exhibitions include:

This exhibit uses golden age postcards to explore Professor Nicholas Petersen's observation that the printed images of Aboriginal people and their customs are a reflection of ourselves as much as of the Aborigines:

This exhibit is designed to show the story of windmills since their first documented appearance in western literature in about 800AD.

Treatment

Exhibit treatment considers a range of aspects, the main one being defining how the exhibit theme is presented.

This exhibit is laid out on a north to south line along George Street with each page title reflecting the main intersecting road at that point. The address of each property is provided to enhance the ability to identify the location of each building, given that a number of them have been demolished or extensively remodeled in the last 50 years.

Two major themes dominate; i.e. Tourism and Immigration. The exhibit is basically divided into these two sections although there may be overlap

Other aspects of treatment that can be shared on the Title page include any distinctions between subject and card detail (usually done via a font change; different colours or normal vs italic fonts) and how rare items can be identified within the exhibit.

Technical information is shown in blue

Scarce cards are shown in a red frame.

Rare or scarce cards are identified with an anchor symbol.

Plan

Once you present a multi frame exhibit there will usually be aspects of your subject's development and treatment that are best exhibited by separating them out from other parts of the exhibit to ensure a logical flow. This leads to the development of sections or "chapters" in the exhibit. The plan should

identify what the “chapters” are and where to find them in the exhibit. A hypothetical example plan for the *Lifestyle of Butterflies* is shown below;

Section	Subject	Page
1	Egg	2
2	Caterpillar larva	13
3	Pupa	36
4	Adult	50
5	Death	76

Bibliography

The bibliography should be seen as an opportunity to educate and guide the judges and support others who may be interested in the subject to find out more about it. A 3 – 6 title list of the most relevant reference materials used by the exhibitor should be listed in the bibliography.

Most bibliography use a common format, as illustrated below (title in *italics* is optional);
[*title*], [author or editor], [publisher], [year of publication]

Antarctic Eyewitness. South With Mawson and Shackleton's Argonauts, Tim Bowden, Collins, 1999

If including websites in the bibliography these are best identified using the web page title and the time it was accessed (ie when you referred to it) which can occur across a number of years as you develop your exhibit.

https://en.wikipedia.org/wiki/History_of_Antarctica, accessed 2018 – 2022

Also, if the exhibitor has published articles or books on the subject these should be listed in the Bibliography; such a listing infers knowledge which can help in other areas of the exhibit’s judging. These points are best summarized in the Title Page slide (below) taken from Jenny Long’s 2017 presentation, with her permission.

Title clearly indicates the content

Intention of the exhibit

Plan and structure of exhibit, including page numbering.

Interesting postcard to engage the viewer

Key to differentiate the story from technical information, and, how **rarity** is shown.


Bibliography for more reading and research

A Study of New Zealand Pictorial Postcards

This exhibit traces the development of New Zealand pictorial postcards from their origins through the postcard craze to the early 1920s. The postcards produced by the photographers of the time show the natural landscape, and the character of contemporary life, resulting an identifiably “New Zealand” body of pictorial postcards.

This is, necessarily, a selective rather than an exhaustive study. Photographers and publishers have been chosen for their output, subject matter, quality of image, or as representative of their time.

1	Predecessors to pictorial postcards	2-8
2	Early pictorial postcards: government and commercial	9-32
3	Photographers and publishers, primarily of printed postcards	33-48
	Nationwide photographer/publisher: Muir & Moodie	40-64
	Specialised, regional photographers: W. Beattie, T. Pringle, J.R. Morris	65-72
4	Real Photo postcard production	73-84
5	Photographers and publishers, primarily of real photo postcards	85-100
	Nationwide photographer/publisher: F.G. Ruckliff	101-112
	Specialised, regional photographers: Guy, J. Zachariah, Northwood Bros, F. N. Jones	113-128
6	Nationwide publisher: Ferguson & Taylor	
7	Themes in New Zealand Pictorial Postcards	



W. Beattie & Co. Publishers Auckland. New Series D/10

Key:
Active headings are in red, and are followed by an introductory paragraph.
 Story about the development of New Zealand pictorial postcards is in black.
 Information about individual postcards is in blue. Some postcards are shown by a real photo.

References
William Muir & Alan Jackson. (2005) *With Few Few Here*. New Zealand Postcard Society Inc.
Postcard Pillar. Quarterly Journal of the New Zealand Postcard Society Inc.
www.digitalnz.org.nz

KNOWLEDGE

In this area an exhibitor will be judged on what they know about the subject of your exhibit, how they communicate it and also the material they use to illustrate that knowledge in the exhibit.

Don't make assumptions about what you think is common or "obvious" knowledge; judges get title pages and can pre-read on the exhibit and the material the exhibitor is likely to use ... however ... this is the exhibitor's chance to shine, so they should share what they know and be convincing.

Subject Knowledge

The exhibitor gets marked on what they know about their exhibit's subject, how well they communicate it and how the cards being used tie into their narrative and treatment of the subject.

One thing to consider when communicating the subject knowledge is that, particularly with postcard exhibits, there is a fair chance the exhibit will be about a place, person or subject that is not well known to the judges. This is because many of our subjects are locally important to us but may have no context at a state, Australian or international level.

I confess as a judge I knew nothing about subjects like the *Hoboken Dock Fire*, the *Jamaican Banana Industry* or the *History of Canberra* before being asked to judge exhibits about them; I read up on them but was looking to the exhibitor to enhance my knowledge.

So, the better the exhibitor explains their subject, the better their mark outcomes will be.

Card Knowledge

Within a postcard exhibit the exhibitor will be rewarded for the sharing of information about each card. The judges accept that there are no comprehensive postcard catalogues, like there are for stamps, however they would expect to see information on all or some of the below;

- Publisher and (estimated) year of publication, if the actual year is not known
- Artist (if it is a sketch or painted image) or photographer
- Printing methodology (ie collotype, lithography, real photo etc)
- Card title and series it is from, if the latter is part of a postcard study or publication (ie booklet or numbered series)
- An acknowledgement of postal use and date where this is relevant. It is also valid to treat the date in a message on the card as its use date, even if there is no date stamp, given many early cards were posted in an envelope
- Other relevant information including postal regulations including postal rates that might point to
 - when a card was produced (ie undivided or divided back),
 - whether the card was part of a set, and
 - how it was distributed (ie many postcards at the beginning of the 20th Century were distributed as promotions for magazines or newspapers, at specific events or as advertising media).

One FIP postcard judge believes that exhibitors do themselves a disservice when they point out to the judges that they don't know about some aspects of a card they are showing. He feels that card descriptions with notes like "Publisher unknown" aren't very helpful, demonstrating a lack of knowledge, and shouldn't be included in the text of the exhibit. He suggests leave it out rather than include it because you think you need to follow a formulaic card description.



*Printed 3 Jun 1904.
Published by The Weekly Press, Christchurch,
to promote the newspaper.
Original image published by the Canterbury Times in Dec 1900.
Letterpress halftone printing.*

Card Knowledge

- Publisher
- Distribution method
- Photographer
- Production method
- Postal usage & rates
- Set information

The Muir and Moodie Stamp Card.
Muir & Moodie used Zieher & Co's No 39 Stamp Card, ornamented with current New Zealand stamps.
M&M supplied the photo vignettes for Zieher & Co to insert into the card.



Printed Aug 10 1907. By Muir & Moodie, Dunedin, N. Z.
*Protected 1906. Partially used with 1d Universal stamp.
Postage rate of 1d for postcards from 1901 to 1907.*

Card knowledge - extracted from Jenny Long's 2017 presentation

RARITY

Rarity is directly related to the difficulty in finding such postcards, the difficulty of acquisition.

Rarity depends on the original supply, popularity, collector demand and anticipated survivorship.

Jenny Long (2017)

Having defined on the Title Page what the exhibitor determines are rare cards they should be consistent in applying this across the exhibit.

Critically, market value is not always a good indicator of rarity, as subject popularity can often put a premium on a card that is unrelated to its availability.

For instance, the Otto Zieher “stamp” cards, with printed views (known from NZ, South Africa, Canada, a number of Australian States and Samoa, an example of which is shown in the preceding slide) attract a premium in price as they are attractive and have a historical significance to them, yet for some countries these are readily available so could hardly be considered rare.

Privately produced cards, where a postcard maker might complete a run of 6 – 12 cards on a commission basis, are accepted as being rare as so few were produced, they have a very limited availability (most commonly sent to family members, surviving only in family archives) and a potentially low survival rate on the basis that families tend to dispose of unwanted family papers rather than make them available to non-family members.

Increasingly judges are looking for exhibitors to explain why a card is a rare card, rather than just say it is a rare card. A statement on the Title Page may obviate having to do this for every single “rare” card. For example;

The exhibitor identifies two categories of rare cards; privately produced cards and those that in 30+ years of collecting have been observed less than 5 times by the exhibitor. These cards have a red box border.

Rare cards in this exhibit belong to the second series produced by Acme & Son, with only two newsagents known to have received stock before the printing works and warehouse burnt down in the San Francisco fire of 1906.

CONDITION

This part of your exhibit looks at the quality of the cards that are being exhibited. The cards shown in an exhibit should be the best quality available.

The obvious things being looked at are bends, scuffs, stains and tears but historical context also needs to be considered when evaluating cards in this area.

Messages or pen annotations on the picture side of a card are not uncommon on early 20th Century cards when postal regulations forbid a message being written on the front of the card (from a Post Office perspective this was the address side). For this reason, short notations or observations were often written on the picture or in the margins surrounding it. It is not uncommon for private printings of cards showing groups of people (ie a military unit, a group at a tourist attraction) to have a cross or a name written referencing a family member or person mentioned in the message. Judges should not be penalizing a card for Condition where these notations exist.

PRESENTATION

The following slide, from the 2019 FIP Postcard Seminar in China explains Presentation thoroughly.

Judges are looking to award 5/5 marks for this aspect of the exhibit, so exhibitors shouldn't discount the opportunity by not putting much effort into Presentation.

If an exhibit is being developed across various exhibitions then, after it has had 2 or 3 iterations, it should be picking up all 5 marks for Presentation.

And exhibitors should have a look at the Large Gold and Gold medal exhibits to see if they can find ways to improve their Presentation if not getting 5/5; alternatively they could ask other exhibitors what their Presentation marks are and then have a good look at those exhibits where an exhibitor is consistently 5/5.

Presentation (5 points)

- This is the overall impression of the exhibit.
- The display should attract the viewer.
- The cards should tell the story.
 - Headings and subheadings should be clear
 - Text should be clear and easy to read.
 - Variety in the layout is desirable.
 - Framing or matting the cards may improve the visual impression.
 - Heavily coloured pages should not be used.
 - Illustrations (maps, drawings, or objects) may be used, but not so many they dominate the postcards

As presented by Jenny & Jeff Long, Bernard Jiminex

FOOTNOTE:

Exhibitors are encouraged to be innovative, particularly with their treatment, however by its very nature innovation is hard to define, making finding ways to be innovative quite hard.

