

APF NEWS

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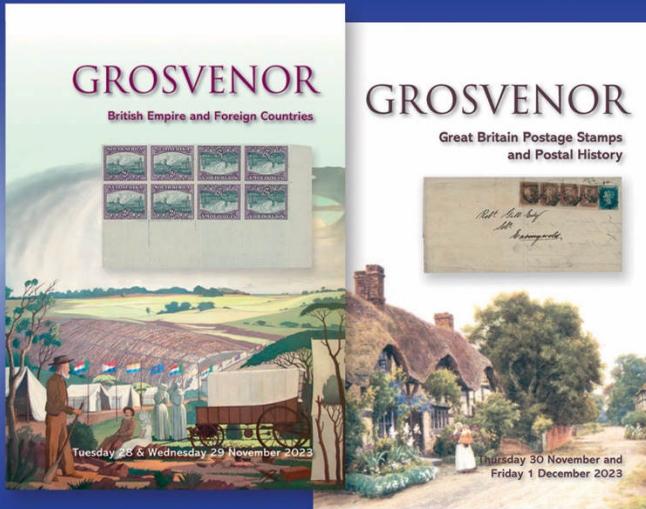
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Australian Philatelic Federation 2023 AGM



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The opinions expressed in the articles in APF News are those of the individual authors and do not necessarily reflect those of The Australian Philatelic Federation Inc., its officers or the editorial staff.

APF President's Column



I have just come back from a very successful Perth 2023 National Exhibition. The show was busy even on the last day with a lot of people still at the dealers and frames right up to closing time. Glen Stafford and the Perth 2023 are to be congratulated on a job well done. The exhibition had a Postal Stationery Challenge with the result being a draw between UK and Australia. Some are saying that we should send the ashes to the UK.

The APF had their Annual General Meeting, APO Awards Dinner and State Council Forum on the weekend of 30 September – 1 October 2023 in Brisbane. This was a very successful weekend, and it was great in seeing everybody. Darryl Fuller has come on as Philatelic Development Officer, welcome back Darryl and Russell Boylan has stepped down. Thank you, Russel, for your support and your service on the APF.

Same as last year, the State Council Forum this year continued with new format with all the APF Executive attending the forum all day on Saturday. This again was greatly beneficial as most items on the agenda were able to be discussed thoroughly. All attendees agreed that this format should be retained for future State Council Forums.

Due to the high increases in costs, and especially airfares, the executive will be reviewing all the APF expenditure. It is regrettable that most likely the APF Frame Levy paid by exhibitors for international exhibitions will have to increase. The APF policy is to breakeven on all the basic costs for international exhibitions over a twelve-month period. There hasn't been an increase in the levy for over ten years.

I hope to see everyone and meet some of my international philatelic friends at the forthcoming Thailand 2023 FIP International Exhibition on 27 November - 2 December 2023.

In closing, I would like to thank everybody involved with the APF for their efforts this year and on behalf of the Australian Philatelic Federation I would like to wish you all a very Merry Christmas and happy and prosperous New Year.

Frank Pauer
APF President

Editorial

This issue of APF News is the first fully digital version and has come one issue earlier than planned. This has become necessary for a number of reasons that will be explained next year, I am sure. The APF is moving forward at a time when our hobby continues as a popular hobby but with an aging cohort of collectors, and with increasing costs everywhere.

This has been a big year for exhibitors in Australia with many exhibitions including Perth which was most enjoyable. What I really appreciated about Perth was the number of volunteer helpers who ensured that the general public found where they needed to go. This is always an issue when using only parts of a larger venue. Perth managed it well.

I have been slightly indulgent in this issue writing about my 60 years of stamp collecting but it is 60 years that seen many highs and lows and has been a remarkably interesting trip. It will also lead on to an article on the future of philately. One aspect of all this that every one of you can assist with is bringing new people into the hobby. The days of encouraging junior collectors who then turn into philatelists, while not gone, may not be the best approach but should still be part of the mix. What we really need is to approach those in their late 40s and 50s who have (hopefully) more time, more money, and the interest. They are out there we just need to be proactive. Talk about your hobby to anyone who will listen and when you get interest try to get them back into the hobby. The Philatelic Society of Canberra offers cheap Society memberships at their biennial exhibitions, and while not all stay on, a number do, and some have joined the committee – which is a big plus to any society these days.

Have an enjoyable Christmas and New Year and make it a resolution to attend an exhibition in 2024.

APF Annual General Meeting 2023

Ian McMahon FAP

The Annual General Meeting (AGM) of the Australian Philatelic Federation Ltd (APF) was held on Saturday, 30 September 2023 at 9 am at QPC House, 18 Coolcrest Street, Wynnum, Qld 4178.

The AGM was attended by delegates of the APF's member Councils, members of the APF Executive, APF Officers, Stewart Robbins representing APTA and six observers from Queensland.

The APF Annual Report, including financial statements and reports from the Executive, officers, and members of the APF as well as APTA, was presented to the AGM. You can view a copy of the annual report at <https://apf.org.au/wp-content/uploads/2023/10/APF-Annual-Report-2023-F.pdf>.

The APF Executive for 2023 – 24 were elected at the AGM at the new Executive is:

President – Frank Pauer

Vice-president – Stephanie Bromser

Immediate Past President – Peter Allan

Secretary – Ian McMahon.

Treasurer – David Figg

Philatelic Development Officer – Darryl Fuller

International Officer – Glen Stafford

State Liaison Officer – John Moore

A list of the Project Officers, Commission Delegates and APF Delegates approved by the APF Executive for 2023-24 was circulated at the meeting. The list of APF project officers can be found at <https://apf.org.au/project-officers/>. Bernard Beston was appointed the FIP Commission delegate for Maximaphily while the other commission delegates can be found at <https://apf.org.au/fip-delegates/>.

The AGM approved the following people from each state to function as commissioners at national exhibitions:

ACT: Ian McMahon, John Vassallo, Christopher Smith, Alberic Rozario

NSW: Yung Benson, David Benson, Peter Brigden, Steven Browne, Bruce Chadderton, David Collyer, John Gibson, Tony Griffin, Geoffrey Kellow, Linda Lee, Geoffrey Lewis, John Moore, Lionel Savins, Ed Wolf.

Queensland: Joan Orr, Philip Levine, Russell Boylan, Paul Xavier

South Australia: David Figg, Tony Presgrave, Martin Walker, Jennifer Roland, and Linda Welden

Tasmania: Malcolm Groom, John Panckridge, Peter Allan, Darryl Fuller

Victoria: Charles Bromser, Stephanie Bromser, Alan Grey, Peter Leitch, Frank Pauer, Tim Schofield

Western Australia: John Dibiase, Ross Duberal, Ray Todd, Glen Stafford, Rod Kantor, Mike Kouwen

At the Awards Dinner that evening, Cheryl Roy, Australia Post was made an Honorary Fellow of the Australian Philatelic Order by APF President, Frank Pauer while Anthony Presgrave was made an Emeritus Judge.

(Ed. The image on the front cover was taken at the AGM and shows Australia's latest Honorary Fellow Cheryl Roy (front left) with other recipients Joan Orr (Member), then back (L to R) Geoff

Kellow (Fellow), Ian McMahon (Fellow), Charles Bromser (Member), John Moore (Member), Tony Presgrave (Research), Bernard Beston (Fellow), and David Collyer (Member).

(Sunday) Soviet, State Councils Forum and APF Future Directions

At the APF AGM there has been a long series of what are called State Council Forums (24 to date) and what are colloquially termed Sunday Soviets (27 to date). This year and last year there were also discussions on Future Directions for the APF. What happens at these meetings is that delegates and project officers who are not part of the elected executive spend time discussing issues raised by individuals and State Councils. There have been wide ranging discussions over the years at these meetings. The results of these discussions are then discussed with the APF Executive. This has led to changes and new directions over the years, but one would also note that some issues have still not been solved. The future directions discussions relate, in particular, to forward funding of the activities of the APF.

At this year's discussions the following matters were discussed in the following order:

1. Exhibitors' Zoom Course
2. Youth Development
3. eBay Stamp Forgeries
4. One Frame Exhibiting
5. The Expert Panel at FIAP/FIP exhibitions
6. Scanning Certain Collections Before They are Sold.
7. Written Feedback at National Exhibitions
8. Internet Based and Live Auctions
9. Founders of Philately
10. Public Liability and Accident Insurance
11. Enquiries re Disposal of Stamp Collections
12. Incorporation
13. Libraries – Operations. Acquisitions and Interstate Co-operation
14. Critical Incident Management
15. National Awards System
16. The One-Up Club
17. The Value of Synopses at Australian National Exhibitions
18. Mentoring Exhibitors across all levels
19. Accords, Including New Zealand (Different from Others) State Groups
20. State Council Open days and regional Open Days
21. Web Sites

While many of the above were general discussions, some of the items have specific actions going forward. These include: 1 (to be run if demand is there); 2 (more focus on older returned collectors); 3 (ongoing); 7 (ongoing); 9 (ongoing); 10 (a long discussion on what is included in APF coverage); and 15.

Future Directions focussed on Philately and the Digital World, Promotion of Philately, Strategic Planning, Exhibits Database, Revision of APF Exhibit Charges, and Title Pages. Funding will be a key issue going forward and will be one of the main areas for discussion at the February Strategic Planning meeting.

E.M. Hasluck Medal Awardee 2023

The Hasluck medal is awarded by the Western Australian Philatelic Council each year to a deserving Western Australian collector.

Citation

I am pleased to announce that the recipient of the E.M. Hasluck Medal for 2023 is Ross Edwards.

Ross has been nominated by the Western Australia Study Group for his services to general philately and in particular, aspects of Western Australia.

His philatelic contribution in this respect was the editing of monographs for the study and listing of flaws on the surface printed stamps of Western Australia which involved countless hours of personal research and examination of thousands of stamps in great detail, a passion that he still continues with today.



Ross Edwards

Ross is also involved with other Clubs and Societies, he was and currently still is President of the Fremantle and Districts Philatelic Society since 2010, also, a member of the Philatelic Society of Western Australia as a hands-on Committee member including as a Past Vice President. Ross is a current Committee Member of the Western Australian Philatelic Council and his position is Vice President and the nominated Delegate for Fremantle Society. Ross has also organised many well attended and very much enjoyed functions such as Christmas and Anniversaries including venues for WA stamp clubs.

Various displays have been shown by Ross at National, State and Club levels. One of Ross's favourite exhibits, the USA Black Jacks won an award at the Australasian Challenge. Another display, Great Britain high denomination 'Sea Horses' always welcomed at club guest syllabus events. The most requested display is the Cricket themed philatelic (Open-Class) exhibit which Ross has accumulated during his active playing years, 1970 -80, for Western Australia, Australia, NSW (Captain) and World Cricket.

Ross was awarded the WAPC State Judging Certificate in 2011.

I have much pleasure in presenting Ross with the E.M. Hasluck Medal for 2023.

Anthony Presgrave – Emeritus Judge

What happens to judges when they get older or leave the hobby. Some judges simply retire from judging whilst those who have provided significant service as a judge are often made emeritus. It is not an honour that is awarded to all judges by any means. When a judge is made emeritus, they usually remain on the judging roster in their own State but are unlikely to be used as a judge in other States.

Australia's latest emeritus judge is Anthony "Tony" Presgrave who received his certificate at the 2023 APF awards dinner in Brisbane.

Newest National Judge – Nigel Carter

Nigel Carter completed his probabation to be a national judge at the Perth 2023 exhibition. He passed and has been approved as a national judge. He will be asked to sign the Judges' Register at an appropriate occasion. Nigel is from South Australia and is qualified to judge in the Traditional class.

APF Exhibitor Database

Peter Allan

Background

For many years, the APF has maintained a database of exhibitions, exhibitors, and their results. The storing and retrieval of this information is critical to the management of exhibitions in Australia. The original database was called Showman and developed on Microsoft Access.

Over time, Showman became increasingly problematic and by 2018 was proving to be exceedingly difficult to use. The software was buggy, difficult to use and required a high level of technical knowledge. The underlying software was also very out of date. As it stood, Showman did not meet modern security and privacy requirements.

New Applications for managing Exhibition/Exhibitor Information

In 2018 a decision was made to move to a new system for managing the recording of information and production of forms for exhibitions. The Exhibition Aide application, which uses Word and Excel was developed by Johanna Stafford and has been in use at Australian Exhibitions since 2019.

Exhibition Aide has been highly successful but the problem of maintaining a database of results and exhibitions remained. Showman had more than 20 years of data and this needed to be retained and updated.

After several unsuccessful attempts to update Showman, it was decided to re-think the database. For some years there has been a trend to move away from applications that sit on a local computer to apps that are based on the Web. The APF decided the best option was to develop a new database as a web-based application using the old Showman records as the basis. This required a professional standard IT specialist and a contractor was found after a tender process.

There are numerous advantages of using a web-based database:

- Putting the database on a modern, professionally built platform gives us a clear pathway to ongoing maintenance which is essential.
- **Better Security** - online data is considered more secure than locally stored data though both carry some risks of loss or hacking.
- **Much Better Accessibility** – online data can be accessed by authorised users from anywhere and as required.
- **Proper User Management** – we can manage who has access to what data and who can change data or run reports.
- **Secure Updating** – one central database is easier to keep updated. Any changes of details can be updated in one place and changed details identified in an exhibition will not be lost.
- **Reliable Backup of Data:** - online data can be backed up automatically to secure cloud storage.

Why a web-based application?

- Removes the need for users to have any software background (such as knowledge of Access 2016, Excel/Word).
- No need for users to have current software versions – Access, Excel, Windows as the web version only needs a web browser.
- Provides a simpler user interface.
- Much Improved reporting ability.
- It is possible to build an app that allows adding and editing new tables, eg, adding a new class, or editing an existing class. This would remove the need to hire a professional coder whenever changes are made to class criteria, (or to have to rely on our local software expert).
- It may also solve the problem of having to train specialised users if the new product can be made sufficiently intuitive.

Security

One of the major concerns with any data these days is security. In the development of the new database this was a prime concern, and a lot of attention was given to ensuring the security of Exhibitor's data. The information stored includes details of exhibitions, exhibits and exhibitors including results. We also store basic contact information including name, address, and email address.

There may be some concerns about placing data online but statistically, web-based data is less likely to be hacked than computer-based data.

Here are the main security features built into the new database:

- Professionally built code with best-practice security
- Website is private – cannot be found by searching Google etc.
- Email addresses for exhibitors are encrypted and cannot be read if the database is stolen.
- Four levels of users ensure users can only access the data they need to work with, and only top-level users can edit results.
- Access and use can be managed by APF.

Privacy

Another major concern was that the APF database complied with current privacy standards. The APF is not subject to National Privacy laws as our turnover is under \$3M but all possible steps have been taken to ensure the database complies with the 13 National privacy principles as set out in national privacy legislation.

- The APF has developed a data privacy statement which is available on the APF website.
- We are not subject to Australian Privacy legislation (\$3M pa turnover threshold),
- However, our Privacy policy has been developed using the 13 National Privacy Principles as a basis.
- In summary, Data is only given to and used by APF for:
 - Organizing and managing philatelic exhibitions within Australia
 - Displaying exhibitor details and exhibition results including on websites and in exhibition catalogues and Palmares documents
 - Providing various forms used to manage exhibitions such as judging sheets and exhibitor critiques.

- Providing lists of exhibitors to APF-endorsed exhibition committees to promote and market their exhibition to exhibitors.
- Statistical analysis for research and development.
- We do not sell or otherwise provide Exhibition data to third parties for any other use.

Progress

After some 8 months of development, the new database is online, and all Showman data has been migrated. Showman has records up until 2018. Exhibition results from 2018 are gradually being added as are new results included as they become available. It is hoped to have a complete record of exhibition results for Australian exhibitors for the last 20+ years available within a few months. The second stage will include the production of Exhibition forms.

What Does This Mean for You?

The APF is now able to provide you with details of your exhibits and your results, as recorded in the database (at present, to mid-2019, and from Jan 2023). Historic data is now being added so that a complete record over more than 20 years will be available. We can also:

- provide exhibition committees and Commissioners with details of previous results as recorded in the database.
- provide exhibition Committees with a Catalogue listing if they provide us with details of exhibition entries.
- now record details of Challenges in the database.
- record details of Prizes and Felicitations awarded to individuals.
- Provide lists of active exhibits by class, by state.
- Record Team Leader, Jury Pres, Jury Sec, Judge for individuals.
- better manage of who has access to data, data security and privacy.

Current Data Quality

- The current database is not perfect and is gradually being cleaned up.
- Some data is missing data such as the number of frames for exhibits, email addresses, incorrect or missing residential information in some cases.
- Only ~50% of records currently have an email address.
- Current exhibition data will be used to update records where necessary.
- For enquiries including obtaining your exhibition records, please contact Peter Allan, APF Database Manager, at hesperus@netspace.net.au

New Postal History Guidelines

Postal history is probably the most complex of the philatelic classes with its three distinct sub-classes: postal history relating to postal services and systems; marcophily – the study and classification of postmarks; and historical, social, and special studies. It has come some way from simply rates, routes, and markings. While traditional philately remains popular, in my opinion, postal history is nearly as popular and becoming more so. At recent exhibitions it has been covers (and postmarks) that collectors are chasing. This was certainly true at IBRA in Germany last year.

The Postal History Commission has rewritten the Guidelines so that they are consistent with other classes, as has every Commission. The Guidelines are long for postal history and because many changes were small and some sections rearranged, there is no direct comparison between the old and

new guidelines. The new guidelines follow and are easily read. If you are interested in the changes, then the easiest way to do this is to read the old and new side by side. For further information on the class see <https://postalhistory.f-i-p.ch>.



For those who like a challenge, postal history does not need to be old. The returned APF News shown above (front and back) has a lot going on. The locality Wiltshire has been left out of the address so was returned. Absolutely no idea why the postcode was not enough to get it delivered. The paperwork in the plastic on reverse was added overseas and why does it say United States when it was sent to the United Kingdom. Also why was it returned through Brisbane on its way to Tasmania? What do the numbers mean? A good knowledge of worldwide Customs arrangements may be necessary with modern parcel mail.

New Guidelines for Judging Postal History Philately Exhibits

These Guidelines are issued by the FIP Postal History Commission to provide practical advice on how to apply the General Regulations for Evaluation of Exhibits (GREV) (1.1 – 1.4) and Special Regulations for Evaluation of Postal History Exhibits (SREV) as approved by the 70th Congress at Bucharest, Romania.

Where a dispute arises between the level of authority of the GREV, SREV for Postal History exhibits, and these Guidelines, the GREV has the highest order of authority; the SREV for Postal History exhibits the second order of authority and these Guidelines rate below all decisions made by the FIP Congress.

The guidelines have been developed to assist exhibitors in the preparation and judges in the evaluation of postal history exhibits. They provide guidance and practical advice regarding:

- 1. The Definition and Nature of Postal History Exhibits and the three Sub-classes of Postal History Exhibits*
- 2. The Principles of Exhibit Composition*
- 3. The Judging Criteria for Judging Postal History Exhibits and their Application.*
- 4. Concluding Provisions*

1. The Definition and Nature of Postal History Exhibits and the three Sub-classes of Postal History Exhibits

1.1 A Postal History exhibit comprises used covers and letters, used postal stationery, used postage stamps and other postal documents selected, described, and arranged according to a balanced plan aimed to develop any aspect of postal history. Such exhibits generally emphasise rates, routes,

regulations, markings, usages, and other postal aspects, services, functions, and activities related to the history of the development of Postal Services.

1.2 A Postal History exhibit, by analysis of the philatelic objects within it, shows and explains the development or operation of one or more postal services; the practical application of postal rates, rules and regulations, and the study and classification of the use of philatelic material and/or postal markings to illustrate the main subject of the exhibit. It applies to exhibits covering the start of organized postal services to those of the present day. Historical, social and special study exhibits (class 2C, see below) show the interaction of the postal system with society, events, commerce or the historical geography of an area and the effects that the postal system has on humanity, and/or humanity on the postal system.

1.3 It is, for instance, possible to show the development of mails between two or more areas, nations or continents, to show the development of postal services in one country, one district or one single geographical locality. Alternatively, the development of one special postal service can be shown - either world-wide, in a country or groups of countries or more locally.

1.4 Exhibits may be planned chronologically, geographically (e.g. by local or national districts), by mode of transport/service, by type of mail, by rate, by postal markings, or by any other way that the exhibitor may feel appropriate to adopt. To gain high points in treatment, the structure should be logical and consistent throughout the exhibit. In some cases where it makes sense, the sub-structure might vary between chapters.

1.5 The most effective postal history exhibits avoid duplication of similar items and wide chronological gaps where possible and avoid the inclusion of items that are not directly relevant to the subject shown. With rare exceptions, essays and proofs, unused stamps, and unused postal stationery are irrelevant. If they are shown, their inclusion must be justified.

1.6 Generally, a Postal History exhibit should show interesting items (philatelic and where appropriate nonphilatelic) to the best advantage of the material and exhibit theme. It should not have the appearance of a manuscript for a monograph where the text dominates the material.

1.7 It is recognised that significant postal history exhibits can be prepared for any time period within the history of the post from early postal services through to postal mechanisation of recent times and that important postal developments occurred and should be appreciated in any time period.

1.8 Three classes of postal history exhibits are recognized.

1.8.1 Class 2A - Postal History exhibits relating to postal services and systems

Examples of postal history class 2A subjects include (but are not limited to):

A. The development or operation of one or more postal services and systems within a country, district or

region or between countries and continents

B. The practical application of postal acts, rules, and regulations and/or specific postal services

C. Pre-adhesive postal services

D. Postal rates

E. Routes for transportation of mails

F. Military mail, field post, siege mail, POW, civil and military internee camp mail

G. Maritime mail, railway mail and/or inland waterway mail

H. All kinds of travelling post offices

I. Disaster mail

- J. Disinfected mail*
- K. Censorship mail*
- L. Postage due mail*
- M. Automation of the mails*
- N. Forwarding agent's markings*
- O. Official mail, free frank mail*

In class 2A, maps, decrees, proclamations etc. should be used only if relevant to the development and documentation of the chosen subject and should be restricted in number.

An exhibit of any of these subjects will often include postal markings related to those subjects. A study structured and treated primarily according to those markings is usually considered a class 2B subject (see below).