One can be innovative in a number of different fashions;

- defining a tighter subject *“Wild Cats of the Serengeti”*
- examining an aspect of a subject *“What Tigers Eat”*
- looking at the subject's treatment in the illustrations used on postcards
“Anthropomorphic Cats” (which is an exhibit showing cats involved in human activities)
- looking at the purpose of using the subject on a subset of cards *“Cats on Romance Cards”*

- exhibiting cards by a specific agency, photographer or publisher “*The Postcards of Le Courier of Paris*”
- exhibiting cards that reflect another media’s treatment of the subject “*Mandalay*”, (which used the lines from the poem by Rudyard Kipling as its page headings)

Then there is technical innovation, things like;

- supporting the exhibit with archival material or contemporary printed materials (ie cigarette cards, trade cards) where they have a relevance (ie a publisher’s sample print, an invoice for a card series order, a postcard image also used on a cigarette card or tourist souvenir). This sort of material shows knowledge whilst also enhancing the visual appeal of the exhibit
- using a different page size (ie 8 or 12 pages per frame rather than 16), which might allow cards to be displayed in a more attractive fashion than the standard 2 cards per page
- finding a more attractive way to highlight each card or the rare cards (ie the anchor mentioned earlier)

Having come up with an innovative idea the challenge is how to sustain it throughout the exhibit. Judges will occasionally get very excited by the promise offered by an innovative title page or first frame only to find that the exhibit has become constrained by the innovation or the innovation has become constrained by the subject which eventually limits its sustainability.

New to Collecting Picture Postcards

Darryl Fuller

Bruce Chadderton’s excellent article on postcard exhibiting made me think about those collectors who are contemplating starting a postcard collection, and there is some slight overlap between our two articles. Postcard collecting is the third most popular hobby in the world largely because you can find postcards everywhere and they can be as cheap as 10 cents each. They can also be quite expensive with some cards (notable some Antarctic postcards) reaching four figures. So, where do you start? I have attempted a postcard collection three times and only the last gave me some confidence. Like many stamp collectors I bought a few postcards along with the stamps I was buying. I collected the stamps of the Leeward Islands, so I bought a few postcards from the individual islands that made up Leeward Islands. I started in about 1980 before postcard collecting was big among stamp collectors. There were a few stamp collectors, such as the late Dr Derek Pocock, who was pushing this aspect of collecting. He was also keen on exhibiting postcards and helped develop the rules that led to postcards now being a full FIP exhibiting class. I just wish he had lived to see this happen. I actually stopped buying postcards (mostly turn of the 20th century cards) in about 1984, because I felt they were relatively expensive. The cards were costing between £5-20 each, which in current money means a \$20 card then is about \$100 now.

My second attempt was rather random as I started buying NSW postcards from a certain publisher. It stopped rather quickly as I lost interest because I was unsure what I was doing. My third attempt has been rather more successful and interesting. While in Cape Town last year as a judge on the postal stationery team, I was then put on the postcard judging team. The exhibition was split in two halves, so you needed to judge on two teams. While I knew nothing about judging postcards, I was on a team with Jeff Long from New Zealand and Seija-Riita Laakso from Finland. Both are superb postcard judges, who have helped develop both the class and the judging rules. It was a true masterclass in

judging postcards. I then happened to find a three-frame postcard exhibit of Zanzibar for sale from a South African dealer. It hadn't been exhibited for 20 years and was his own collection. I decided to buy it and expand it and have been slowly adding more material with the aim to exhibit it one day. I was lucky that after buying the collection I found out that the East Africa Study Circle had published a book on 'The Early Postcards of Zanzibar' in 2005. It was out of print, but I eventually found a copy. It has made my life a lot easier

The above story is probably familiar to other collectors and while it has given me a head start on obtaining material, I still lack knowledge (albeit mitigated somewhat by judging in South Africa). So how do you start collecting postcards? Perhaps the most important thing to understand is that there are orders of magnitude more postcards than postage stamps. Also remember that there are not catalogues of postcards and values (with some exceptions), but more and more collectors are writing books on their speciality.

Brief History

The history of postcard development is a big subject and can easily be found online at a number of websites. There were postcards used by businesses in the USA as early as 1862, but they did not have a cheaper postal rate. Postal stationery postcards started in 1869 and picture postcards mainly in the 1880s. However, there is a record of an 1840 picture postcard posted with a penny black that is considered the earliest postcard. It sold for £31,000. It was at the turn of the 20th century that picture postcards and postcard collecting became hugely popular. This was a combination of better and cheaper printing, a low postage rate and multiple postal deliveries in one day. They were, in effect, the early text messages such as '*I will be home late for dinner.*' Postcard collecting became a hugely popular hobby at the turn of the 20th century with literally billions of postcards being sent. It was almost certainly a bigger hobby than collecting postage stamps at the time. There were numerous postcard collecting clubs with some cities having dozens of clubs. People filled albums with their cards, and most wanted used cards. These albums are still being discovered and provide a source of material to modern collectors.

The golden age of postcard collecting was largely from the turn of the century to about 1915. Cards were still collected after this period, but WWI had an impact on the type of cards and collecting in general.

The earliest cards have an undivided back for the address and most only allowed a few words to be written on the face of the card in order to be sent at the cheaper postcard rate. This changed in about 1907 when postcards had divided backs, with the right half for the address and the left for a (longer) message. This is the simplest way to age an old postcard. After this, cards can be split (generally but not always) in that from 1915-1930 they have white borders, from 1931 to 1945 they are often produced on linen paper which gave brighter images, and from 1945 we have photo-chrome printing with full colour photographic like images. To complicate this further there are also real photo postcards produced on Kodak paper which was postcard sized and had the correct wording on the reverse (Figure 1).

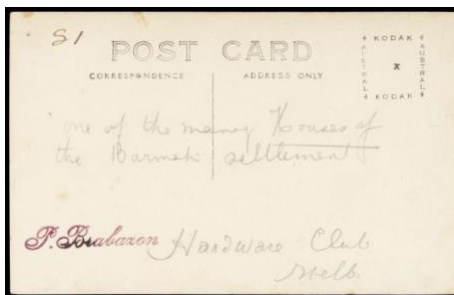


Figure 1. Kodak postcard paper

Apart from these real photograph postcards, virtually all early postcards (1890s to 1920s) were printed on a printing press. A photographic

negative usually was the starting point and then the image was manipulated to get the desired effect. Lithography and collotypes were the main printing methods in this period. Collotypes have an artistic finish with delicate lines and tonal gradations similar to an original photograph. Collotype postcards were printed from a gelatine surface that hardened into a network of fine cracks producing the characteristic random arrangement seen under magnification. Many collotypes were hand-coloured in soothing pastels or otherworldly fluorescents. Lithography, specifically photolithography, was more successful due to cheaper production costs. A magnified photolithograph card shows a series of dots, produced by separating the image into light and dark areas or different colours with screens. Extremely fine screens could produce a very sharp image. A lithographic postcard might have up to 10 colours due to multiple passes through the press. The easiest way to tell them apart is by using a magnifying glass.

The reason I have mentioned these two printing methods is that it is important to be able to tell how they are printed because there are many modern copies of old postcards. You don't want to pay good money for a modern copy when you thought you were buying a 120-year-old card.

Starting a Collection

As I noted above, just starting a general collection (the way many stamp collections start) is not recommended for postcards. There are simply too many to make this a sensible option. The Delcampe website is very good for postcards and to give you an idea of the numbers involved, there were listings for 59,000,348 postcards compared with 26,688,892 for stamps; 31,027,043 for French postcards; 64,251 for postcards relating to Napoleon; and 1,322 for Zanzibar.

So, the best place to start, in my opinion is not as I did with random buys. The best way to start is to learn the basics about postcards, their production and the photographers who took the images. Also join a club and you will learn a lot from others, as well as make fewer mistakes. Small mistakes are a good learning experience, but big mistakes can be costly and even put you off the hobby.

Research a Topic – the wonderful thing about postcards is that the topics one can choose are very wide. It may be an event (Jamaica earthquake of 1907), a place (the town you were born), an artist, comedic postcards (very popular), novelty postcards, an industry (timber in Tasmania), bridges, airports, embroidered postcards (very popular) and so on. The list is endless. However, before buying a card do your research on the topic. Find out as much history as you can or if you are collecting say novelty postcards then there are some books available that can give you an introduction. The more you research before you start the less likely you are to make a mistake, waste money or miss that important item. I have now done this for Zanzibar after I bought the collection. It is better to do it the



Figure 2. *Zanzibar Double Postcard*

other way around.

Be Patient – One of the hardest things I did after buying the collection was to work out what other cards to buy. The book on Zanzibar postcards helped but I still had no idea on relative pricing.

Postcards can be very cheap, but I would guess they have risen in value over the last few decades. For a slightly unusual area like Zanzibar, older cards are not cheap and vary from \$5-100+ with many around \$30 or more. At these prices you can quickly spend a lot of money and not necessarily sensibly. I bought a few cards that seemed not too expensive and one or two cards that were more expensive because they genuinely appeared uncommon, such as the double postcard shown in Figure 2. One of the useful features about both Delcampe and eBay is that you can search the sold listings to see what items sell for. It is worth doing this for a period, before buying cards. This will allow you to see what others are buying and what they are paying. After a while you will get an idea on what is common, what sells and for what price. This then allows you to bid (or buy) more sensibly.

Condition – This is a very important aspect for postcards. They are larger objects than stamps and have not always been stored well. This causes rounded corners, and this can significantly reduce the value of a card. Also, they are not always made from the best quality paper so are prone to rust. As to whether you buy used cards or unused (unposted) cards depends on you. Current collectors prefer mint cards but back at the turn of the 20th century the preference was for used cards. What is quite important is that a card is facially ‘fresh’. Cards that have been glued in albums and then removed often have a little (and sometimes a lot) damage on the posting side. This usually lowers their value but if facially fresh, then they can still be quite collectible. Creases, tears, pieces missing etc are usually not acceptable unless very rare.

Rarity – This is the most difficult aspect to gauge in postcards and Bruce’s article has some thoughts on this. Like many things in life, you need experience to judge rarity and it just takes time to get that experience. That is unless you know from the start that the cards you seek are rare. I took a one-frame exhibit of Tasmanian Gallipoli soldier real photo cards to an exhibition in Turkey in 2015. Most cards were probably unique, and the rarity scale was off the chart. This is the sort of collection you work your way up to – it is not the place to start.

Dealers

There are specialist postcard dealers in Australia, and it is best to ask other collectors about them. Some of the societies (see below) have fairs where postcard dealers attend. Some also attend stamp exhibitions and fairs, while many stamp dealers carry postcards as a sideline. Many dealers have also succumbed to the inevitable and sell on eBay and Delcampe.