1.8.2 Class 2B - Marcophily exhibits- relates to the study and classification of postal markings.

Such an exhibit may cover any period of postal history from the pre-stamp period to the present day. It includes all types of cancellations and obliterations, including manuscript markings, applied by official and private postal services. The study may cover the function, the period of use, place of use, colour, state, or other changes over the course of time, or other aspects of postal markings. The subjects can include marks of office or of services such as registration, maritime, traveling post offices, disinfection, and instructional marks.

Marcophily exhibits may include the study of repaired date stamps and methods of showing distances used by postal administrations. A study of the different types of automatic postal coding marks used would be a Marcophily exhibit; the introduction of postal automation by a Postal Administration is, however, Postal History (class 2A).

Demonstration of knowledge and personal study of postal markings should include the earliest and latest recorded dates of use, the ink colours used, the identification of place of use, where this is not apparent from the wording or particular types (e.g. identifying the place of use of mute or numeral cancellations), etc.

Markings should be as clear as possible with all essential wording complete. Where Marcophily exhibits are based on obliterating marks, they should be complete and preferably on cover. Generally partial strikes should be avoided; as should unnecessary duplication of the same marking other than early and late dates to demonstrate the period of use.

Any attempt to improve the appearance of a postal marking, subsequent to its being applied by the postal authorities, shall be treated as being faked material. (See GREX Article 41.2) Postage stamps displayed in a Marcophily exhibit are irrelevant except that they should be in reasonable condition. If used postage stamps are included in a Marcophily exhibit, the evaluation will primarily be based on the classification, study, quality, and rarity of the postal markings and obliterations on the stamps.

1.8.3 Class 2C - Historical, Social and Special Study exhibits - relates to postal history studies in the broadest sense

Such exhibits examine the interaction of the postal system with history, society, events, commerce, or the historical geography of an area; and the effect the postal system has had on humanity, and humanity on the postal system.

Examples of postal history class 2C subjects include (but are not limited to):

- 1. Telegram services*
- 2. Greeting cards (including Valentines)*

3. *Illustrated, Pictorial, commercial envelopes used in the postal system*
4. *Studies of the effect of a postal system on commerce, society and industry and the adaptation by commerce and industry of materials for use in the postal system*
5. *Historical studies*
6. *Studies relating to an event or historical landmark*

Postal history class 2C subjects usually include material developed by commerce and society for use in the postal system and may include non-philatelic material where relevant to the subject of the exhibit.

Use of such non-philatelic material is encouraged in class 2C if it is directly relevant to the subject of the exhibit and if it benefits the treatment. The non-philatelic material should, however, not overwhelm the philatelic material. All exhibits under sub-class 2C must be capable of being exhibited in standard exhibition frames.

2. The Principles of Exhibit Composition

2.1 The Exhibit Composition

An exhibit of postal history should comprise a logical and coherent assembly of material (as defined in 1.1-1.8.3) to illustrate one or more aspects of postal history.

In a postal history exhibit, the exhibitor tells a story with the exhibit. Normally, it is a story about the development of one or more aspects of the operation of postal services (for details and exceptions, see under 1.8.1-1.8.3 above). A postal history exhibit has a clearly defined beginning and end. The beginning and end (scope) should be logically connected to the postal history subject treated. Postal history exhibits in which the scope and/or structure is defined primarily by traditional philately aspects such as one or more stamp or stationery issues are unlikely to attain the highest scores. The exhibits should rather be structured by rate, route, regulations, type of mail, chronologically, geographically (e.g. by local/national districts), by mode of transport/service, or by any other postal history related way that the exhibitor may feel appropriate to employ. For more details and specific suggestions, see under 1.1-1.8.3 above. The subject chosen needs to be appropriate in scope for both the initial and also the potential size of the exhibit.

2.2 One Frame Exhibits

A One Frame exhibit of postal history is intended to be an exhibit within the categories mentioned in 1.8.1-1.8.3 with a very narrow theme that fits into one frame. If a theme can be shown in more than one frame, or if duplication of material is needed to fill one frame, it is not suitable as a theme for a one frame exhibit. All aspects of the chosen subject should be fully treated in the single frame.

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. In such cases, the exhibit would need a narrower title and, in most cases, a modified plan and treatment. An exhibit showing only the best items ("cherry picking") from a multi-frame exhibit is not appropriate as a one frame exhibit, because all aspects of the complete subject would not be treated appropriately in the one frame only.

2.3 The Introductory Sheet (or the Title Page)

All postal history exhibits must include an introductory sheet. This introductory sheet should include:

- *The title of the exhibit*
- *A description of the purpose of the exhibit (What is included in the exhibit and what is omitted)*
- *A description of the scope of the exhibit (The beginning and end and why those limits were chosen)*

- *A plan of the structure of the exhibit in the form of chapters or sections etc. A listing of the exhibit content "frame by frame" or "page by page" does not convey the intention of the exhibitor to its best advantage.*
- *A list of personal research by the exhibitor within the subject (with references to articles or literature)*
- *A list of the most important - and preferably reasonably accessible - literature references*

If space permits, the introductory sheet could also include:

- *Short, precise and relevant general postal history information on the subject*
- *If the exhibitor decides/chooses to use a hierarchy of text and/or paragraph styles to indicate different levels of information presented then this structure should be explained in the introductory page*
- *Anything else that the exhibitor might feel would help the judges prepare for judging the exhibit.*

3. The Judging Criteria for Judging Postal History Exhibits and their Application

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

A. Treatment - ref. GREV, Article 4.5: 20 points

B. Philatelic Importance - ref. GREV, Article 4.6: 10 points

C. Philatelic and related Knowledge, Personal Study and Research - ref. GREV, Article 4.7: 35 points

D. Condition - ref. GREV, Article 4.8: 10 points

E. Rarity - ref. GREV, Article 4.8: 20 points

F. Presentation - ref. GREV, Article 4.9: 5 points

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.

3.1 Treatment (20 points)

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 check that the statements made in the introductory sheet and plan are adequately represented in the exhibit.

The judges will evaluate:

- *How well the introduction Sheet (or the Title Page) of the exhibit shows the purpose of the exhibit, defines the scope and explains the plan and structure, and whether it guides the juror to the most important literature/references for the subject chosen*
- *Whether the subject and scope has been chosen to enable a properly balanced exhibit to be shown in the space available*
- *Whether there is a natural postal-history-based start and ending point of the exhibit*
- *Whether the title of the exhibit corresponds to the purpose, scope and plan*
- *Whether the content reflects the title, purpose, scope and plan*
- *Whether there is a logical storyline shown created with text and material with a good balance between the different parts of the exhibit*

- *Whether the primary focus is on the postal history (or e.g. history in class 2C) and only secondly on other things such as traditional philately aspects of the items like e.g. printings, shades, and varieties*
- *Whether the material shown completely covers the scope of the exhibit*
- *Whether the headlines and other texts on each page support the understanding of the treatment Revised FIP Postal History Guidelines Jan. 2020 (Final)*
- *Whether there is unnecessary duplicated material. Text at each item should document the reason for showing it*
- *Whether all the material exhibited is relevant to the scope of the exhibit.*
- *The relevance, balance and importance of non-philatelic material shown in Historical, Social and Special Studies exhibits (class 2C) shall be evaluated by the judges under treatment.*

The selection of material for a postal history exhibit involves a compromise between the many pages of material the exhibitor may wish to show and the number of pages that will fit in the frames allotted by the exhibition management.

This selection of material is an important factor not only in assessing treatment, but also knowledge. The exhibitor may omit material that is of lesser significance. In general, the common aspects of the subject presented may be represented by a token showing, while the difficult aspects of the subject should be shown in depth. The judges will appreciate that this treatment shows the exhibitor's knowledge of the material.

Exhibitors should ensure that their exhibit is cohesive and avoid combining largely unrelated subjects; such exhibits are likely to lose marks under the treatment and importance criteria.

An exhibit (e.g. of postal rates) which spans the pre-adhesive and postage stamp periods, but omits reference to the first postage stamp issues, will inevitably be downgraded under importance and rarity. This is equally applicable to exhibits of all periods which omit the most difficult sections.

3.2 Philatelic Importance (10 points)

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 assessing the importance of the exhibit, consideration is given to:

- *How difficult is the selected area to collect?*
- *What is the significance of the material shown in the exhibit relative to the selected area?*
- *What is the significance of the selected area and the material shown relative to the national philately of the country?*
- *What is the significance of the selected area and the material shown relative to world philately?*
- *Under class 2C, half of the points available will be given for the exhibited subject's importance to history, mankind, and/or geographic area.*

It will usually be easier to adequately treat and provide completeness to unimportant (narrower) subjects than to important ones in the space available. For example:

The postal history of a capital city may generally be more important than that of a provincial town or a rural area. When evaluating the importance of local area exhibits, it should be considered, how much of the material shown from the chosen geographical area would be desirable for exhibitors of broader defined subjects, such as the postal history of a whole country.

A postal rate study of postal agreements between two or more states would generally be more important than the domestic internal rates of an individual state over the same period. Likewise, a

postal rate study covering all types of mail would generally be more important than a study of a single type of mail or service.

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

Philatelic and Related Knowledge is demonstrated by the items chosen for display and their explanatory comments. Personal Study is demonstrated by the proper analysis of the items chosen for display. Personal Research is presentation of new facts related to the chosen subject.

Philatelic and Related Knowledge is demonstrated by:

- The choice of items reflecting knowledge of the chosen area*
- The items being well described*
- Using and correctly interpreting the existing literature within the area*
- Demonstrating a full and accurate understanding of the subject chosen*
- Showing correctly franked, correctly used items, which show the most important philatelic element the exhibitor wants to illustrate*

Personal Study is documented by:

- That the primary postal history aspects that guide the structure of the exhibit and the story being told is fully analysed and accurately described.*
- That all postal history aspects such as rates, routes, regulations, and markings are described when significant. A proper rate description includes (a) what is being sent, (b) the price of sending the item, and (c) the exact period (precise start and end dates) the rate was in effect.*
- A short mentioning of traditional aspects of the stamps and stationery used at the end of the item descriptions will be appreciated if space permits and all the more important postal history aspects have already been appropriately described*

Personal Research and new discoveries by the exhibitor

- 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.*
- For exhibits where obviously a great deal of real research (presentation of new facts related to the chosen subject) has been done, a very large proportion of the total points may be given for this research.*
- Where appropriate, references could be given to the exhibitor's own or other previously published information. Where the exhibitor has extended such information, a reference can be placed either in the introductory statement or on the exhibit page to which the research refers.*

Only the Philatelic and Related knowledge, Personal Study, and Research documented by the items in the exhibit and their relevant descriptions can be judged.

With regard to historical, social and special studies exhibits (class 2C), the related historical and general nonphilatelic knowledge and research will be considered in assessing all aspects of these criteria.

The importance of understanding a postal history exhibit can mean that more text is included or that non-postal history or non-philatelic material is included as supporting documentation. However, all text must be concise and clear, and the inclusion of related non-postal history or non-philatelic material must improve the understanding of the postal history subject and the attractiveness of the exhibit. In all cases, exhibitors should bear in mind that the information given should not overwhelm the philatelic material shown. A well-thought-out plan (see 2.3. above) may avoid otherwise lengthy descriptions later in the exhibit.

It must be remembered that some postal history subjects have been very heavily researched over a long period of time and the results of these studies have been published. To gauge knowledge, the jury will consider how well the exhibitor has made use of these resources. It is unrealistic to require a collector 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.

If an exhibitor can make fact-based rarity statements relying on extensive recordings of known material, this will also be considered positively under Personal Study and/or Research (for more details on rarity statements, see below under 3.5)

3.4 Condition (10 points).

When judging condition in postal history exhibits, many aspects need to be considered:

- Material in good condition is strongly appreciated in a postal history exhibit. As condition may vary considerably for postal history material depending on country, period, and transportation conditions, judges should, however, always bear in mind the quality obtainable.*
- Good condition, clean, legible postmarks and other postal markings as well as the general appearance of the objects, should be rewarded, while poor quality will attract a lower assessment.*
- When possible, covers and other objects bearing postage stamps should show the stamps in good condition. In most exhibits, clean covers without stains and missing corners on the stamps etc. are appreciated.*
- There are some notable exceptions, however. For instance, in an exhibit of wreck/air crash covers, while the condition of the covers will by definition be poor, the postal markings applied upon salvage should be as clear as possible.*
- The condition of common material should be impeccable and the best available.*
- 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.*
- Commercially used items are to be preferred to collector-produced ones.*
- If an item has been restored or manipulated, it must be described as such.*

3.5 Rarity (20 points)

Rarity is directly related to the philatelic items shown and to the relative scarcity of this material (however, not the value). Thus, rarity is primarily related to how many examples exist and from how broad a perspective the items are rare, but not directly to the price of the item.

The jurors will primarily be looking for:

- How difficult is it to obtain the relevant and interesting material in the exhibit*
- How difficult is it to duplicate the exhibit*
- How important the rare items are seen from a broader perspective; e.g. a postal marking of a small town showing the only example known, but of a standard type used throughout the country, may be of less significance than a special type used only at that town.*
- Has the exhibitor avoided philatelically produced material where possible?*

Rarity in Postal History exhibits should primarily be considered from the postal history aspect of the item. Thus, a rare rate, route, or postal marking is usually more important when considering rarity in Postal History exhibits than a common postal history item franked with a rare stamp. If many of the key postal history rarities within the subject are present, traditionally important items such as rare postal stationery and stamps on postal items, largest known franking, earliest recorded usage, mixed frankings, condition rarities, etc. will also be appreciated in postal history exhibits.

If an exhibit contains very rare material, the exhibitor should draw attention to this fact in the descriptions of the items. If rarity statements (e.g. "One of X recorded") are used, it will be positively regarded if the statement is corroborated by mention of the source and personal research put into generating the relevant rarity assessment. This should preferably be in the introductory statement. It should also be described exactly what makes the item "One of X recorded". At a detailed level almost every postal history item becomes unique so the relative level of rarity will be considered. A statement saying "One of X recorded" without any specification is therefore not helpful to the judges or viewers. For the same reason, simple expressions like "Unique" or "Very rare" without further explanation should be avoided.

3.6 Presentation (5 points)

Presentation should assist the treatment of the exhibit by its general layout and clarity. The method of presentation should show the material to the best effect and in a balanced way both on the individual sheet, in the frame, and throughout the whole exhibit.

The judges will evaluate:

- The work put into the presentation from the point of view of how it facilitates the understanding and attraction of the exhibit to judges and viewers alike.*
- The overall appearance of the pages and frames.*
- Some variation in the mounting between the pages is appreciated (all the pages should not be almost identical).*
- Careful mounting*
- Good use of the page – with not too much white space on the pages*
- Whether the write-up is clear and relevant to the material shown and to the subject chosen for the exhibit. Detailed write-up can be necessary and thus acceptable in Postal History exhibits as long as it does not overwhelm the material.*
- Illustrations should not be too dominating, and coloured photographs or reproductions should be at least 25% different in size from the original. Full size reproductions of single cancellations or part of a cover are permitted.*
- Illustrations of relevant postal markings are necessary only when the originals are not clear enough to the onlooker. When it is desirable to illustrate significant markings on the reverse side of a cover, such markings can be either drawn or illustrated with a reproduction, such as a photograph or photocopy, as long as the reproduction is clearly seen as a reproduction to onlookers.*
- All illustrative material whether non-postal history or non-philatelic material should be original where possible.*

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. Likewise, the colour of the pages should be consistent throughout the exhibit.

4. Concluding Provisions

4.1 These guidelines do not answer every question an exhibitor or a judge may raise. Each exhibit will have to be evaluated on its own merits.

4.2 In the event of any discrepancies in the text arising from translation, the English text shall prevail.

4.3 These guidelines were approved by the FIP Postal History Commission's delegates in Lugano on 22 May 2022 and by the FIP Board during the 144th FIP Board meeting in Lugano on 22 May 2022.

Sixty Years of Stamp Collecting (Part 1)

Darryl Fuller

(I have written this record as a precursor to a later article on the future of stamp collecting. While I am sure there are many others out there with even longer periods of collecting, I have been fortunate to live through a fascinating period in the hobby with both highs and lows.)

On the 19th of March 2024 I will have been a stamp collector for 60 years without a break. Unlike many collectors I never let high school, girls, marriage or having a family stop me collecting. It all started on my 6th birthday when I received a small album (which I still have, Figure 1) and a few packets of stamps. Both my brothers were collectors but not too seriously and I eventually ended up with their collections.

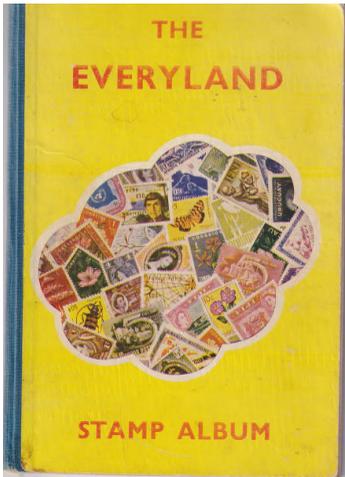


Figure 1 1964 Album

I came from a philatelic family with my grandfather a committee member (exchange superintendent) of the Philatelic Society of Western Australia back in the 1930s. He was a compatriot with both Bishop Riley and Bromfield, two well-known Western Australian philatelists. He always complained that they got the gold and silver medals and he received bronze medals, but this was not strictly true. This was at a time when not every exhibitor received a medal. He collected the 5-shilling kangaroo and map stamp as it existed in all watermarks and had some interesting flaws that went through the watermarks. He had them mounted on specially printed black pages. He was only 29 when he first exhibited in 1932 (silver) in the Sydney exhibition and went on to exhibit in 1934 (Melbourne – bronze (Figure 2)), 1936 (Adelaide - silver), 1937 (New York - participation), and 1938 (Sydney – bronze, and Prague - participation). He also exhibited at Sydplex in 1980 but this was posthumously. My father also exhibited in Sydney in 1938 as a 10-year-old, but no medal. I still have my grandfather's medals but not his exhibit.

Despite my grandfather being an excellent philatelist, he was unfortunately not a mentor to me. I, like many of my school friends, just collected the stamps that came my way and swapped with my male school friends of which probably 50% collected stamps. My dad had his own business and received a number of larger envelopes with good modern Australia on them. If only I hadn't soaked them off! A lot of postal history was destroyed. When I was about 11 another boy at school bought in a stamp dealer price list from Mill Stamps in Perth. I never met the owner, but I gather he was one of

those dealers who was never keen to sell to you until he knew you. From price lists to catalogues I started to realise that there was a lot more to stamp collecting. I started taking a more serious interest in stamps and got my older brother a lot more interested. I had found my passion.



Figure 2 1934 Victoria Exhibition medal

I was certainly keen on stamps even at a young age. When I was 9 years old, I saw a packet of stamps in a shop in Floreat Forum (a local shopping centre) that had a very large stamp from Ras Al Khaimah that I wanted. So, the next day I decided to catch a bus to the shop. Went to the bus stop and asked the driver if he went there. He said yes, however, he only went near there and not direct. I had no idea where to get off, so I stayed on the bus and went into Perth where my mum worked at Bairds Department Store. When I got off the bus, I remember buying half a pound of grapes to eat and then going to find my mum. I told her what happened, and we then went home. It's hard to imagine a 9-year-old doing that these days!

I started high school in 1971 and a number of things happened. They were: 1) the start of the stamp boom; stamp exhibitions (WAPEX 72 (Figure 3)); me receiving a significant increase in pocket money; Wim Smits moving to Western Australia and setting up shop; and me becoming a serious collector. I started collecting Australia (of course) and began buying better stamps (2/3d commemoratives instead of base rate stamps (40 cents versus 5 cents)). I bought a Seven Seas printed album and started filling spaces. I also had an Australian Commonwealth Specialist Catalogue so was on the lookout for errors. My real luck was Wim Smit. I caught a school bus home each day and if I travelled another mile or so I could get off at Wim's house. He had an office out the back where he dealt. His son Michel was also at my school but a year younger. I used to visit Wim quite often and he was a wonderful person who always had time for a keen 14-year-old collector. I remember at WAPEX buying a 2/- Qantas commemorative for 40c off him. I then noticed it had the catalogued retouched A so the next week I took it back to him, showed him the error and asked if he wanted to buy it. He said he wouldn't buy it but swapped me \$3.50 worth of material I needed. I also had access to a lot of used Australian commemoratives and swapped these with him as well. He tried to get me to join the Philatelic Society of WA as a junior, but I had no way to get to meetings, so it never happened. I also used to visit Robin Linke and buy off him as well as he was in Perth city and easy to visit. This is where I bought my first Stanley Gibbons part 1 catalogue.



Figure 3 WAPEX 1972

Like many others I was also collecting Australian First Day Covers as I was about 11 years old when the Post Office started issuing official FDCs. Back then they really were first day covers. However, my Dad had an office around the corner from the GPO in Perth and on days I knew a new stamp issue was out I would write a note to get them. He had a habit of folding these notes and sticking them under his watch so that he would remember to go there.

In high school there were still a number of boys (I hadn't met many girls who collected stamps at that time, but my wife assures me there were some, as she was a collector) who still collected, as did one of my teachers. In fact, myself and another friend used to go to his unit to swap stamps. This is another no-no in these modern times, but I still know that teacher 50 years later.

Around the age of 15 I also discovered stamp auctions which Robin Linke had quite regularly. I started going to these and buying stamps for my collection, not realising that me bidding was illegal, as you had to be 18 years old. It never occurred to me and Robin wouldn't have worried. (A bit like the bookmakers at the racecourse who had been taking my money since I was 13. Unfortunately, my other 'vice' was gambling at the time. They were so used to me at the TAB that in my last year of

high school, when I was still only 17, I went into the TAB for a bet on the Melbourne Cup in my school uniform, and no-one said a word.) I was an active bidder at Robin's auction and was slowly filling my album as well as starting to specialise in the Australian KGV1 ½d Orange Kangaroo stamp.

I once paid a record Australian price for a 4d MUH kangaroo stamp at Robin's auction, some \$66 for a beautiful corner copy. It may not seem a lot but was significant for the mid-1970s and is equivalent to just under \$500 in 2023. It also signalled that the stamp boom was starting to get serious. I also realised that despite being a slightly better off teenage collector, I was going to run into problems filling the album. To give you an example, I tried to buy an Australian 1966 30c Ibis for a \$1 from a dealer but he had none in stock, so I didn't worry. When I finally filled that gap it cost me \$42 for a stamp that these days you probably wouldn't get a few dollars for. A cautionary tale.