Clubs and Societies

I am a strong believer in joining a club that has its main aim as your interest. You meet like-minded people, make friends with similar interests, get advice (especially important when just starting out) and they can be a very useful source of material. The Australian and New Zealand clubs I could find are as follows:

(Victoria) Australian Cartophilic Society	www.australiancartophilic.org.au
(NSW) NSW Postcard Collectors Society Inc.	www.postcardnsw.org
(SA) Australian Postcard Society Inc.	www.australlian-postcard-society.com
(QLD) Queensland Card Collectors Society	members.ozemail.com.au/~msafier/postcard/qccs.html
(WA) Western Australia Card Collectors Society Inc.	www.facebook.com/perthpostcardclub
(ACT) Philatelic Society of Canberra Inc. (has a postcard group)	www.canberrastamps.org
(NZ) New Zealand Postcard Society	www.postcard.org.nz

Summary

This is a very broad overview of starting a postcard collection. You could write a whole book on such a topic and not necessarily cover it all. If you take one idea away from this article it is to do your

research before you start collecting, or for many, do the research before you progress from the few cards you may have on hand. Knowledge is power and can save you time, money and effort. I am quite a fan of buying a collection that someone else has put together, albeit one that has significant potential for expansion. By doing this you often gain from the experience of the person who put the material together. This is true in philately as well. The other significant, to my mind, benefit of putting a specific collection of postcards together is the enjoyment you can gain from what you learn. It is well quoted that a picture is worth a thousand words, and no more so than a postcard. It is a snapshot in time and can take you back in history in a way that words cannot. I have learnt a lot about Zanzibar and how important it was as a crossroads for Africa, the Arab world, India and the likes of England, Germany and France as they sought to form colonies. So, take the challenge and become a deltiologist today.

New Revenue Guidelines

Darryl Fuller

Guidelines for Judging Revenue Philately Exhibits

Introduction

These Guidelines, issued by the FIP Revenue Commission, give practical advice on how to apply the General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV) and the Special Regulations for the Evaluation of Revenue Exhibits at F.I.P. Exhibitions (SREV) approved by the 60th FIP Congress in 1991 in Tokyo.

The Guidelines have been developed to assist exhibitors in the preparation, and judges in the evaluation, of revenue exhibits. They are intended to provide guidance regarding 1) The definition and nature of revenue philately; 2) The principles of exhibit composition and 3) The judging criteria of revenue exhibits.

The Guidelines are not designed to be prescriptive but rather to expand the scope of Revenue exhibits to allow innovative and interesting treatments.

Preamble

The Revenue class was established – initially as an experimental class – in 1988. Since then, philately has divided into Postal philately and Revenue philately.

Characteristically, the material of Revenue philately exhibits is especially diverse and, moreover, all types of Revenue exhibits, with differing approaches and treatments, are shown in this class. This characteristic creates a challenge both for exhibiting and evaluating Revenue exhibits.

The major difference between a Revenue exhibit and an exhibit in one of the Postal classes is that a Revenue exhibit may contain elements (but not postal material) of some or all of these “Postal classes” in the one exhibit, as long as the exhibit tells a coherent story.

1. The Definition and Nature of Revenue Philately

The FIP Revenue Commission definition of revenue material eligible for including in a Revenue philately exhibit is: "Revenue material comprises embossed, imprinted and adhesive tax, fee and credit stamps and other items with a value indication (including indicators for tax paid, a zero tax and not subject to a tax) issued by or under the origination authority of a national, state or municipal or intermediate governmental authority. Additionally, any other fee or credit stamp of a private organisation, either insurance, transport, bank, union, political party etc. may also be considered as

revenue material under this definition. When showing such material, a precise description of its nature and usage is essential.”.

1.1. The Appropriate Material

All material shown in revenue exhibits, with the exceptions discussed in 1.4., should be in concordance with both the fiscal and philatelic aspects of exhibiting.

The fiscal nature indicates that a revenue item was issued or used for a certain fiscal purpose, and not, for example for postal demand (refer 1.3.7.) and meets the definition of revenue material in (1) above. The philatelic aspects require that items shown, in addition to being fiscal, have ‘philatelic value’ which includes but is not limited to - pre-production material, varieties, errors, usage, markings and other aspects of a Philatelic exhibit.

1.2. The appropriate material can be grouped into one (but not limited to) of the following main groups:

1.2.1. Tax Stamps

Stamps issued for the payment of, or for noting matters relating to, the payment of or exemption from a tax, levy or other fiscal imposition or duty are "tax stamps".

1.2.2. Fee Stamps

Stamps used for the purpose of recording payment of, or exemption from, a fee for which some service is to be or has been rendered are "fee stamps".

1.2.3. Credit stamps

Stamps issued to denote some monetary or fiscal credit in favour of the purchaser, his principal or assignee, are "credit stamps".

1.2.4. Other physical forms of items

Any other physical form of item issued for a fiscal purpose as applied by the different revenue system of the countries in the world and historically known as “other fiscal value imprints”. These include all forms of physical item including, but not limited to, revenue stamped paper, banderoles, seals, embossing’s and other direct imprints.

1.3. Generally, a revenue exhibit can show:

1.3.1. Adopted or rejected essays, die proofs, plate proofs, colour trials, specimens, plate flaws and other errors in stamp or stamped paper production. Archival material from printers and other officials can be used to show a story about how the issue was produced.

1.3.2. Revenue stamps, whether unused or used, singles and multiples. Unused stamps and blocks show how the stamps were sold by the authorities. Cancelled stamps show how they were used. Depending on the aim of the exhibit, showing first day of issue, or very early or late usages might increase the importance of the material.

1.3.3. Revenue stamped paper with embossed or imprinted value stamps, whether unused or used, uprated or without uprate. Revenue stamped paper should be normally shown as entire and intact items. (Refer to 3.4.5.)

1.3.4. Varieties of all kind, such as those of watermark, gum, perforation, paper, printing and colour as well as specialities of a single country.

1.3.5. Plate reconstructions and studies of printing plates.

1.3.6. Perfins; officially created or accepted overprints and value surcharges.

1.3.7. Postage stamps used fiscally, or revenue stamps used for postage. As a revenue exhibit should focus on the fiscal aspect of the material, any exhibit which concentrates on the postal use of revenue stamps is best shown in one of the postal classes. However, an exhibitor is free to use this material in a revenue exhibit as long as it is germane to the story.

1.3.8. Revenue counterfeits designed to defraud the authorities or forgeries to defraud collectors, if they have a significance in history of philately. In exhibit evaluation, counterfeits are considered to be more valued than forgeries.

1.3.9. The different fiscal usages on documents showing how the issues were used, including the different cancellations, uses for different revenue purposes, and demonstrating and explaining the rules and stamp duty rates.

1.3.10. Any other material fulfilling the definitions of 1.1. and 1.2., made of any material. Such items must be no more than 5 mm in thickness, so that they can be mounted in standard exhibition frames.

1.4. Possible Associated Materials

If an important detail, which is necessary for understanding the exhibit storyline, cannot be illustrated with appropriate material defined above, a considered use of other, associated material is allowed. These can include, e.g., stamp duty acts and decrees, maps, so called "forerunner documents" illustrating the pre- stamp era revenue system, or other similar associated materials.

Such items must have direct relation to the purpose and treatment of the exhibit, and, if possible, should be original instead of a photocopy or a replica. Photographs of items that will not fit in a frame may be included, if the items are important to the development of the exhibit.

Associated material should never overrule the exhibit. Thus, it is highly recommended to limit the use of such material to a few significant items at most, to enhance the treatment when an important detail of the subject cannot be covered otherwise. These items are to be properly justified and described.

2. The Principles of Exhibit Composition

2.1. The Exhibit Composition

The exhibitor tells a story with the exhibit. The story is told within the limits - the purpose and the scope - selected by the exhibitor. The subject chosen needs to be appropriate in scope for both the initial and also the potential size of the exhibit.

Different stories may need different approaches and use different philatelic elements. The exhibitor selects an approach which serves best the story to be told. Often the approach is one of the following, but it can also be a combination of two or more approaches, or any other approach developed by the exhibitor.

2.1.1. Traditional exhibits

Normally a traditional revenue exhibit describes the development of the revenue stamps or other issues themselves. It can begin with the reason why they were issued following with the possible essays and/or proofs. It can then describe the development of the items, different printings, colours, perforations, papers, errors etc. The cancellations and usage are an important part of a traditional approach, and the story can end with the cessation of the issue or to another logical endpoint.

2.1.2. Fiscal history exhibits

A fiscal history exhibit describes fiscal systems. For example, the exhibit can show the development of the fiscal system or stamp duty rates in an area, a country, a group of countries or worldwide.

Normally the story is told with used items, entire documents and/or revenue stamped paper or other fiscal revenue items. The structure of such exhibits can be based on a chronology of fiscal history, to Stamp Duty Acts, to the introduction and cessation of one or more selected types of revenue, or any other logical structure as developed by the exhibitor.

2.1.3. Subject-based exhibits

A subject-based exhibit describes a social or historical phenomenon using revenue items. A subject-based exhibit develops a theme according to a plan and demonstrates both philatelic knowledge and knowledge of the social or historical phenomenon through the items selected. The structure may follow a time-related classification (historical, evolutionary) or subject-related criteria (scientific, systematic, organisational, economic etc.) or any other criteria. In subject-based exhibits, the storyline explaining the social or historical phenomenon should tie the varied material together as an unbroken, balanced narrative.

2.2. One Frame Exhibits

2.2.1. A One Frame exhibit in Revenue philately is intended to be an exhibit within the approaches mentioned in 2.1. with a very narrow theme that fits into one frame. If a theme can be shown in more than one frame, it is not suitable as a theme for a one frame exhibit.

2.2.2. A selection of items from a multi-frame exhibit may be suitable only if the selection can completely treat a natural sub-theme of the exhibit within one frame. An extract of a multi-frame exhibit showing only the best items (“cherry picking”) from a multi-frame exhibit is not appropriate as a one frame exhibit.

2.3. The Introductory Sheet (or the Title Page)

All Revenue exhibits must include an introductory sheet. This introductory sheet should consist of:

- the title of the exhibit;
- a description of the subject and purpose of the exhibit;
- short, precise and relevant general information on the subject;
- a description of the scope of the exhibit (what is included in the exhibit and what is omitted);
- a plan of the structure of the exhibit – chapters or sections etc. – rather than a “frame by frame” or “page by page” description;
- a note of any personal research by the exhibitor within the subject; and
- a list of the key literature references. This should be the top five or so references, with others listed either in any chapters (if used) within an exhibit or on the relevant page of the exhibit as a footnote. Even though not yet obligatory, exhibitors are encouraged to make use of the idea of a synopsis as an element of the introduction. It allows for a more detailed explanation of what is intended with the exhibit. Synopsis helps the preparation of the jury.

3. The Judging Criteria of Revenue Exhibits

In agreement with Articles 5.2 of the General Regulations of the FIP Exhibitions (GREX), General World and International Exhibitions should provide for a specific Revenue Class to be exhibited as an entity in one part or room of the exhibition.

In judging a revenue exhibit the jury will use the following general criteria (ref. GREV, Article 4.2.):

1. Treatment ref. GREV, Article 4.5
2. Philatelic Importance ref. GREV, Article 4.6

3. Philatelic and related Knowledge, Personal Study and Research ref. GREV, Article 4.7
4. Condition ref. GREV, Article 4.8
5. Rarity ref. GREV, Article 4.8
6. 6. Presentation ref. GREV, Article 4.9

Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.

Some indications are given below of the basic elements underlying each individual criterion.

3.1. Treatment (20 points)

3.1.1. Treatment of the exhibit reflects the degree to which the exhibitor is able to create a balanced exhibit characteristic of the chosen subject. A logical progression that is easy to follow and a clear concise write up will help the jurors to appreciate the exhibit. In assessing treatment, jurors will assess whether the treatment matches the title and that the statements made in the introduction and plan are adequately represented in the display.

3.1.2. Exhibits which take a Traditional or Fiscal history approach to the development of the subject should be tied to fiscal philately aspects of the selected items (ref. 1.1.).

Exhibits which take a Subject-based approach to the development of the exhibit may be based alternatively on other aspects visible on the items, such as a written content or an illustration of a document, provided the items shown, as a whole, fulfil the fiscal-philatelic balance (ref. 1.1.).

3.1.3. The exhibit is evaluated on:

- how well the Introduction Sheet (or Title Page) of the exhibit shows the purpose of the exhibit, defines the scope and explains the plan and structure, and gives guidance to the most important literature / references for the subject chosen;
- the subject having been chosen to enable a properly balanced exhibit to be shown and managed in the space available;
- the content reflecting the title, purpose, scope and plan;
- the logic of the storyline shown is appropriate for the selected approach of Traditional, Fiscal history, Subject-based or other type of exhibit (ref. 2.1.);
- the storyline having been created with text and material of a good balance between the different parts of the exhibit;
- the headings of each page supporting an understanding of the treatment;
- the exhibit being well rounded with a natural start and ending point;
- the use of fiscal material to develop a coherent story, fully covering the scope and creating an interesting exhibit; and
- the absence of duplicated material, and text for each item documents the reason for showing it.

3.2. Philatelic Importance (10 points)

3.2.1. The “importance” of an exhibit is determined by both the significance of the actual exhibit in relation to the subject chosen and the overall significance of that subject in the Revenue class.

3.2.2. The importance of a revenue exhibit is evaluated in the context of Revenue philately. In assessing the importance of the exhibit, consideration is given to the significance of the material, including:

- the selected area relative to the world fiscal philately;
- the selected area relative to the national fiscal philately of the country; and
- the material shown in the exhibit relative to other exhibits in that area.

3.3. Philatelic and related Knowledge, Personal Study and Research (35 points)

3.3.1. The presented philatelic and related knowledge is demonstrated by the items chosen for display and their related comments. Personal study is demonstrated by the proper analysis of the items chosen for display. The research is presentation of significant new facts related to the chosen subject.

3.3.2. Philatelic and related knowledge is demonstrated by:

- That the choice of the items reflects deep knowledge of the chosen area;
- That the exhibit demonstrates a full and accurate understanding of the subject chosen;
- That existing up-to-date literature within the area has been used; and
- That the items are well described.

3.3.3. Personal Study and Research

Personal study and research relate to both the proper analysis of the items and personal research and the discovery of new items relevant to the story as discussed in sections 3.3.4. to 3.3.12:

3.3.4. In Traditional exhibits (ref. 2.1.1.):

- The issuing process of the stamps or stamped paper is demonstrated with essays, die proofs, plate proofs, colour trials, plate flaws etc.;
- The philatelic aspects and varieties dealing with types and subtypes, printings, gums, watermarks, paper, perforations, overprints, errors etc. are treated and described; and
- The purpose of issue is documented and shown with usage, with explanation of transactions, cancellations and stamp duty rates as appropriate to the story.

3.3.5. In Fiscal History exhibits (ref. 2.1.2.):

- The fiscal history circumstances and/or the fiscal system of the selected topic is documented in an appropriate, correct and understandably logical way;
- Depending on the aim of the exhibit, the essential facts dealing with development of the fiscal system, history of one or more certain revenue purposes or issues, transactions or services, development of stamp duty act and laws system, rules, regulations or stamp duty rates etc. are presented; and
- The storyline, based on a fiscal history narrative, is documented and shown primarily with varied usage, with correct explanation of transactions, cancellations and relevant fiscal rates.

3.3.6. In Subject-based exhibits (ref. 2.1.3.):

- The social or historical phenomenon of the selected scope is documented in appropriate, correct and understandable in a logical way;
- The essential facts demonstrating knowledge of both philatelic, fiscal history and the social or historical phenomenon are presented; and
- The storyline, basing on narrative of the social or historical phenomenon itself, is documented and shown with varied revenue material selected to develop the story in best possible way.

3.3.7. Research and new discoveries should be given full coverage in accordance with their importance. Major discoveries deserve important coverage and recognition and should be identified by the exhibitor, while minor discoveries should not overpower the main exhibit.

3.3.8. Where appropriate, references should be given to the exhibitor's own or other previously published information. Where the exhibitor has significantly extended such information a reference can be placed in the introductory statement. Otherwise references can be made in the relevant chapter of the exhibit or on the exhibition page to which the research refers.

3.3.9. It is unrealistic to require an exhibitor to develop new findings in a heavily studied and researched area. For this reason, such exhibits will not be penalised for a lack of personal research, but will be given additional consideration if, in spite of previous research that has taken place, the exhibitor has managed to come up with relevant new findings.

3.3.10. The proper evaluation of philatelic and related knowledge, personal study and research will be based on the relevant description of each item shown. A well thought out introductory page (and justifiable use of secondary introductory pages for the natural sections) may avoid otherwise lengthy descriptions on the actual exhibit pages.

3.3.11. If using rarity statements ("One of X recorded") it is important to identify the source of this recording. Expressions like such as "Unique" or "Very rare" are not to be used.

3.3.12. Only the knowledge, study and research documented by the items in the exhibit can be judged. Furthermore, exhibitors should bear in mind that the information given should not overwhelm the material shown.

3.4. Condition (10 points)

3.4.1. Material in overall good condition is essential to revenue exhibits. Stamps should be in the best possible condition: no tears, no bends, no missing perforations, with margin on all four sides on imperforate stamps, and with clear cancellations. Stamped paper and other documents should be in the best condition possible given both their size and usage. For example, very large documents will almost always be folded, and documents carried in pockets (licenses) are also likely to be scuffed and bent. Items in exceptional condition will be the exception rather than the rule.

3.4.2. Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit. The condition of common material should be impeccable whenever possible.

3.4.3. It is also important to note that the actual condition obtainable will vary according to the country, period and method of use and cancellation. Revenue stamps were often cancelled by physical defacement. For example, when used as a seal such as Beer or Tobacco stamps, they were torn. Indian Native States revenues were mostly punched when applied to documents. Some were cut, even nailed or stapled. For these, faultless condition is exceptional and cannot be expected for used stamps or documents as noted above.

3.4.4. If an item has been restored or manipulated it must be described as such.

3.4.5. Unless revenue stamped paper is of extreme rarity, is unknown as an entire document, or for other justifiable reason explained by the exhibitor, it is desirable that only entire be shown. Cut-outs (cut squares) would be acceptable as part of an exhibit, if certain values are only known to exist in cut-outs. Exceptions might also include studies of dies (used for the value impression) where whole documents would overwhelm the exhibit or entire documents are difficult to find for the study.

3.5. Rarity (20 points)

3.5.1. Rarity is directly related to the philatelic items shown and to the relative scarcity of this material (however, not the value).

3.5.2. The jurors will primarily be looking for:

- how difficult is it to obtain the relevant and interesting material for the exhibit;
- how difficult is it to duplicate the exhibit;
- inclusion of Archival material such as essays and proofs (approved and rejected) and specimens (where available);
- inclusion of rare denominations and denominations printed in minor volumes; rare varieties; largest units known; early, late and in other way rare usages;
- abnormalities in paper, watermarks and perforations; and
- scarce combinations, mixed taxation, fiscal cancellations, tax markings and fiscal rates.

3.6. Presentation (5 points)

3.6.1. The method of presentation should show the material to the best effect and in a balanced way both in the sheet, in the frame and throughout the whole exhibit. Variation in mounting to create interest is preferred instead of unduly uniform arrangements.

3.6.2. Oversize documents can be shown as folded to fit on the page but, whenever possible, they should still display the stamp(s) / value imprint(s) and relevant information such as date and transaction value. Overlapping of items is accepted but obscuring important features should be avoided.

3.6.3. The exhibit is evaluated on:

- good balance in the frames and the individual pages with variations in the mounting between the pages;
- good use of the page with limited white space on the pages;
- the write-up is clear, concise and relevant to the material chosen and to the subject chosen for the exhibit;
- sufficient write-up but not too much text relative to the material shown;
- illustrations are not too dominating, and photocopies must be a minimum of 25 % different in size from the original; and
- careful mounting.

3.6.4. No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or printed. Brightly coloured inks and coloured album pages should be avoided.

4. Relative Terms of Evaluation

4.1. Revenue exhibits will be judged by approved specialists in this field and in accordance with GREX Section V and GREV, Article 5:

4.2. Total Point Split

1. Treatment (20) and Philatelic Importance (10)	30
2. Philatelic and related Knowledge, Personal Study and Research	35
3. Condition (10) and Rarity (20)	30
4. Presentation	5
TOTAL	100

5. Concluding Provisions

5.1. In the event of discrepancies in the text from translation, the English text shall prevail.

The above Guidelines for Judging Revenue Philately Exhibits were passed at the FIP Revenue Commission Meeting held at the FIP World Stamp Championship Indonesia 2022 on 8 August 2022 and subsequently approved for use at the 76th FIP Congress held on 9 August 2022 in Jakarta.

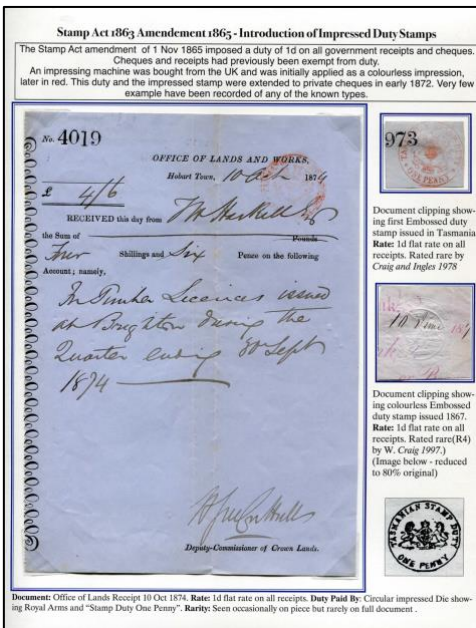
The Three Types of Revenue Exhibits

Traditional



(Image courtesy of Dave Elsmore (www.ozrevenues.com))

Normally a traditional revenue exhibit describes the development of the revenue stamps or other issues themselves. It can begin with the reason why they were issued following with the possible essays and/or proofs. It can then describe the development of the items, different printings, colours, perforations, papers, errors etc. The cancellations and usage are an important part of a traditional approach, and the story can end with the cessation of the issue or to another logical endpoint.



(Image courtesy of Peter Alan)

Fiscal History

A fiscal history exhibit describes fiscal systems. For example, the exhibit can show the development of the fiscal system or stamp duty rates in an area, a country, a group of countries or worldwide. Normally the story is told with used items, entire documents and/or revenue stamped paper or other fiscal revenue items. The structure of such exhibits can be based on a chronology of fiscal history, to Stamp Duty Acts, to the introduction and cessation of one or more selected types of revenue, or any other logical structure as developed by the exhibitor.

Subject-Based

A subject-based exhibit describes a social or historical phenomenon using revenue items. A subject-based exhibit develops a theme according to a plan and demonstrates both philatelic knowledge and knowledge of the social or historical phenomenon through the items selected. The structure may follow a time-related classification (historical, evolutionary) or subject-related criteria (scientific, systematic, organisational, economic etc.) or any other criteria. In subject-based exhibits, the storyline explaining the social or historical phenomenon should tie the varied material together as an unbroken, balanced narrative.