Figure 4 A cautionary tale.

The boom in stamps was both good and bad for philately. Every man and his dog became a stamp dealer and people made, and many eventually lost, fortunes. This is where I made a fateful decision that literally changed my life. I wanted to collect something I could afford, so I got my Stanley Gibbons catalogue and started looking through it for a country I could afford and complete. What popped up was the Leeward Islands with 140 stamps of which I worked out I could afford virtually all of them at the time except for the Queen Victoria Sexagenary set. If I had known how specialised the Leeward Islands could be, I might have changed my mind. In any case I had made a fateful decision and started chasing Leeward Island stamps and covers. I started with Robin Linke and bought a lot of what he had plus looked for other sources. Australia wasn't the best source, and I also had a lot to learn about sourcing material. I did make a few good buys in Australia. For my 18th birthday (1976) my mum gave me \$50 and with my own money I bought an excellent collection at a Linke auction for \$80, which included both the 10/- and £1 KGV stamps MUH plus much more. I also bought a phenomenal lot in 1978 from an auction house in the eastern

states (probably Status) that was full of material that must have been collected in the Leeward Islands. It included four albums full of used material, sheets of later commemoratives, various FDCs (a few hundred (Figure 5)) and other covers including eight single covers each with a KGV1 £1 stamp on it. The condition was very variable, and I still have a lot of it, but for \$88 it was a bargain. I eventually sold the £1 covers for about \$US400, sold a number of rarer postmarks (a couple for more than I paid for the lot) and found a number of known varieties. Sometimes you get lucky.



Figure 5 One of many

My hunt for Leeward Island stamps had me looking around the world and I started corresponding with any dealer I thought might have what I needed. I also started bidding in the odd overseas auction. I think I was 16 when I bid on a lot in an English auction that had about nine Leeward Island postal stationery items in the lot. I then had to work out how to send money overseas. Luckily you could send international money orders in pounds through the Post Office. I was fascinated by what I received as I knew nothing about postal stationery. However, this fateful bid led to a lifelong passion. In addition to looking for Leeward Island stamps and the odd cover, I started to actively chase Leeward Islands postal stationery. It was the late 1970s when I started dealing with two well-known

dealers – Chris Rainey and Peter Singer. Chris used to chase down Leeward Islands postal stationery for me and supplied much of my early material, as Australia was not a good hunting ground for such items.

After high school I went to University and my collecting passion stayed just as strong, if not stronger. I was chasing the world for both stamps and stationery of the Leeward Islands. I was buying a lot at auctions, mainly in the UK. It was also at this time that I joined my first stamp club. The Stirling Philatelic Society held its monthly meeting just down the road from where I lived so one night, I rocked up out of curiosity. I immediately joined as I found it full of knowledgeable collectors. Many of WA's better philatelists were members of many clubs and many of them went to the Stirling meetings. I was moderately knowledgeable for a 20-year-old and I was in my element. I learned a lot from those in the club and was on the committee by the time I was 21. Now I can't seem to get off committees. In the late 1970s/early 1980s the clubs in WA had an annual quiz competition amongst the clubs. Each club would put a team of four collectors together and the teams spent a Saturday being asked rounds of questions. I was asked to be on Stirling's team. It was a great Saturday, and although I can't remember who was on the team (Arnold Creaser was one, and I think Derek Dewhurst), we ended up winning. The winning team had to do the questions for the next year. We also had quizzes in the club, and I won the 1983 quiz. I recently found the trophy I won that year (Figure 6). It was also the year I got married.



Figure 6 Quiz trophy

The late 1970s were a fascinating time as I was finishing my degree in Chemistry and by 1980, I had started a PhD. The stamp boom was in full force both in Australia and across the world. Stamp meetings were quite full and club auctions very popular. Stamp magazines were booming and there were many stamp dealers. The interest was in mint unhinged stamps, not so much postal history or stationery. I largely seemed to have Leeward Islands postal stationery to myself, however, there were others in the USA and UK specialising in it. I just hadn't met them yet.

As well as starting a PhD in 1980 the other other key thing that happened that year was my grandfather dying and leaving a lot of philatelic material. He was getting back into exhibiting after 42 years and had entered Sydplex 1980. We exhibited his collection posthumously (it was still a bin room type exhibition). He left much material which my father and his brother wanted to sell. I thought they were making a mistake at the time, but as it turned out it was a good decision. My grandfather had been sorting his stamps and carefully mounting all his mint unhinged stamps! You can't win them all. It was virtually all Australian material from the 1930s and earlier so was not hard to sell. My dad and I went to Sydplex with both his exhibit and a lot of material to sell. It was my first non-Western Australian exhibition and was fascinating. It was definitely when the stamp market in Australia peaked with people lining up to buy sheets of the latest Australian release (the 1980 Dog's set). This set was a drug on the secondary market for many years. However, to give



Figure 7 Expensive in 1980

you an idea of two items we sold. I found a beautiful and very fresh copy of the New Zealand 7d Faith in Australia overprint stamp of 1934 (Figure 7). It literally looked like it was printed yesterday, and I sold it for \$200 (over \$1,000 in 2023 dollars). It now catalogues £32 and you can pick up a copy for \$10-15 these days. My grandfather also had a packet of over 100 Australian 1/4d Turquoise



Figure 8

KGV heads perforated 14 and with small multiple watermark (Figure 8), mostly in fine used pairs. We sold them for \$1,500 which is the equivalent of \$5,600 today. My big mistake was not removing about four pairs that were in the genuine deep turquoise shade which are catalogued about \$2,000 each these days. I often wonder where he got them from and I suspect that given that most were fine used pairs, that they may have come from telegram forms. Something in the back of my mind makes me think this is correct. If so, I suggest they may have been possibly been removed illegally. He was trying to swap them with Stanley Gibbons in London for some Czechoslovakian material. I am glad he never did.

During the early 1980s I largely stopped buying Australian stamps and focussed on better Leeward Island stamps and postal stationery. I managed to get hold of a small book on Leeward Island stamps by Hopkins (Figure 9) which had some useful information in it on errors that were unlisted in Stanley Gibbons. One of these is the KEVII 1/- with dropped R (SG26a) (Figure 10) which was unlisted in the 1980s. In 1982 I

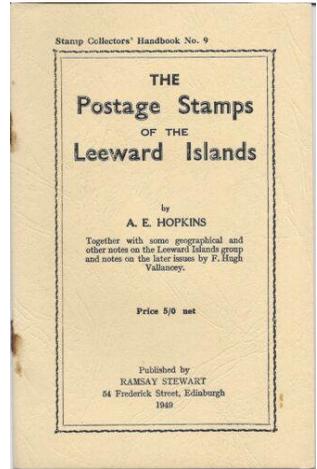


Figure 9 Useful reference



Figure 10 SG26a

walked into a stamp dealer in Melbourne (those were the days when stamp dealers still had shops) and saw the variety on a copy he had in stock. I purchased the stamp for \$5, which now catalogues £550. I sold it many years later when I was disposing of my Leeward Islands stamps. The book well and truly paid for itself, and shows knowledge is

power in philately.

1983 was the year I got married and I am not sure my wife Janet knew what she was in for at the time, when it came to philately. We were both at University at the time but got married and rented a flat in Subiaco, within riding distance of university. It was an interesting year as we owned virtually nothing except a few quite cheap household items. I was on a university studentship, demonstrated in the chemistry laboratories for extra income and Janet received money as an independent student as we were married. I was still madly collecting stamps but obviously having to temper my spending.

I remember joining the British Caribbean Philatelic Study Group that year and possibly the British West Indies Study Circle. It was also the year I saw a single copy of the error stamp shown in Figure 11. It was considered quite rare at the time (but over 20 copies are now known) and I really wanted it. It was priced at \$US900 when the exchange rate was about 0.90. Janet agreed and I bought it paying \$US100 a month. I sold the stamp around 2000 for £1,100 at a time when the £ was worth \$3. It would be lucky to sell for half that these days. I always appreciated her for this because it was a not insignificant chunk of our annual income. Strangely enough, we probably saved more money that year (as a percentage of income) than any time since. We chose to buy very little which was a good move as we were about to move to Melbourne (*to be continued*).



Figure 11

Taipei 2023 – 39th Asian International Stamp Exhibition

Darryl Fuller MAP

Taiwan always puts on a great exhibition with excellent support from Chungwa Post. The exhibition itself (11-15 August) was quite busy most days and the figures given for the exhibition are that Chungwa Post spent \$2 million on the exhibition and sold \$5 million worth of material. There were 330,000 people who visited the show. Amongst these 330,000 were very many young women, who seem to be keen stamp collectors, but not necessarily big spenders.

One of the newer trends at exhibitions, and one likely to become the norm, is that commissioners put their own exhibits in the frames. There were 80 frames of material from Australia, so this was quite a task. I had an assistant commissioner (Glen Stafford) which was obviously a great help in getting the exhibits to Taipei. However, I would also like to thank a number of Australians who were at the exhibition and were of great assistance in mounting and dismounting at the end of the exhibition. They were Dianne Saunders, John Dibiase and Ian Culshaw (all from Western Australia) and John Wettenhall from Tasmania. There were one or two other Australian exhibitors there as well. If you can afford it, it is worthwhile attending a FIAP exhibition especially if you have an entry.



Collectors queuing for the equivalent of Taiwanese 'frames'.

Personally, I was very pleased to get a gold medal at international level as did four other Australians.

There were no entries in the Championship class and the two main prize winners were Phaophak Sirisuk from Thailand with "Siam: King Chulalongkorn the Second Issue and its Surcharges 1887-1909" (Grand Prix International); and Huang Ming Fang from Chinese Taipei with "Sun Yat-Sen Issue, New York Prints" (Grand Prix National).

As the cost of exhibitions continues to rise, events such as jury/commissioner outings have been scrapped. Whilst I



Many school children attended the exhibition in groups.



The jury including Australian Ray Todd in the front row (third from the left).

admit I have been on a few good outings in my time, they do cost money and time and it is best that have been mostly removed, as it saves the philatelic dollar. Exhibitions are also getting shorter and this leaves less time to have such activities.

Several Australians, however, took the opportunity to travel on Chinese Taipei's very fast trains and we rode to a port at the end of the line. It was a fun day albeit extremely humid and we made one shop's day as I believe we were their first foreign customers ever.

Name	Title	Class	Points	Medal
Vijay Shukla	India-Handstruck, Scinde Dawk and Lithograph Issues (1685-1857)	Trad.	85	LV
Sarah Harvey	Hong Kong King George V Definitives 1912-37, including China Overprints	Trad.	85	LV
Eric Hurrell	Australia - The Kangaroo and Map Stamps (1913-1947)	Trad.	83	V
Bill Clark	Emblems Issue of Victoria 1857 to 1863	Trad.	90	G
Alberic Rozario	George V Imperium Keyplate Stamps of Ceylon	Trad.	80	V
Glen Stafford	Nicaraguan Postage Stamps, The Gold Currency Surcharge of 1913	Trad.	78	LS
Albert Cheung	Postal Routes for International Mail of China during the Sino-Japanese War of 1937-1945	PH	90	G
Ling Chung	British Borneo: Japanese Invasion and British Re-Occupation 1942-1945	PH	82	V
John Wettenhall	500 years of disinfected mail	PH	87	LV
John Dibiasse	Western Australia, Post Office Savings Bank	PH	83	V
Darryl Fuller	The Development of Commerical Airmail Routes in the Caribbean	PH	92	G
Ian McMahon	Envelopes and Postcards of Canada	PS	91	G + SP
Glen Stafford	Nicaragua - Airmail Stamps 1929-1937	Aero.	91	G + SP
Ian Culshaw	The Fiscal Revenue Stamps of Western Australia 1881-1974	Rev.	85	LV
Paul Xavier	Papua and New Guinea - 1970 National Heritage Issue	1-Fr.	85	

SAVPEX 2023 (Virtual Exhibition)

John Moore MAP

SAVPEX 2023 was a One Frame Virtual Exhibition, organised by the Philatelic Society of the Orange Free State and held under the auspices of the Philatelic Federation of South Africa.