Changes to the Guidelines for the Maximaphily Class

Mike Kouwen

The new guidelines were finalised in August 2019 and then subsequently approved at the Jakarta Congress in August 2022, and so are now to be used in exhibitions.

Fundamentally, there have not been any changes in the requirements for Maximaphily. What has been done is to combine the old Special Regulations for the Evaluation of Maximaphily Exhibits (SREV) and the old Guidelines into one document. Also, to simplify the wording.

The old versions of the SREV and Guidelines often said the same thing using different wording, which was very confusing, especially to people who did not have English as their native language.

New Exhibitors please note:

The Guidelines refer to the Judging of Exhibits. These Guidelines apply equally to the exhibiting of Maximaphily. The considerations judges have in evaluating an exhibit are equally important to the exhibitor in preparing the exhibit.

The Maximaphily Commission Website is <https://maximaphily.f-i-p.ch>

SPECIAL REGULATIONS FOR THE EVALUATION OF MAXIMAPHILY EXHIBITS AT FIP EXHIBITIONS

Article 1: Competitive Exhibits

In accordance with Article 1.4 of the FIP General Regulations for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), these Special Regulations supplement those principles with regard to Maximaphily. Further details are contained in the Guidelines for Judging Maximaphily exhibits.

Article 2: Guidelines

The Guidelines approved by the FIP Board on 28 August 2019 contain both the earlier SREV rules and Guidelines relating to the definition and evaluation of Maximaphily exhibits – please refer to them.

Article 3: Concluding Provisions

3.1 In the event of any discrepancies in the text arising from translation, the English text shall take precedence.

3.2 These Special Regulations for the Judging of Maximaphily Exhibits at FIP Exhibitions have been approved by the FIP Congress on 9 August at Jakarta.

GUIDELINES FOR JUDGING MAXIMAPHILY EXHIBITS

1. Introduction

These Guidelines are issued by the FIP Maximaphily Commission to give practical guidance on how to apply the GREV and the Special Regulations for the Evaluation of Maximaphily Exhibits (SREV).

NOTE: These Guidelines include the contents of the SREV.

The Guidelines are intended to provide guidance to exhibitors and judges regarding:

1. The definition and nature of Maximaphily
2. The principles of exhibit composition, and
3. The judging of Maximaphily exhibits.

2. The Definition and Nature of Maximaphily.

A maximaphily exhibit contains only picture postcards showing a **visual** concordance between the three elements:

- - picture postcard,
- - postage stamp on the picture side of the postcard,
- - cancellation.

Maximaphily is based on the observance of the three concordances: of subject, of place and of time.

3. Principles of Exhibit Composition

The constituent elements (postage stamp, picture postcard, cancellation) should comply with the following rules:

3.1 The Postage Stamp

1. The “postage stamp” designation refers to stamps issued by the postal operator (postal authority) designated to provide postal services within a UPU member country or dependent territory.
2. Personalized stamps are allowed provided that they are available to the general public.
3. The stamp must be valid for postage and affixed only on the picture side of the picture postcard.
4. Postage stamps cut out from postal stationery are allowed only if the issuing postal authority permits their use.
5. Not allowed:
 1. Postage due stamps
 2. Pre-cancels
 3. Revenue stamps
 4. Stamps violating the “UPU philatelic code of ethics”
 5. Official stamps except those available to the public (United Nations, UNESCO, Council of Europe, etc)
 6. Postage stamps printed online by a customer
6. Stamps issued by postal operators authorized by a country’s Government are allowed.
7. Only one postage stamp should be on the view side of the picture postcard.
8. Before 1978, when the “International Statute of Maximaphily” was approved, maximum cards showing several postage stamps are allowed, if one of those is concordant with the picture on the postcard
9. If a postage stamp has multiple, secondary or partial subjects, each subject must as far as possible, be dealt with separately.
10. The postage stamp (or the souvenir sheet it belongs to, if it is stuck on the postcard) must not exceed a quarter of the postcard area.
11. When the same subject is spread out on several se-tenant stamps, the set can appear on a single postcard. But, when a subject is shown on one of the se-tenant stamps only the one on which the treated subject is illustrated should be affixed to the postcard.
12. The use of an illustrated postal prepayment impression dispensed by automatic vending machine, affixed on the view side of the postcard, is allowed.
13. For a specific subject, the order of preference is:
 - - Postage stamp issued in the philatelic program of the designated postal operator (postal authority), where it comes as main subject, or easily identified secondary subject
 - - then personalized postage stamp and last
 - - the stamp of an authorized operator (authorized by the postal authority).

3.2 The Picture Postcard

1. Its size must conform to dimensions accepted by the UPU. However, only postcards of square or rectangular shape available on the market are accepted, provided that their size allows two per A4 page. Postcards are not allowed to be reduced in size.
2. The picture must offer the best possible concordance with the subject of the postage stamp, or with one of them if there are several.
3. Postcards fully reproducing the postage stamp, i.e. with perforation, face value, country name are forbidden.
4. The picture must emphasize the subject of the postage stamp. Postcards can have margins and a text directly connected with the subject of the maximum card.
5. Old postcards can have an area for correspondence on the picture side. With the exception of these old postcards, the larger the picture the better.
6. The picture postcard should be as far as possible on sale before the issue of the postage stamp.
7. Not allowed: Postcards with multiple pictures or holograms.
8. The following items cannot be used for maximum cards: collages, cut-outs, private photographs on photo paper, colour or black and white photocopies, photo-montages, drawings, documents specially devised for the stamp issue to be printed privately on photo paper thanks to a computer.

3.3 The cancellation

1. The cancellation must be printed by the authorized postal service.
2. The pictorial design of the cancellation and/or the text, as well as the place of cancellation should have a connection with the subject of the postage stamp and of the picture postcard or with the purpose of the issue (event, charitable activity, theme of the series).
3. Cancellations made by philatelic services are accepted provided that the concordance of place is met.
4. Cancellations made by the philatelic service of small countries with only the country name are allowed.
5. The closer the connection is between the subject and the picture and/or text of a pictorial cancellation, the better is the concordance.
6. Ordinary cancellations without illustration are valid provided they show the name of the locality of the post office and the concordance of place is met.
7. The cancellation must be applied within the period of validity of the postage stamp and as close as possible to the date of issue.
8. The cancellation with the name of the post office and the date must be legible.
9. It must be complete and tie the postage stamp to the postcard. This applies to handstamped cancellations as well as to machine cancellations.

3.4 Classification of exhibits

Maximaphily exhibits can be classified by:

1. Country or group of countries with geographical, historical or cultural links. Generally, the chronological order of the issues should be avoided.
2. Specialized field or study
3. A theme

3.5 Variant Maximum Cards

In these three types of exhibits “variant maximum cards” can be simultaneously shown, that is to say maximum cards with the same postage stamp affixed on different postcards, with different cancellations, but always observing the rules of concordance.

- If the exhibit does not deal only with the variant maximum cards, their number must be limited, so as to avoid an imbalance in the exhibit or a lack of material.
- Two variant maximum cards per exhibition frame are normally considered as a maximum.
- A different date on the cancellation of the same date-stamp is not sufficient to make a variant maximum card.

3.6 Introductory or Title Page

An Introductory or Title Page must be the first page of the exhibit. It must contain:

- The title of the exhibit
- Short, precise and relevant general information on the subject
- Description of the purpose of the exhibit
- Description of the scope of the exhibit
- Plan of the structure of the exhibit – chapters or sections etc – rather than a "frame by frame" or "page by page" description. A table of contents or a literal description is not a satisfactory plan.
- List of personal research by the exhibitor within the subject (with references to articles or literature).
- List of the most important literature references.

4. Judging Criteria for Maximaphily Exhibits

Maximaphily exhibits should be judged by accredited Maximaphily judges. (GREX Section V). In judging a maximaphily exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):

1. Treatment –	20 points - ref. GREV, Article 4.5
2. Philatelic Importance –	10 points - ref. GREV, Article 4.6
3. Philatelic and related Knowledge, Personal Study and Research –	35 points - ref. GREV, Article 4.7
4. Condition –	10 points - ref. GREV, Article 4.8
5. Rarity –	20 points - ref. GREV, Article 4.8
6. Presentation –	5 points - ref. GREV, Article 4.9
Total -	100 points

Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract. Some indications are given below of the basic elements underlying each individual criterion.

4.1 Treatment (20 points)

Treatment is the development of the story for the subject chosen. In assessing treatment judges are looking for:

- A logical development that is easy to follow
- Completeness of the material shown in relation to the scope of the exhibit

- A clear and concise write up
- A balanced exhibit for the subject chosen. They will check that the exhibit:
- Has an Introductory or Title Page which –
 - - States the purpose of the exhibit
 - - Defines the scope of the exhibit
 - - Has a plan of the exhibit
 - - Gives the most important literature references.
- Reflects the statements made on the title page relating to the title, purpose, scope and plan
- Is developed in accordance with the plan
- Has Page headings which support the understanding of the treatment
- Has a natural start and ending point of the exhibit
- Does not contain duplicated material (padding)

4.2 Importance (10 points)

The “importance” of an exhibit is linked to:

- the difficulty of the development of the subject chosen according to the material known and
- the narrowness of that subject.

4.3 Philatelic and related Knowledge (20 points), Personal Study and Research (15 points) – Total 35 points

4.3.1 Philatelic and related knowledge is demonstrated by the items chosen for the exhibit and their related write-up and analysis. Personal study is demonstrated by correct analysis of the items shown in the exhibit. Personal research is presentation of new facts related to the chosen subject. Where presentation of new facts is evident, a large portion of the total points may be given for it.

4.3.2 Information given should not overwhelm the philatelic material shown. A well thought out plan may avoid lengthy descriptions in the exhibit

4.3.3 Philatelic and related knowledge: The choice of items reflects knowledge of the chosen subject, of the postage stamps, of the cancellations and of the picture postcards.

1. Knowledge of the postage stamps is judged according to the comments given: (purpose and date of issue, type, printing, variety, date of the end of validity...)
2. Knowledge of the postal markings covers the types of cancellations, the period of use, and the justification of the use of the cancellation (place, illustration, text ...) All attempts to improve a cancellation will be considered as falsification.
3. Knowledge of the picture postcards is judged according to its concordance with the subject of the postage stamp, its quality and the rarity.
4. Forgeries are not acceptable in an exhibit - exhibitors are advised to have doubtful items certified.

4.3.4 Research in Maximaphily is based on observance of the three concordances: of subject, of place and of time.

- **Concordance of subject** is the essential characteristic of a maximum card. This concordance between the illustration of the postage stamp and the one of the picture postcard must be as close as possible and visually verifiable.

- **Concordance of place** requires a connection between the name of the place or the locality of the cancellation and the subject of the postage stamp and of the postcard. A “first day cancellation” can only be used when it is in accordance with this condition.
 1. For monuments, landscapes and sites there is only one place that gives the required concordance. It is the one where the monument, the landscape or the site is located. If the place has no post office, the one serving the site should be selected or the one of the nearest place.
 2. When the subject is a person the cancellation should be made in a place connected to their birth, death, burial, work or aspect of their activity, posthumous homage etc. When the postage stamp commemorates explicitly one of these events, cancellation of the place where it happened is better.
 3. Where the postage stamp commemorates an event, the cancellation should be of a place related to the event.
 4. When the postage stamp shows an aeroplane, a train or a ship, the cancellation should be of a place where there is an airport, a railway station, a port or an on-board post office directly related to the subject.
 5. The maximum cards showing sporting activities are better if they are cancelled in places where these sports take place.
 6. Maximum cards showing works of art (such as paintings, sculptures, mosaics, enamels, glass windows, frescoes, tapestries) and, generally, all objects found in museums or collections, should be cancelled either in the place where they are to be found, or in the place where they were created. Cancellations of other places are allowed where exhibitions and other events are held in connection with the work of art. When a work of art is an integral part of a monument (sculpture, fresco, glass window, mosaic, etc.), the cancellation should be of the nearest post office to the place where the monument is located.
 7. When the postage stamp commemorates an event or shows a landscape or a monument of another country, the production of a maximum card is impossible as there is a total lack of concordance of place.
 8. Cancellations made abroad by post offices of a country (on occasion of philatelic exhibitions or other event) are allowed.
 9. The cancellation is best if of a place closely connected to the subject, which meets the concordances of subject, place and time and is in use for a short time.
- **Concordance of time** is defined by the date of the postmark, within the period of validity of the postage stamp.

4.4 Condition (10 points)

The maximum cards should be in the best possible condition – this applies to the stamp, postcard and cancellation.

4.5 Rarity

The rarity of a maximum card depends on:

- - The relative scarcity but not the value of each of the three elements.
- - The difficulty of making the maximum card and/or its age.

Age is defined by reference to three periods:

1. Before 1946, date marking the first publication of the maximum card definition.

2. From 1946 to 1978.
3. After 1978, date of the adoption by F.I.P. of the “Maximum-card Regulations.

Jurors will also be looking for:

- - How easy it will be to duplicate the exhibit
- - Scarce stamps used on the maximum cards
- - Scarce cancellations

4.6 Presentation (5 points)

The presentation of an exhibit should show the material in the best way and give a good impression. Therefore:

1. Avoid using coloured paper
2. Try to avoid an unduly uniform arrangement
3. Maximum of two cards per page of approx A4 size.
4. Avoid too empty and too crowded pages, and overlapping cards
5. The text should be concise and easy to read.

5. Conditions of Application

- - These Guidelines were approved by the FIP Maximaphily Commission in Bangkok on 1 December 2018 and by the FIP Board at Buenos Aires on 28 August 2019. They were ratified by the FIP Congress in Jakarta on 9 August 2022.
- - These Guidelines take effect from this date.
- In the event of discrepancies in the text from translation, the English text shall prevail

Concordance in Maximaphily

A picture speaks a thousand words so if you do not understand Maximaphily, the key is concordance, where the postcard, stamp and postmark are all in concordance (card, stamp & place). The card below is a very simple illustration of this. The card is of the famous statue of the Hans Christian Andersen character ‘The Little Mermaid’. The stamp is that same statue and is tied to the card by a Copenhagen postmark, where the statue is located. This card is fully concordant and can be used in a maximaphily exhibit. The art of exhibiting maximaphily is to get enough concordant cards to tell the story you want to tell. Not always an easy task.



One important aspect of modern maxi—cards is that the postcard should not be an exact replica of the stamp used.

If you have any further questions on maximaphily, contact the APF representative Mike Kouwen.

NZ2023 – 38th Asian International Philatelic Exhibition

NZ2023 was held from 4-7 May at Ellerslie Event Centre in Auckland. Like more and more stamp exhibitions this was held in a racecourse, which tend to have both adequate room and are not too expensive for an exhibition. In this case the dealers and postal administrations were on the ground floor and the exhibits on the top floor (Figures 1 and 2).



Fig. 1



Fig. 2

The exhibition accommodation was a five-minute walk (at most) from the venue and with relatively inclement weather for most of the exhibition, this was a bonus. There were 28 dealer stands including one for the APF as shown in Figure 3 (with most but not all of the volunteers), selling items to raise money for the APF and Melbourne 2025.

This was the first FIAP exhibition since Japan in 2021 and that exhibition was not accessible because of Covid. Overall the exhibition was well run, and it was fun to get back to exhibiting. I think the best part of the exhibition was catching up with fellow philatelists that some of us had not seen for a few years.

Palmares

The dinner was held in the Ballroom at the Ibis Hotel next to the venue, was well attended and provided a pleasant backdrop for the event. There were 19 Australian exhibits with Gold – 6, Large Vermeil – 5, Vermeil – 2 and 6 One-frame exhibits which received between 78 and 86 points (medals are not awarded at International level but certificates are awarded).

Grand Prix International Winner:

Michael Ho “King Willem III Netherlands East Indies Postal Stationery 1874-1904”
96 points, Large Gold

Grand Prix National Winner:

Paul Wiglesworth: “New Zealand – The Second Sideface Issue (1882-1900)”
96 points, Large Gold

There was no Championship class at this exhibition.



Fig. 3

Australian Results

Name	Class	Title	Points	Award
Bill Clark	Traditional [2A]	Emblems Issue of Victoria 1857 to 1863	94	G
Harry Lower	Traditional [2A]	South Australia's Small De La Rue Stamps Issued in the Colonial Era	91	G
Lionel Savins	Traditional [2A]	The 1935 Pictorial Definitive Stamps of N.Z.	87	LV
Colin Beech	Traditional [2C]	U.S. Special Delivery Stamp Issue 1885 - 1951 and their Usage	90	G
Albert Cheung	Postal History 3B [a]	Postal Routes for International Mail of China During the Sino-Japanese War of 1937-1945	87	LV+SP
Geoffrey Lewis	Aerophilately	Philippines International Airmails up to 1941	87	LV
David Collyer	Aerophilately	Imperial Connections 1925-1939 - The Story of Scheduled Services - Australia's Air Connection with the World	92	G+Fel.
Ross Newton	Astrophilately	One Small Step for Man	80	V
Raymond Todd	Postal Stationery	The Postal Stationery of Paraguay 1881-1928	90	G
Ian Culshaw	Revenue	The Fiscal Stamps of Western Australia 1881-1974	88	LV
John DiBiase	Revenue	The Fiscal Stamps of Western Australia 1888-1966	90	G
Jim Shaw	Revenue	New Zealand Wage Tax Evolution 1931-1958	82	V
Mike Kouwen	Picture Postcards	The Aboriginal People of Western Australia	85	LV
Jim Shaw	One Frame [A]	Victoria - ½ "Bantam" Stamps and Usages 1874-1912	78	
Paul Xavier	One Frame [A]	Fiji - King George VI - Omnibus Commemoratives	86	
Bernard Beston	One Frame [A]	9d Commonwealth Stamp of Queensland and NSW	83	
Bernard Beston	One Frame [A]	Quayle & Son, Engravers and Printers, Albany NY. USA - Ecuador 1936-1937 Stamp Issues	86	
David Figg	One Frame [J]	Ted Ryko - Adelaide to Darwin by Bicycle	86	
Marilyn Gendek	One Frame [I]	The Scottish Women's Hospital Royaumont 1914-1918	82	

Hobart National One-Frame Exhibition

Darryl Fuller

The Tasmanian Philatelic Society (TPS) always put on a good show and this year's National One-frame exhibition was no exception, held 19-21 May. The venue, the Hobart Town Hall, is an amazing building and worth a visit. The exhibition was facilitated by the APF having sent a half-container of 16-sheet frames to use, meaning exhibitors don't have to change the number of pages.

The exhibition comprised 72 one-frame exhibits plus two non-competitive entries. There were also 12 Centennial exhibits by TPS members. There were 40 new exhibits and 9 new exhibitors which bodes well for future exhibitions, particularly one-frame exhibitions. The exhibits covered every class except Thematics and Maximaphily. The awards ranged from certificates of merit to large gold medal exhibits that were world class.

As Chair of the jury I would note that title pages are still an issue for many exhibitors, that let them down and there will hopefully be an article on this in the next issue. I would also note that many exhibitors could jump one or two medals without spending any more money, by simply improving their title pages and treatment.

Prior to the actual exhibition there was a joint Tasmanian Philatelic Society/Royal Philatelic Society of Victoria meeting held at Hadley's Hotel. It was a great night with a local display and a special exhibit of the Tattersall Lottery mail by Jürgen Saefel of Germany. He has produced a book and catalogue on his studies of the Tattersall Lottery. He was kind enough to ship out a number of copies of his book (in German and English (in part)) which were available to members for the cost of the postage. This was a most generous offer. He also gave a talk on his display.



(L to R) Ross Ewington, Jürgen Saefel, Frank Pauer, Malcolm Groom & Peter Allan at the joint TPS/RPSV meeting.

The prize winners at the show were as follows:

Best in Show	John Blinco	The Spaven Flaw: British Colonial Postage and Revenue Key Plate Issues 1902-11
Best Traditional	Laurent Simoni	The 4d Chalon Issue of Tasmania 1855-1870
Best Novice	Kevin Keast	Victoria Sixpenny Woodblock: 1854-1858 & 1861
Best Tasmanian Exhibitor	Malcolm Groom	Silver City - A postal history view of the Zeehan district from 1851
Best Postal History	Tim Schofield	The Post at Brisbane, New South Wales 1842-1859
Best New Exhibit	Ian Culshaw	The De La Rue definitive INTERNAL REVENUE stamps of Western Australia
Best Postcard	Mike Kouwen	High Street, Fremantle (Western Australia)

Name	Exhibit Title		Total	Medal
Traditional				
Philip	Adams	Australia's Kangaroo and Map Issue: the 1/2d Green	92	LG
Frank	Bagatin	Papuan Lakatoi Punctured OS Stamp Errors	82	LV
Bernard	Beston	Norfolk Island: The Ball Bay Series 1947 - 1959	79	V
John	Blinco	The Spaven Flaw: British Colonial Postage and Revenue Key Plate Issues 1902-11	95	LG
Howard	Bridgeman	WWII Occupation and Liberation in the Philippines: 1942-1945	65	S
Bill	Clark	Six Pence Stamps of Victoria 1860 to 1863	85	G
Roger B	Eggleton	Polar Bears of Greenland - Parcels and Savings Stamps	73	LS
Jon	Fladeby	Norwegian surcharge Issues: Applied to Pre-Decimal and Decimal Postage Stamps	74	LS
Rebecca	Gray	Australian Antarctic Territory 1954-1966	81	LV
John	Jantzen	Third Reich Germany: Miniature Sheets Issued by the Post Office	83	LV
Kevin	Keast	Victoria Sixpenny Woodblock: 1854-1858 & 1861	83	LV
Geoffrey	Kellow	Sierra Leone: The Margai-Churchill Issue of 1965	72	LS
David	Lloyd	Great Britain 6d Stamp 1966 World Cup Issue	80	LV
Greg	Millar	George V 1/2d Green Single Crown Over A Watermark Electro 3	73	LS
John	Moore	Jamhuri 1964 - The Locally Handstamped Overprints.	73	LS
Ian	Sadler	The Princely State of Jaipur, India	70	LS
Tim	Schofield	New Zealand Meter Impressions 1904-1921 - Fixed Value Meters	78	V
James	Shaw	Victoria- 1/2 d "Bantam" Stamps and Usages - 1874 to 1912	81	LV
Laurent	Simoni	The 4d Chalon Issue of Tasmania 1855-1870.	94	LG
John	Wettenhall	Australia: The Royal Portrait Definitives 1937-1941	58	B
Paul	Xavier	Papua New Guinea - 1970 National Heritage Issue	87	G
Paul	Xavier	Fiji - King Edward VII - The First Watermark Definitive Issue (1903)	75	V
Darren	Jones	1d Black: World's First Adhesive Postage Stamp	56	B
Susan	Lally	AAT 1973 Food chains and variations	71	LS
Postal History				
Rod	Forrest	Postmarks of the Ringarooma River Valley, North Eastern Tasmania	78	V
Malcolm	Groom	Silver City - A postal history view of the Zeehan district from 1851	90	LG
David	John	German place names vis-a-vis The Nomenclature Act of South Australia, 1916-18	80	LV
Timothy	Kennaway	Duplex Cancellation Machines and Inverted Die Cancellation Errors on Australian Covers	51	C of M