A number of countries including Australia were invited to participate which gave it an international feel. Eighty-six entries were received of which five were from Australia.

The jury included members from a number of countries including Darryl Fuller, Malcolm Groom, Ian McMahon, Charles Bromser and John Moore (also the Australian Commissioner) from Australia. Judging teams who organised by the South African exhibition organisers, were provided with a timetable for judging and for reporting scores and feedback to the organisers. Zoom was one of the tools available to the jurors which I found worked well for the team I was in. We held a number of meetings to agree on our results and feedback comments to the exhibitors.



The SAVPEX medal, one of the more interesting in recent times.

The Best Exhibit of the Show was entered by John Blinco of Australia – The Spaven flaw- British Colonial Postage and Revenue Key Plate issues 1902-1911 which scored 95 Large Gold.

Name	Title	Class	Points	Award
John Blinco	The Spaven flaw – British Colonial postage and revenue key plate issues 1902-1911	Trad	95	LG
Paul Xavier	Papua and New Guinea - The 1970 National Development Series	Trad	83	LV
Frank Bagatin	Papuan Lakatoi Punctured OS Stamp Errors	Trad	81	LV
David Figg	Ted Ryco - Adelaide to Darwin by Bicycle	Postcards	85	G
Bernard Beston	Ecuador Tobacco Obligatory Tax Issue 1920-1946	Revenues	75	V
John Dibiasse	Monte Bello Islands - The Local Stamps	Cinderellas	75	V

Bangladesh 2023 (FIP Sponsored International Exhibition)

David Figg MAP

Held in Dhaka, Bangladesh at the Shilpakala Academy from Friday 29 September to Monday 2 October it attracted entries from 15 different countries and comprised 400 frames of exhibits.

David Figg was the Australian Commissioner and Bruce Chadderton the Australian Judge. Between them they took 10 exhibits from Australia comprising 26 frames plus there was one literature entry.



Bruce Chadderton (L), Shakil Huq & David Figg

Measuring 60mm in diameter, 5mm in thickness and weighing 80 grams, the obverse has the wording “Bangladesh 2023” both in English and Bengali plus Bangladesh Philatelic Federation (BPF) around the edge plus the image of a native deer in the centre (the logo for the exhibition) which inhabits



Bangladesh Medal

the forests in the north of the country along with the Bengal Tiger. I wonder if the deer population is on the decline or not?

The reverse has around the edge “FIP Sponsorship International Stamp Exhibition” September 29 to 02 October 2023 and in the centre the logo of the Bangladesh Philatelic Federation and the number 25 celebrating their Silver Jubilee as a Federation.

Name	Title	Class	Points	Medal	Frames
John Moore	Lord Howe Island – A Traveller’s Tale	PC	70	LS	5
David Collyer	Boeing 747 – The Queen of The Skies	1-Fr.	78		1
David Collyer	Qantas Fleet Develops 1921-2000	1-Fr.	76		1
David Figg	Match Striking Postcards	1-Fr.	76		1
David Figg	American Match Factories on Picture Postcards	1-Fr.	73		1
Darren Jones	Human Endeavours in Antarctica	Polar	75	V	5
Peter Allan	Tasmanian Registered Mail 1832-1912	1-Fr.	83		1

The Exhibition was officially opened by Mr Mustafa Jabbar, Minister for Post and Telecommunications. The Palmares Dinner was held in Fars Hotel & Resorts which was the official hotel.

Full details of the Australian results are listed below. Multi-frame exhibits ranged from 82 V to 70 LS while one-frame exhibits ranged from 83 to 73 points and the literature entry scored 70 points.

Two different finish medals were struck for the occasion, one in Gold finish for the Judges & Commissioners and one in Bronze finish for the exhibitors.



APF Stand with Shakil Huq, Bruce Chadderton, Mrs. Huq, David Figg & Rashel Rahman

the forests in the north of the country along with the Bengal Tiger. I wonder if the deer population is on the decline or not?

The reverse has around the edge “FIP Sponsorship International Stamp Exhibition” September 29 to 02 October 2023 and in the centre the logo of the Bangladesh Philatelic Federation and the number 25 celebrating their Silver Jubilee as a Federation.

Peter Allan	The Courier, Journal of The Tasmanian Philatelic Society	Lit.	70		
Anthony Presgrave	Postmarking Machines and Slogans used at the Adelaide General Post Office and Adelaide Mail Exchange	PH	72	LS	5
Glen Stafford	Nicaraguan Postage Stamps, the Gold Currency Surcharge of 1913	Trad.	82	LV	5
Alex Nuijten	Fur Collar Lettercards of The Netherlands 1906-1918	1-Fr.	82		1

ROYAL 23 ROYALE National Stamp Exhibition (Canada)

Bernard Beston FAP, FRPSV, FRPSL

The 2024 Royal Philatelic Society of Canada National Stamp Exhibition Royal23 as held in London, ON, Canada from 13-15 October 2024.

The Australian Philatelic Federation has had an Accord with the Canadians for well over 20 years. This means that each year we exchange Commissioners and Jurors in each direction each alternate year. I was the Australian Commissioner to Royal23 this year and served on the 4-person Jury. In addition, there was one apprentice. I travelled via Hong Kong flying directly to Toronto, to avoid the nightmare of Los Angeles Customs and Security.



The "outstanding jury" at Royal "2023" Royale/Canpex included, from the left: Yan Turmine, Bernard Beston, Chair Ed Kroft, Darrell Ertzberger and Jane Sodero. (Photo by Sam Chiu)

The Jury was under the capable Chairmanship of Ed Kroft a notable FIP Juror and prominent Vancouver QC by profession. The other Canadian was Jane Sodero, with myself and Darrell Ertzberger (USA) rounding up the number.

Australia provided 39 Frames out of a total of 177 Frames. Just under a quarter of exhibits. Much of the hard

work at the Show was done by volunteers from the London Middlesex Stamp Club.

Held at the spacious HELLENIC Club venue, there was ample room for both Frames and over 30 Dealers. The material on offer was not just confirmed to Canadian philately but almost all dealers had a range of stock to fit all classes and budgets. Many Dealers remembered me from my last attendance at this Exhibition in 2019, then as a visitor. A few even remembered what countries I collect,



The dealers before opening

and they did not disappoint me this occasion either.

A friendly 3-day Show, the crowds on Friday were especially large and almost no room to get near the Dealers. Most Dealers were happy with their trading. North American Dealers (both Canadian and United States of America) carry huge stocks of stamps in addition to other philatelic material. There was even an accessories dealer with a wide range at competitive prices.

The RPSC President Gregg Reddner was a marvelous host, and I am grateful for the support of John Sheffield, Steve Johnson and Sam Chiu.

There was huge diversity of Classes and material on display.

The Australia exhibits can be found on the APF Website, but I set them out here also. Exhibitors from all States and the ACT supported the Exhibition except Victoria, South Australia and Tasmania.

The Grand Award was won by Jean Jacques Tillard of St. Pierre & Miquelon. His exhibit of St. Pierre & Miquelon with its superb presentation would be impossible to replicate. The Runner up (Reserve Grand Champion) was Dr. Charles Verge with his magnificent Haiti Revenue exhibit.

Canada follow the FIP and APS Regulations and Judging Guidelines. One unusual feature (for an Australian) is the huge involvement of their Dealers in the organization of their Exhibitions. Not something I has seen in Australia for over 30 years.

If you are interested in attending a Canadian National Exhibition, I cannot recommend a more friendly experience. I am sure you will enjoy it as I did.

Name	Title	Class	Award	Points
David Collyer	Years of Change	Aero.	LG + SP	86
Glen Stafford	Postal Cards of Siam	PS	G + SP	80
Marilyn Gendek	Florence Nightingale	Open	LV + SP	74
John Moore	Airmails of Zanzibar	Aero.	LV	83
Patrick Longfield	British North Borneo	Trad.	V	90
Jenny Long	A New Zealand Album	PC	LV + SP	73
John Dibiase	Morbid Views	PC	LS	78
Paul Xavier	Territory of PNG Sterling First Day Covers	FDC	LS	81

Perth 2023 National Stamp Exhibition

Darryl Fuller MAP

This was Perth's first full national exhibition since 2012 and I feel sure all who attended would consider it a success. The one unfortunate issue was the weather, as even for Perth, the weather was unseasonably hot. Glen Stafford and a large team of volunteers made sure it ran smoothly and even more importantly that the general collecting public could find what they wanted.

The venue was the Gloucester Park Paceway, next to the famous WACA. It seems that horse racing venues are becoming the venue of choice for many stamp exhibitions because they have the space and are (mostly) not too expensive. There was even a trotting meeting held on the Friday night of the exhibition. One aspect of exhibitions that you don't see in the images in APF News are the preparations that go into a full national stamp exhibition. Figure 1 shows one of the shipping containers that hold the frames and Figure 2 the empty venue and a stack of frames. It takes a lot of

work by volunteers and paid workers to make sure that exhibitors have somewhere to show their material.



Figure 1



Figure 2

The above was turned into Figure 3. Meanwhile the dealers' stands were also set up on a different level (Figure 4).

We all know exhibitions are expensive to run and the Perth show had support from a number of sponsors both philatelic and non-philatelic, the latter of which included the City of Perth Council, Lotterywest and Mentally Healthy WA. The latter is of particular interest to me as I believe that active stamp collectors and philatelists have a very low incidence of dementia in its various forms. This is purely from personal observation.



Figure 3



Figure 5



Figure 4

The exhibition received support from the city of Perth and was opened by the Deputy Lord Mayor of Perth, Clyde Bevan (Figure 5).

The awards dinner was held in the members area of Gloucester park and had one of the best buffet dinners I have had at an exhibition. There was plenty of seafood and it was enjoyed both those who

attended. It was also one of the largest dinners I have seen at an Australian national exhibition for some time.

One of the competitive areas of the exhibition was an international postal stationery challenge. This was to be amongst a number of countries but in the end only Australia and the United Kingdom participated. The exhibits were of a very high standard with teams of four. In the end the two teams tied on points which I think was a fair result. Each team member received a copy of the specially minted 1-ounce silver coloured coin from the Perth Mint. There were three candidates for best in show – Gordon Monk, Michael Blinman and Colin Capill. It was taken out by Michael Blinman.

In addition to Australia Post there was the Royal Australian Mint and Perth Mint at the exhibition. They had special show only items (a limited number each day) and there were queues each day for these items. Separate ones for the mint versus Australia Post. I believe these items were completely sold out at the exhibition.