Peter	Lehmann	May 1923 - A Century Ago This Month - Start of German Hyperinflation	74	LS
Jim	McDougall	Newfoundland World War II Military Mail	57	B
John	Panckridge	The 30 Pfennig 'Postreiter'. The postal history of a German stationery card	88	G
Anthony	Pregrave	Postmarking Machines used at the Adelaide General Post Office and Adelaide Mail Exchange 1907 to 1999	67	S
Tim	Schofield	The Post at Brisbane, New South Wales 1842-1859	92	LG
Allen	Shatten	Postmarks of Hobart Town 1825 to 1854	90	LG
John	Shawley	Mauritius "Late Mail" 1816-1885.	87	G
John	Wilkins	Netherlands East Indies (NEI) Japanese Invasion 1942-1945 Postal History	50	C of M
		Postal Stationery		
Mark	Diserio	Queensland 1d Letter Card and Reply Letter Card	92	LG
Mark	Diserio	Australia - Post Office Letter Sheets 1961 to 1969	88	G
Allen	Shatten	Tasmania: Unframed Queen Victoria Postcards	88	G
		Aerophilately		
Andrew	Small	Tasmanian First Flight Covers. Illustrated the Commencement of Airflights between Tasmania & Mainland Australia.	67	S
		Astrophilately		
Charles	Bromser	AUSTRALIA IN SPACE: The story of the Woomera rocket range	87	G
Ross	Newton	Apollo 13 - A successful failure	78	V
		Revenues		
Bernard	Beston	1920-1943 Obligatory Tax Issue (Commonly Referred to as Tobacco or Defense Stamps)	88	G
Ian	Culshaw	The De La Rue definitive INTERNAL REVENUE stamps of Western Australia	91	LG
Barry	Brown	Foreign Bill Revenue Stamps of India Provisional Issues 1900 - 1904	78	V
David I	Smith	Tasmania - Revenue Innovations	90	LG
		Picture Postcards		
Ian	Birse	Gibraltar Picture Postcards: The Way It Was	71	LS
John	Blinco	Symbolism in May Day Postcards of the Khrushchev Era 1953-1964	80	LV
Ross	Ewington	A Snapshot of Life in Tasmania 1900-40 Through the Medium of 'Real Photo' Postcards	78	V
David	Figg	Ted Ryko - Adelaide To Darwin By Bicycle	87	G
David	Figg	The Hoboken Docks Fire 1900	87	G
Marilyn	Gendek	Napoleon: Exile, Death, Resurrection	85	G
Steve	Hoath	World War I Postcards by Captain Bruce Bairnsfather	70	LS
Steve	Hoath	The Great White Fleet that Visited Australia	78	V
Mike	Kouwen	High Street, Fremantle (Western Australia)	88	G
Vera	Radnell	A Bird in the Hand	83	LV
Clyde	Ziegeler	Velehrad	63	SB

Open				
David	Figg	General Douglas Macarthur: Defender & Liberator Of The Philippines	75	V
David	Lloyd	G.W.R. Prairie Tank Locomotives	66	S
Harry	Palmer	The Invasion of Ukraine	53	C of M
Cinderellas				
John	DiBiase	Monte Bello Islands: Local Post Stamps	86	G
John	DiBiase	Australia: The Gowrie and Gloucester Red Cross Appeal Labels, 1940-1945	83	LV
Anthony	Presgrave	South Australia - State Transport Authority - Fare and Ticket Validation Stamps	80	LV
Polar				
Graham	Englefield	Mawson's Australasian Antarctic Expedition 1911 - 1914	92	LG
Graham	Englefield	The Antarctic Voyages of the "Commandant Charcot" 1948 - 1951	83	LV
Paul	Goodliffe	Exploration of Antarctica by the French	53	C of M
First Day Covers				
Gaye and Graeme	Chequer	Private Cachet Producers - 11th World Orchid Conference - Miami	75	V
Open				
John	Aalders	Matthew Flinders	59	B
Howard	Bridgeman	Dragons in European Society	64	SB
Jeannine	Millstead	Penguins and Their Uncertain Future	67	S
Dianne	Saunders	Australian National State and Territories Wildflower Emblems 1958 - 1988	69	S

IBRA 2023 (Essen, Germany)

Ian McMahon



IBRA 2023 was a world exhibition held from 25-28 May 2023 at Messe Essen, Essen, Germany. It was the first full world exhibition held in Germany since IBRA 1989. The Exhibition occupied Halls 7 and 8 of the Messe complex.

With free entry, no formal figures of attendance were reported but the Exhibition commented that: *Many thousands of visitors from Germany and abroad flocked to Messe Essen from 25 to 28 May 2023, where the 33rd International Stamp Fair and the IBRA World Stamp Exhibition were held in Halls 7 and 8. The 12,000 sqm event offered everything a collector's heart could desire.*

Especially on the first two days, but also on the Whitsun weekend, the stands of the approximately 110 dealers, auction houses, publishers as well as postal administrations and agencies from all over the world were densely crowded. Turnover clearly exceeded expectations, and the suppliers were



correspondingly euphoric. Classic and modern stamps were in demand, whether individually, in lots or in collections and part collections. The trend towards covers to enrich postal history and thematic collections was once again confirmed.

The Exhibition had some 3600 frames with 799 exhibits from 70 countries including the Championship Class and all FIP classes. The displays were housed in a separate hall (Hall 7 of the Messe Essen complex) to the dealer stands. The frames used came from Germany and France and also

The crowds were often much heavier than this.

included some 12 sheet frames. Despite the large number of frames, the Exhibition was still heavily oversubscribed. Unusually, many visitors were to be seen at the frames studying the exhibits in detail. There was a very strong literature class with about 240 entries and a large Literature viewing area.

The IBRA 2023 Grand Prixes were announced at the Palmares dinner on Saturday evening, 27 May 2023:

- **Grand Prix d'Honneur:** Walter Britz (Uruguay), "Uruguay: Early issues of the XIX century (1856-1862)"
- **Grand Prix International:** Julio Cesar Ponce Lozada (Peru), "The mail system in the Viceroyalty of Peru"
- **Grand Prix National:** Alfred Schmidt (Germany), "Prussia – The first three issues 1850-59"



Frank Pauer and Philip Levine working at the frames.

Australia had 13 exhibits (89 frames) and three literature entries. Gary Diffen and Malcolm Groom received Large Gold medals and there were also six Gold medals. Malcolm was present to collect his Large Gold medal at the Palmares Dinner. Two of the Australian literature entries received Gold medals. The full results are given below.

Name	Title	Class	Points	Award
Gert Ebbing	PRUSSIA	Trad.	83	V
Vijay Shukla	India - Handstruck, Scinde Dawk and Lithograph Issues 1685-1857	Trad.	80	V
Paul Xavier	Fiji - King George VI - The Definitives	Trad.	88	LV
Hans Dahl	Der Deutsche Feldpostdienst (1937 – 1945)	PH	83	V

Gary Diffen	Transportation of Australian Colonial Mail to 1891	PH	95	LG
Alan Grey	Postage to Collect” for Australian Colonial Mail	PH	92	G SP
Geoff Lewis	Mail routes in the Atlantic, Pacific and Indian Oceans, plus the routes between the oceans	PH	93	G
Philip Levine	Gold Coast Postal Stationery	PS	91	G SP
Frank Pauer	Australian Air Letters & Aerogrammes – The Note Printing Branch Era	PS	87	LV
Malcolm Groom	Tasmanian Embossed Stationery 1883 to 1912	PS	95	LG
John Dibiase	The Fiscal Stamps of Western Australia	Rev.	91	G
John Moore	1989-1991 Australia Sport Definitives	Mod.	84	V
Ian McMahon	Sandgate	Pic. Post.	83	V
John Blinco	King Edward VII Imperium Key Plates Printings, plate number allocations and key plate varieties	Lit.	90	G
Ronald Lee	Airmail - the Story of Australia's Overseas Airmail to August 1939, Book 1 & 2	Lit.	90	G
Ian McMahon	Postal Stationery Collector	Lit.	86	LV

The ‘court of honour’ attracted many visitors and included the unique ‘Bordeaux letter’ with a Red and a Blue Mauritius, legends of German philately including a unique first day cover, two “Hepburn” stamps and a display of the Germania definitive series from 1900 with unique designs and proofs.

For young collectors, there was a large area with games and activities. In the popular stamp pool, one could search for stamps from all over the world free of charge. Beginners were given a basic set of album, tweezers and stamps to start collecting.

IBRA 2023 had a comprehensive program of philatelic talks and activities including on-line presentations and society meetings.

Most were conducted in German although a number, including presentations by FIP Open, Postal History and Postal Stationery Commissions were in English. Many of the talks were well-attended although some of the meeting rooms were hard to find.

In the exhibit hall, there were also booths for almost 70 philatelic societies and research groups. For example, I was able to meet at the Berliner Ganzsachen-Sammler-Verein [Berlin Postal Stationery Collectors Society] booth some of the members with whom I had communicated over the years.

In summary, a wonderful and enjoyable exhibition with a comprehensive mix of exhibits, dealers, society tables and talks.