Overall it was a great exhibition with most exhibitors happy with their results, the dealers were happy, and the Mints and Australia Post were happy. The hobby is alive and well.

(Ed. Thanks to Tony Shields, Dianne Saunders and Peter Allan for some of the images.)

NAME	EXHIBIT TITLE	CLASS	TOTAL	MEDAL
Joshua Black	Croatian Landscape Issue 1941-43	Tr.	83	LV
John Bozic	1d KGV Issues of the Commonwealth of Australia	Tr.	90	LG + SP
Colin Capill	New Zealand Meter Franks - 1904 to 1950	Tr.	92	LG + SP
Patricia Capill	Barbados - The George V Line Engraved Definitive Issues	Tr.	86	G
Bill Clark	Emblems Issue of Victoria 1857 to 1863	Tr.	90	LG + SP
Jon Fladeby	Indian Princely State of Bundi	Tr.	75	V
Ted Gallagher	Australian Definitive Issues 1959-1962	Tr.	72	LS
Thomas Gosse	Japanese Occupation of the British Territories of South East Asia During WWII	Tr.	82	LV
Richard Guy	Kangaroo Monograms and Errors	Tr.	80	LV
Jonas Hallstrom	The Navigators - Commonwealth of Australia High Values 1963-1974	Tr.	76	V
Lynette Hayes	(Australian) King George V One Penny Green 1924-1937	Tr.	81	LV
Bruce Haynes	Ceylon Pence 1857-1871	Tr.	78	V
Bruce Haynes	Western Australia: Holes in Stamps 1862-2021	Tr.	65	S
Fred Hess	The Australian 1d Red Stamp of KGV	Tr.	91	LG + SP
James W Howard	Brunei 1894 to 1951	Tr.	75	V
Kevin Keast	Victoria Sixpenny Woodblock 1854-1858 & 1861	Tr.	81	LV

Geoffrey Kellow	The 4d 'Beaded Oval' of Victoria, 1860-1863	Tr.	88	G +SP
David Lloyd	Great Britain 1966 World Cup	Tr.	65	S
David Mazitelli	1936 Tasmanian Submarine Cable	Tr.	55	B
Paul McTaggart	New Zealand 1946 Peace Issue	Tr.	72	LS
Keith Michelson	The German Occupation of the Channel Islands	Tr.	84	LV
Gordon Monk	King George V Id Varieties	Tr.	94	LG + SP + Fel.
Brian Morrey	The Falkland Island 'War Stamp' Overprints 1918-1920	Tr.	70	LS
Anthony Presgrave	Departmental Stamps of South Australia 1868-1874	Tr.	80	LV
Vijay Shukla	India - Handstruck, Scinde Dawk and Lithographic Issues (1685-1857)	Tr.	87	G
Trevor Spencer	Western Australia Swan of De La Rue 1871-1912	Tr.	80	LV
Brian J Trindall	Great Britain Penny Red Plates 1864-1879	Tr.	60	S-B
Andrew Watson	The Recess and Lithographed Stamps of Western Australia 1854-1888	Tr.	80	LV
Paul Xavier	Fiji - Elizabeth II Sterling Definitives (1954-68)	Tr.	78	V
Liang Zhang	Errors and Font Evolution of Chinese Postal Stamps and Postal Stationeries from 1888 to 1992	Tr.	75	V
George Lang	Australia ~ King George V ~ 1d Red Plated on Postally Transmitted Articles	Tr.	75	V
Dave Elsmore	Queensland Railway Freight Stamps 1965-1994	Tr.	80	LV
Bruce Chadderton	Republic of China Airmail Rates to North America (1945-1949)	PH 2a	88	G
Albert Cheung	Postal History of Tsingtao 1898-1950	PH 2a	87	G
David Collyer	Postal Charges on Airmail, France - Australasia 1930-1993	PH 2a	88	G
Monica M Comrie	Queensland Civil Censorship	PH 2a	85	G
Robert Duns	Postal History of New Zealand's Vietnam War	PH 2a	78	V
Bruce Haynes	Cocos (Keeling) Islands 1906-2022	PH 2a	80	LV
Bruce Haynes	Christmas Island 1907-2021	PH 2a	75	V
Bruce Haynes	Indian Ocean Interrupted Sea Mail 1854-1937	PH 2a	72	LS
Vijay Shukla	Lucknow Postal History 1810-1947	PH 2a	73	LS
Andrew Watson	Australia in the Vietnam War 1964-1973	PH 2a	81	LV

Andrew Watson	Southern African Boer War - Censorship of Mail 1899-1902	PH 2a	85	G
Tony Curtis	New South Wales Receiving Office Cancellations 1882-1927	PH 2b	88	G + Fel.
Bruce Haynes	Ceylon: Railway Travelling Post Offices	PH 2b	76	V
Bruce Haynes	Western Australia: Military Postal Markings World War 2	PH 2b	80	LV
Bruce Haynes	Ceylon POW mail: Boer War 1900- 1902	PH 2b	78	V
Bruce Haynes	Mauritius Postal Markings 1811-1919	PH 2b	87	G
Christopher Smith	Pitcairn Island - Philately Supporting the Community	PH 2c	88	G
Patricia Wood	The Telegraph in Australia	PH 2c	88	G
Bruce Haynes	Western Australia: Naval Mail 1842- 2023	PH 2c	80	LV
Gary Diffen	Transportation of Australian Convoy and Troopship Mail in World War I	PH 2c	90	LG +SP
Ghias Almad	Postal Stationery of Argentina 1876- 1908	PS	77	V
Jon Aitchison	The Embossed Postal Stationery Envelopes of Egypt and Preceding Essays	PS	87	G
Michael Blinman	New South Wales Postal Stationery	PS	95	LG +SP
Charles Bromser	Envelopes of the 10th Standard Issue 1961-1967 of the USSR	PS	80	LV
Mark Diserio	The Envelopes of Victoria	PS	91	LG +SP
Michael Drury	Australian Postal Cards from the Reign of King George V	PS	87	G +SP
Darryl Fuller	Leeward Islands Postal Stationery	PS	93	LG
Alan Huggins	Mauritius Postal Stationery. The Stamped Envelopes and Registration Envelopes	PS	95	LG
Muhammad Rizwan Kodwaywala	Postal Stationery of Pakistan, Pre- Decimal Period	PS	76	V
Simon Richards	Grenada Postal Stationery	PS	92	LG
Neil Sargent	GB: The Embossed Postal Stationery of King Edward VII	PS	92	LG
Joan Orr	Australia - Airletters & Aerogrammes 1944-1968	PS	85	G
Mohamed Hassan Almarzooqi	Bahrain King George VI Postal Stationery	PS	67	S
Colin Beech	The Transports	Aero.	86	G
Chris Dalton	Linking Australasia and Northern America 1923-1945	Aero.	84	LV
Bruce Haynes	Western Australia: Airmail 1911- 1938	Aero.	80	LV

Tony Griffin	The Faith in Australia	Aero.	81	LV
Stephanie Bromser	Tastes of France	Them.	89	G
Gaye & Graeme Chequer	About Orchids - A Chat	Them.	92	LG +SP
Ross Newton	Chess	Them.	70	LS
Jeanette Banfield	Taxed from the Cradle to the Grave	Rev.	91	LG +SP
Mark Benvie	The Stamp Fee Act 1875 - New Zealand Law Courts + Land and Deeds Revenue Stamps	Rev.	89	G
John K Coutis	Newspaper Stamps of Great Britain and Ireland	Rev.	89	G
Ian Culshaw	The Fiscal Revenue Stamps of Western Australia 1881-1974	Rev.	91	LG SP
Robert Neville	The Revenue Stamps of Gibraltar 1884-1911	Rev.	88	G
Jim Shaw	New Zealand Wages Tax Evolution - 1931 to 1958	Rev.	78	V
Kevin Thomson	The Revenues of Serbia 1881-1889	Rev.	80	LV
Rose McTaggart	Birds Around New Zealand - From the Coast to My Garden	Youth 2.9.b1	84	LV
Amer Ali M.S. Alzarouni	Aerogrammes: From Trucial States to the United Arab Emirates	Youth 2.9.c1	69	S
Brusden-White Publishing	The Australian Commonwealth Specialists' Catalogue: Australian States Federal Period, 1901-1912	Lit.	82	LV
Sean Burke	The Postal History of the Paris Missionary Society in Barotseland 1884-1924	Lit.	92	LG
Dulshan Ellawela	Philately Study During the British Colonial Period in Ceylon	Lit.	83	LV
Gregory Laidler	The Printing and Production of the 1927 'Opening of Parliament House' Stamp	Lit.	79	V
Ben Palmer	The Pre-UPU Mail of Queensland	Lit.	80	LV
PS of Canberra	Canberra Stampshow 2022 Catalogue	Lit.	65	S
PS of Canberra	Capital Philately - Journal of the Philatelic Society of Canberra	Lit.	71	LS
PS of Western Australia	Stamp Hinges - The Quarterly Journal of the PSWA	Lit.	60	S-B
Robert Neville	Gibraltar Postal Stationery: The Postal History & Postage Stamps. Volume Four	Lit.	75	V
Monica C Comrie	Honey	Open	88	G
Philip Heal	History of the Mens' Football World Cup 1930-2022	Open	67	S
Darren Jones	Human Endeavours in Antarctica	Open	81	LV
Sinclair McLaren	The Piano	Open	73	LS

Paul McTaggart	The Victoria Cross - Supreme Valour	Open	88	G
George Morris	1956 Olympic Games - The Stamps and Related Material by Sweden and Australia to Promote the Games	Open	67	S
John Paston	The Suez Canal	Open	90	LG
Sue Vernall	Fromology to Philately	Open	88	G
Bruce Chadderton	Whakarewarewa - Living A Guided Life	PC	93	LG (Best in Class)
Lindsay Chitty	Early Railway Picture Postcards of New Zealand	PC	79	V
Alma Downes	Edinburgh Castle	PC	71	LS
Steve Hoath	World War I Postcards by Captain Bruce Bairnsfather	PC	83	LV
Abdulla Khoory	Khor Dubai	PC	76	V
Susan Lally	British Graham Land Expedition 1934-1937 and Beyond	Polar	78	V
Dianne Saunders	Southern Polar Ships 1773-2021	Polar	78	V
Timothy Kennaway	1962 USA 4c 'Project Mercury' Stamp Issue FDC: Cachet Makers & America's 3rd Astronaut in Space	FDC	74	LS
Ronald Van Den Berg	50 Years USSR and Sport 1935-1984	Topical	63	S-B
Margaret Stock	New Zealand Health Camps	Topical	65	S

EXHIBITIONS 2024

At the time of writing the last exhibition for 2023, Thailand 2023 (a full FIP exhibition), is only 16 days away. There will in fact be four Australians on the jury with Jung Benson, Darryl Fuller (cross accrediting), Philip Levine (apprentice) and Bruce Chadderton (apprentice).

For 2024 it will be an excellent opportunity for Australians to exhibit with two full National exhibitions (Canberra and Auckland), a National one-frame exhibition (Toowoomba) and two FIP exhibitions in Bucharest (specialised) and South Korea (full FIP). There is also likely to be at least one FIAP exhibition (probably China).

EFIRO Bucharest FIP International Stamp Exhibition

EFIRO has changed from being a FEPA exhibition to a specialised FIP exhibition, with an emphasis on the Revenue class. 2024 is the 400th anniversary of the first known revenue-stamped paper, showing that the revenue class predates the humble postage stamp by a long way. For further information see <https://www.efiro.ro>. All the Australian entries to EFIRO were accepted.

Toowoomba National One-Frame Exhibition

Toowoomba last managed to put on an exhibition during Covid and by all measures it was successful, so take this opportunity to experience the hospitality of the Toowoomba Stamp Club. One-frame exhibitions are proving popular so take the opportunity try out a first or new exhibit. The city of Toowoomba is also worth a visit.

Auckland National Stamp Exhibition

The Auckland FIAP exhibition held in March 2023 was a successful exhibition (despite the rain) and they are being brave and having a full national exhibition the next year, albeit 18 months after this year's exhibition. Auckland is relatively cheap to get to for most Australians (cheaper than Perth usually), so start planning your visit. They are trying an unusual experiment by holding it on a Thursday to Saturday. They found Sunday not a great day and it will be interesting to see how this decision pans out.

Canberra National Stamp Show

Canberra has a long tradition of holding half nationals every two years but has held two full national exhibitions in 1990 and 1998. The following information on the exhibition has been provided by Christopher Smith from the Philatelic Society of Canberra.

Welcome to the Canberra 2024 National STAMPSHOW

As the only Australian National Stamp Show in 2024 Canberra is preparing to host Collectors, Dealers, Exhibitors and Stamp enthusiasts from far and wide for four days of stamp-tastic adventures, treasures, and memories that will last a lifetime.

Hosted by the esteemed Philatelic Society of Canberra Inc., under the auspices of the Australian Philatelic Federation Ltd and the ACT Philatelic Council, Canberra Stamp Show 2024 promises an experience like no other. Whether you're a seasoned collector or just starting your philatelic journey, this event is tailored just for you.

Canberra Philatelic Society has held Stamp Shows regularly every two years since the 1980's and over time they have developed a great reputation for the range of dealers and exhibits on show.

Canberra Stamp Show 2024 will be held from the 12th to the 15th of September.

We will be based once again at Thoroughbred Park as we were for our successful 2022 show. The large floor area allows room for an extensive dealer's bourse plus an expanded range of exhibits.

We currently have outstanding invitations with the Royal Australian Mint & Australia Post plus Perth Mint for their attendance. As soon as we have acknowledgement of attendance, we will advise in our Show Bulletins.



The 2022 exhibition.

What to Expect?

Prepare to see a full National Stamp Exhibition with all competing classes represented plus close to 40 Dealers (Stamps & Coins) held over four days.

Refreshments & light meals are available on site.

One of the most important aspects of the Canberra Stamp Show 2024 is the opportunity to connect with fellow collectors and enthusiasts. Where you can swap stories, share tips, and forge friendships

with people who share your passion. The camaraderie among collectors is unmatched, creating an atmosphere of warmth and shared enthusiasm.

Challenges Galore!

For Exhibitors Canberra StampShow 2024 presents a variety of challenges to test your philatelic expertise.

The Fifth Biennial Picture Postcard Challenge will be held at Canberra. Open to teams from all Australian States, Territories, New Zealand or any affiliated Club/Society. Each team entry will comprise of four picture postcard exhibits consisting of 2 x multi-frame (5 frames or more) and 2 x 1-frame to be in the running to win the Perpetual Trophy.

Join the Club Challenge and showcase your best exhibits. Stamp clubs and societies are encouraged to participate, with a prestigious plaque awaiting the winning group.

Additionally, dive into the rich history of the Universal Postal Union (UPU) Challenge and create exhibits highlighting its impact over the last 150 years. The best UPU-themed exhibit will be honoured with a major prize.

50 Years on – The 1970's Challenge - Do you have a penchant for the groovy vibes of the 1970s? Canberra StampShow 2024 celebrates the era of metric stamps, iconic prime ministers, marine life, and gemstones with a special prize for exhibitors to showcase their best 1970s-themed exhibits, regardless of their division or class. Capture the essence of this unforgettable decade.

More details available in the Prospectus available online at www.Canberrastamps.org

Explore Canberra's Cultural Delights: — More Than Just Stamps!

While you're in Canberra, why not explore the rich cultural heritage of Australia's capital city? Discover our World-class museums, Art galleries, Botanic Garden, War Memorial, Arboretum and National Zoo. Make it a visit to remember by adding these sites to your itinerary.

Convenient Amenities for Your Comfort:

We understand that a seamless experience enhances your enjoyment. Canberra offers a range of accommodation options to suit every budget. Plus, getting around is a breeze with the city's efficient public transport system, including the convenient light rail stopping just 700 metres from the venue. For those of you traveling by car, ample parking is available on-site, ensuring your visit is stress-free from start to finish.

Choices for eating out in Canberra are also extensive as well.

Don't Miss Out!

Mark your calendars and join us for this extraordinary celebration of philately at Canberra National StampShow 2024. Start planning your visit now!

For potential exhibitors download the complete prospectus and entry form at www.canberrastamps.org to enter your display in this unforgettable event.

Also on the website are the Bulletins updating you on the latest StampShow 2024 news.

Whether you're a collector, an exhibitor, or simply a stamp enthusiast, this is your chance to be part of something truly remarkable.

See you in Canberra – where passion for stamps meets the thrill of discovery!

Exhibition Timetable and Updates

The exhibition landscape changes all the time and some exhibitions have fallen off the calendar, including the FIAP in China, but it is still likely to happen sometime in 2024. Please note the slight date change for Auckland 2024 with it now being a Thursday to Saturday exhibition. If you can't afford a trip to Asia or Europe, then go to Canberra, Toowoomba or Auckland. All three put on well executed exhibitions. Note that new dates for Korea 2024 were announced in Bangkok but due to circumstances beyond their control it has been moved to 2025 (dates unknown at this stage).

I urge all collectors and exhibitors to support these shows by buying souvenirs, which help fund the exhibition; entering an exhibit; or volunteering to help. They don't run themselves and are getting more expensive to run every day.

Check <https://apf.org.au/philatelic-exhibition-timetable/> for updates as changes continue to occur.

2023	Exhibition	Type	Commissioner	Closing	Comments
27/11-2/12	Bangkok	FIP	hesperus@netspace.net.au (Peter Allan)	Closed	
2024					
16-19 Apr	EFIRO (Bucharest)	FIP	John Dibiase	Closed	
12-15 Sep	Canberra	National	Exhibitscanberra2024@canberarrastamps.org	31 May	Austral. P/C Challenge & UPU 150 th Anniversary Challenge
11-13 Oct	Toowoomba	National 1-frame	secretary@toowoombastampclub.org (interim contact)	TBA	
21-23 Nov	Auckland	National	lakatoistamps@gmail.com Tony Griffin	TBA	
2025					
TBA	Philakorea (Seoul)	FIP	kiwibrooce@yahoo.com (Bruce Chadderton)	TBA	Note change of date
TBA Sep/Oct	Sydney Melbourne 2025	National FIAP	TBA David.figg@internode.on.net (David Figg & Mike Kouwen) jmikek@iinet.net.au	TBA TBA	Still to be confirmed
TBA	Hobart (?)	National 1-frame	TBA	TBA	
TBA	Singapore	FIP	TBA	TBA	
2026					
TBA 23-30 May	Brisbane Boston USA	National FIP	TBA David.figg@internode.on.net (David Figg)	TBA TBA	
TBA	Taipei	FIP	TBA	TBA	Incl. FIP Congress?
2027					
May	Canberra	Half-National	TBA	TBA	Centenary of Parliament



**AUSTRALASIAN PHILATELIC TRADERS' ASSOCIATION INC.
THE APTA PAGE**

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BRISBANE STAMP & COIN SHOW

The Annual Brisbane Stamp & Coin Show and Queensland State Exhibition which is run by the Collectors Club was on again from the 11th/12th November. The venue was the Calamvale Hotel which was the same venue as last year. There was a strong contingent of APTA dealers in attendance. Crowds were very good as they have been in the past. Due to renovations at the current venue next year's show will be held at a venue which is yet to be determined.



APTA President Stewart Robbins and Ken Cole



Craig Chappell and Joan Orr

APTA AGM

The APTA Annual General Meeting was held on the 11th November at the Calamvale Hotel in conjunction with the Brisbane Stamp & Coin Show. The following members were elected to the committee: President-Stewart Robbins (QLD), Vice President – Ian Boulton (WA), Secretary – David Bryon (QLD), Treasurer – Steve Hamilton (NSW) and Committee Member – Matthew Rigby (TAS).

APTA DEALERS AT PERTH NATIONAL SHOW



APTA Members, Ed and Jana Cummings busy with collectors at the Perth Show.

A strong representation of APTA dealers including International members attended the Perth National Stamp & Coin Show held from the 2nd-5th November. The reports received indicate that the Dealers were happy with the outcome with a steady stream of collectors attending over the four days. The special products for the show issued by Australia Post were extremely popular and were a sell-out.

The Perth National show was APTA supported and APTA congratulates the Western Australian Philatelic Council on hosting a successful event.

AUSTRALIAN PHILATELIC FEDERATION ARCHIVAL & OTHER PRODUCTS ORDER FORM

Code	Product	Price List as at 23rd October 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	\$27.00		
APF14	283 x 310mm plain / off white		675g	Per 50	\$27.00		
APF06	283 x 420mm plain / white [1] <i>Discontinued line</i>		900g	Per 50	\$29.00		
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		
	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	Osborne 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		
MS21	Bangladesh 2023 numbered O/P M/S – Peacock Spiders	Each	\$20.00		
MS22	Bangladesh 2023 numbered O/P M/S – Bird Count	Each	\$20.00		
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		
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:

Archival Products, Australian Philatelic Federation, PO Box 506, Victor Harbor, SA 5211

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

Orders are processed on Tuesdays and Thursdays.
The prices shown above are effective from 23rd October 2023 and are GST inclusive

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

Card Number _____ Valid to _____

Signature _____ Name on Card _____

Postal Address _____

Email Address _____ Phone: _____

Credit Card Orders without Signature will not be processed

Samples of paper available on request

[1] Discontinued line – Available only until sold out

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

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

All items are subject to Availability



CANBERRA NATIONAL STAMPSHOW 24

September 12-15 2024
Thoroughbred Park
1 Randwick Rd Lyneham ACT

Your Invitation

Join us for Australia's only National Stamp show in 2024 held in Canberra, 12-15 September 2024.

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For Exhibitors



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The *Malcolm Groom* collection of Tasmania Embossed Postal Stationery Public Auction

Melbourne, mid 2024



1882 Envelope Essay with Sideface 2d green 'CANCELLED'



1891 Stamped to Order Envelopes Die Proofs for 1/2d and 1d values



1882 Envelope Die Proof



1888 2d green registered to Germany via Italy with Bologna TPO transit



1893 R Miller & Co Soap & Candle Manufacturers 1d carmine illustrated Letter Sheet 'CIRCULAR ONLY'



1910 (circa) 1d+1d Postal Card tri-fold chromo-litho advertising for Chemical Union England 'Fisons' Sheep Dipping Powder



1903 1d Envelope for McCormack Hay Rake



1909 2d Envelope for Planet Jr hand tiller multi-coloured chromo-litho



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