Abacus Auctions at Essen

Exhibition Timetable and Updates

Yet another exhibition has been added to the calendar with Bangladesh at the end of September. It may not be on everyone's bucket list but then why not. It is great to see additions to the exhibition family. The big news is that Melbourne has been moved again, which was at the request of Australia Post, the major sponsor. I know many were looking forward to it next year, but I feel sure it will be a great event in 2025. In the meantime, 2024 is shaping up to be a big year with an FIP show in Korea, always a great event, the Toowoomba national one-frame exhibition – definitely worth a visit, and the big news with Canberra now a full national. There is also likely to be a FIAP show in China which are worth attending from my past experience. 2025 is looking to be busy if all the exhibitions listed go ahead and 2026 is the big one in Boston which is shaping up to be a great exhibition. Boston is a fascinating city (think American Revolution) and the exhibition will be more in the style of Washington 2006 – the best show in the last two decades according to many. As with all such lists some of the exhibitions below may not happen and others will pop up. Check <https://apf.org.au/philatelic-exhibition-timetable/> for updates as changes continue to occur. (**Changes in Bold**)

2023	Exhibition	Type	Commissioner	Closing	Comments
11-15 Aug	Taipei (Taiwan)	FIAP	djbsfuller@iinet.net.au (Darryl Fuller)	Closed	
29 Sep. – 2 Oct.	Bangladesh	FIP Spons.	David.figg@internode.on.net (David Figg)	10 Jun	
13-15 Oct	Royal 2023 Royale	Canada National	bernardbeston@gmail.com (Bernie Beston)	10 Sep	
2-5 Nov	Perth	National	stafford@southwest.com.au	28 Jul	
27/11-2/12	Bangkok	FIP	hesperus@netspace.net.au (Peter Allan)	Closed	

2024

15-19 Aug	Philakorea (Seoul)	FIP	kiwibrooce@yahoo.com (Bruce Chadderton)	TBA	
12-15 Sep	Canberra	National	Exhibitscanberra2024@canberrastamps.org	31 May	Austral. P/C Challenge & UPU 150th Anniversary Challenge
11-13 Oct	Toowoomba	National 1-frame	TBA	TBA	
TBA	China	FIAP			

2025

TBA	Sydney	National	TBA	TBA	
Sep/Oct	Melbourne 2025	FIAP	David.figg@internode.on.net (David Figg & Mike Kouwen) jmikek@iinet.net.au	TBA	Postponed from April 2024
TBA	Hobart (?)	National 1-frame	TBA	TBA	
3 rd Quarter	Qatar	FIAP	TBA	TBA	
TBA	UAE	FIP/FIA P	TBA	TBA	Inc. UPU Congress

TBA	Singapore	FIP	TBA	TBA	
2026					
TBA	Brisbane	National	TBA	TBA	
23-30 May	Boston USA	FIP	David.figg@internode.on.net (David Figg)	TBA	
TBA	Taipei	FIP	TBA	TBA	Incl. FIP Congress?
2027					
May	Canberra	Half-National	TBA	TBA	Centenary of Parliament

EXHIBITIONS 2023

At the time of writing this there are still five exhibitions left to attend in 2023. I'll only make two or three at best but if you try to get to at least one – make it Perth.

Taipei FIAP International Stamp Exhibition

Taiwan puts on great exhibitions and having been postponed twice, this is an exhibition worth visiting if you can. There will be a few Australians there for sure. For further information see <https://taipei2023.post.gov.tw>

Bangladesh International Stamp Exhibition

Bangladesh had a virtual exhibition in 2021 (Bangabandhu) the first FIAP virtual exhibition. It is now trying its hand at an FIP sponsored international exhibition. We hope it goes well and if you need more information go to www.bangladesh2023.com

Royal 2023 Royale (Canpex)

This is a Canadian National exhibition where an Australian Commissioner/Judge has been invited and will take exhibits. See www.canpex.ca for more details.

Perth 2023 National Stamp Exhibition

Perth needs your support to make this a great exhibition, so enter an exhibit, buy souvenirs or volunteer to help after you make your travel plans. For further information see the advertisement on the inside back page or see www.perth2023stampshow.com

Thailand World Stamp Championship 2023

Thailand holds wonderful exhibitions and I expect the World Stamp Championship 2023 to be no different, so if you have been planning a trip to Thailand, you might as well throw in a stamp exhibition. Just don't tell your spouse, they can enjoy Thailand's many other pleasures.

LATROBE VALLEY PHILATELIC SOCIETY

Stamp Fair – Saturday 21 October 2023

Uniting Church, Park Lane, Traralgon, Victoria

9.00am to 3pm (entry fee – gold coin)

Local and Melbourne Dealers in Attendance – Enquiries Christine 0427 779 522



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 SUPPORTED BRISBANE STAMP & COIN SHOW ON AGAIN

The Annual APTA supported Brisbane Stamp & Coin Show which is run by the Collectors Club is on again from the 11th/12th November. The venue is the Calamvale Hotel which was the same venue as last year. The show had an exceptional attendance last year with both days being very busy. There will be an exceptional line up of both Local, Interstate and hopefully International Dealers in attendance. More details from www.brisbanestampandcoinshow.com

APTA SPONSORS PERTH NATIONAL SHOW

APTA has joined the list of sponsors for the Perth National Stamp Exhibition to be held 2 to 5 November. The Exhibition has already got a line-up of twelve APTA dealers from both interstate and overseas. These include Richard Johnson from South Africa and Willard Allman from the USA. In addition to this Australian based dealers Ace Stamp Auctions, Abacus Auctions, Richard Juzwin, Burstamp, Pittwater Philatelics, Kenton Philatelics, Brisbane Stamps, Edlins, Shields Stamps & Coins and Mickel Smits will all be in attendance. The full listing of dealers in attendance can be found at www.perth2023stampshow.com

APTA SUPPORTED PERTH SHOW BUSY AS USUAL!

Any reservations that hosting another Perth Stamp & Coin Show within six months of the big 10th Anniversary show last October would affect visitor numbers or affect trade was soon dispelled! Local, interstate, and international dealers attracted the usual large crowds starting on Friday lunchtime with a rush to be first at the dealers' tables for the best buys and long queues for the keenly anticipated Australia Post special edition show Miniature Sheets and PNCs.

As always the local collectors, and some who travelled interstate to attend, appreciated having both stamp and coin dealers under one roof and the great variety of material on offer to suit all budgets. Many attendees and dealers commented on the "buzz" in the room and enjoyed the opportunity not only to buy and sell but also to reconnect with each other or forge new relationships, learn about the hobby and sow the seeds for future business.

The show dinner on Saturday night was less formal than the anniversary event in October but nonetheless was well attended by dealers, show staff and some partners who joined in congratulating Tony Shields as the recipient of the 2023 Dealer of the show award. We say, "of the show", but as most of you know Tony is an enormous contributor to the philatelic world at both a National and International level, freely giving of his time and expertise and most importantly, is always cheerful and enthusiastic! As was pointed out at the dinner, Tony has won nearly all the major awards out there with only the coveted "Perth Stamp and Coin Show Dealer of the Show" shield left to add to the mantlepiece! The 2024 Perth Stamp & Coin show will be held from Friday 8th March to Sunday 10th March. Further details at www.perthstampandcoinshow.com.au



Tony Shields receives the 'Perth Dealer of the Show' Award from show organiser Ian Boulton

AUSTRALIAN PHILATELIC FEDERATION ARCHIVAL & OTHER PRODUCTS ORDER FORM

Code	Product	Price List as at 18th June 2023	Wt	Per	Price	Qty	\$
Exhibition Sheet Storage & Exhibit Envelope							
ALB08	Stamp Safe Box		200g	Each	\$32.00		
TE01	Tyvek Exhibitor Envelope 325mm x 470mm		24g	Each	\$6.75		
Display pages 140gsm – acid free							
APF05	283 x 210mm plain / white		450g	Per 50	\$21.00		
APF12	283 x 210mm plain / off white		450g	Per 50	\$21.00		
APF01	283 x 216mm plain / white		450g	Per 50	\$22.50		
APF11	283 x 216mm plain / off white		450g	Per 50	\$22.50		
APF03	283 x 230mm plain / white		500g	Per 50	\$24.00		
APF10	283 x 230mm plain / off white		500g	Per 50	\$24.00		
APF02	283 x 216mm feint grille / white		450g	Per 50	\$27.50		
APF04	283 x 230mm feint grille / white		500g	Per 50	\$30.00		
APF13	283 x 310mm plain / white		675g	Per 50	\$23.00		
APF14	283 x 310mm plain / off white		675g	Per 50	\$23.00		
APF06	283 x 420mm plain / white [1] Discontinued line		900g	Per 50	\$24.00		
APF08	283 x 454mm plain / white		975g	Per 50	\$48.50		
APF09	283 x 454mm plain / off white		975g	Per 50	\$48.50		
Sheet protectors – Polypropylene 60 micron clear							
ALB12	285mm x 225mm – top open		330g	Per 50	\$34.00		
ALB13	285mm x 240mm – top open		350g	Per 50	\$34.00		
ALB14	285mm x 420mm – top open REINSTATED LINE		655g	Per 50	\$63.00		
ALB18	285mm x 457mm – top open		745g	Per 50	\$66.00		
ALB17	285mm x 465mm – top open		745g	Per 50	\$66.00		
ALB19	285mm x 320mm – top open NEW LINE		525g	Per 50	\$45.50		
Sheet protectors – Mylar							
MYL02	285mm x 225mm – top open		14g	Each	\$2.65		
MYL01	285mm x 240mm – top open		16g	Each	\$2.65		
MYL07	285mm x 465mm – top open		28g	Each	\$5.00		
MYL09	285mm x 320mm – top open NEW LINE		20g	Each	\$4.25		
MYL10	285mm x 420mm – top open NEW LINE		25g	Each	\$5.00		
Photo Corners – acid free							
PCP1	Polypropylene – 16mm across, box of 500			Per Box	\$11.50		
PCP2	Polypropylene – 19mm across, box of 250			Per Box	\$16.50		
PCM1	Mylar – 16mm across, box of 240			Per Box	\$25.50		
PCM2	Mylar – 35mm across, box of 240			Per Box	\$43.00		
Replica Cards							
REP39	Number 39 Black Print – 7½d Melbourne Olympic stamp			Each	\$50.00		
REP14	Melbourne 2017 Overprint on Robes Replica Card No.14			SOLD OUT			
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	\$55.00	
BK06	Tasmania – Imperforate stamps from "Courier to Chalon Head" (Koichi Sato RDP FRPSL)	Each	\$55.00	
BK09	Arthur Gray – Stamp Booklets	Each	\$66.00	
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	
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	
MS16	Canberra 2022 numbered O/P M/S – Lunar New Year	Each	\$15.00	
MS17	Newcastle 2022 numbered O/P M/S – Sheepdog Trials	Each	\$15.00	
MS18	ANPEX 2022 numbered O/P M/S - Budgerigars	Each	\$15.00	
MS19	NZ2023 numbered O/P M/S – Fairy Wrens	Each	\$20.00	
MS20	Hobart 2023 numbered O/P M/S – Solar Eclipses	Each	\$15.00	
COV3	NZ2023 covers (2 designs) \$10 each or a pair for \$15	Each	\$10.00	
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	
BPF1	PHILEX2020 Folder - 2 covers signed by FIP President	Each	\$50.00	
MER1	APF Cuff Links (with APF Logo) Only 1 pair in stock	Each	\$30.00	
MER3	APF Lapel Badge (with APF Logo)	Each	\$13.00	
CAN1	Canakkale P-Stamp	Each	\$2.50	
CAN2	Canakkale Cover	Each	\$5.00	
SSE1	Sydney Stamp Expo 2015 – Anzac Cover	Each	\$5.00	
SSE2	Sydney Stamp Expo 2015 – Gallipoli Cover	Each	\$5.00	
AS1	Adelaide Stampex 2017 – Women in War Imperf M/S	Each	\$20.00	
Postage and packaging [2] [3]				
Total amount				

FOR PROMPT SERVICE PLEASE SEND ALL ORDERS TO:
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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)

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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

ABANDONED STAMP CARDS – IMPORTANT NOTICE

The APF has decided to discontinue the production of Abandoned Stamp Cards. The cards intended to have been made available for Canberra Stampshow 2022 and Newcastle Stamp and Coin Expo 2022 will not now be produced. The exhibitions concerned will contact people who have ordered these cards.

*Whether you're a collector that's hot to trot or
happy to take things at a slower pace.*

Join the stampede to



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www.perth2023stampshow.com