

The Asia Pacific Exhibitor

\$12

Vol.20, No.4

Whole Number 74

Nov 2007

INNOVATION

Inventor

Johannes Gutenberg 1398-1468

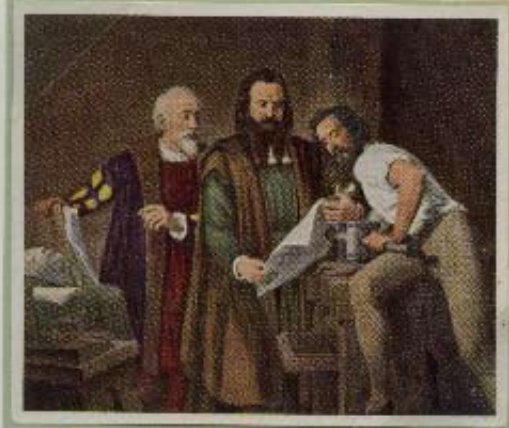
1



The printing press invented by Gutenberg in the 1430's, helped spread truth, beauty and even heresy throughout the world. Without it, progress from the dark ages to the Renaissance and modern times would have been even slower.



Gutenberg worked to perfect a press that could mass-produce printing. His press was revolutionary because it had movable type that could be re-used. Thus books were less and available to a wider audience.



Tobacco card, number 21, from a set of 200, entitled "Bilder Deutscher Geschichte" (Pictures of German History). Issued in Germany by Reemtsma in 1935.



Copies of Gutenberg's Bible printed in 1455, exist today. His press unharnessed the power of ideas on the world.

He is ranked ahead of people who found an audience through printing

interNATIONAL ASSOCIATION for PHILATELIC EXHIBITORS (NAPE)

THE ASIA PACIFIC EXHIBITOR is published four times a year. It is a forum for debate, for the publishing of learned articles on the competitive aspects of the hobby of stamp collecting and the science of philately, and for the sharing of information concerning philatelic exhibiting and judging. Views expressed are those of the authors and do not necessarily reflect those of the officers of NAPE.

While it is a journal that started with a New Zealand and Australian flavour, and about half our members are Australians or New Zealanders, it takes a global perspective and encourages global membership, in particular from the Asia Pacific region.

Correspondence concerning business affairs of the Association, including membership, changes of address and orders for back numbers should be addressed to the Secretary/Treasurer.

Address anything for publication in the Journal to the Editor. Articles should be typed, or on disk in Word for Windows format, or attached to an E-mail. Illustrations should be line drawings, photographs, high-resolution colour photocopies or scans attached to an E-mail in jpeg format (min 600 dpi).

Membership is \$30 per year within Australia and \$45 per year to all other addresses and entitles you to a copy of the journal posted to your address. Online membership is also available, at \$20 per year anywhere, and entitles you to access our journals online, in full colour, at least 10 days before you would receive your printed copy. The online version of the journal is fully searchable.

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Publishing deadlines Copy for each journal must reach the editor not later than 1 January, 1 April, 1 July or 1 October for insertion in the February, May, August and November issues respectively.

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ISSN 1321-3644

The Asia Pacific Exhibitor
Founded 1987 as THE AUSTRALIAN EXHIBITOR
Official Journal of the interNational Association for Philatelic Exhibitors
Our website: <http://www.nape.info>

Nov 2007

Vol.20 No.4 (Whole Number 74)

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EDITORIAL

Welcome to the spring edition, that continues with items from our regulars, John Sadler's *Exhibiting your Material* and Dingle Smith, *NAPE Meeting at Canberra Stampshow 08*, *Book Review* and sees the start of a new series by Hans Karman on *Improving your Exhibit*.

The Postal Stationery, Maximaphily and Thematic classes are well represented with articles on *Czech Double Postcards*, *Australian Identity Cards*, Caravan Maximum cards, The World's Oldest Chromo litho Maximum card and Damian Läge features an in depth analysis of the numerous types of *proofs* in his paper, *The Fournier Archive*, which featured in the 14 September Gärtner sale (a full colour version of the paper maybe viewed at: www.fipthematicphilately.org).

Geoff Lewis shares his experiences as president of the Organising Committee for

Sydney Stampshow 2007 with us, whilst Erica Genge and Charles Bromser tells us about two shows, Youth ASEAN Stamp Exhibition and Huttpepex 2008.

On the whole, 2007 has been a quite year in terms of numbers of FIP/FIAP exhibitions in contrast to next year when we will have a large number of FIP shows: WSC 2008 - Israel (May), Efiro 2008 - Romania (June), Praga 2008 - Czech Republic (Sept), WIPA 2008 - Austria (Sept), and FIAP Indonesia 2008 as well as a full national in New Zealand, Tarapex 2008 (Nov) and our half nationals, Canberra Stampshow 2008 (March) and Sunpex 2008 - Brisbane (Aug).

The FIP is holding its Congress at the end of the Efiro 2008 World Exhibition, at the Congress delegates will be voting for the Bureau memberships of all the Commissions. The APF will be nominating Australians for

each of the Bureaux. The general Congress will need to return to the proposed changes to the Statues which would formalise the role of the Continental Associations such as FEPA, FIAF and FIAP as well as finalise the SREV for the Open and One-frame Experimental Classes.

Readers will be aware that this is my penultimate issue of the Asia Pacific Exhibitor and to date no one has put their hat in the ring to take up the challenge to become the next editor. The February, 75th

Anniversary issue will be my last, so folks during the festive season make a New Year's resolution and ask the question *what can I do for NAPE?*. Then take the bull by the horns and contact either Dingle or Hans and become the new editor. Remember your first issue will only be due in May 2008, so you will have time to prepare. NAPE needs YOU to act now. The feature pages of this edition are from Charles and Stephanie Bromser's Open Class exhibit called *Millennium Movers and Shakers* which highlights the key 100 people who shaped the last millennium.

LETTERS TO THE EDITOR

Dear Charles,

Another fine issue at hand, thank you. I am, however, concerned that no one has taken up the challenge as your to-be successor.

As usual, I had little difficulty in finding something in this issue to attract my interest. In particular, I was drawn to the observations by Malcolm Groom from the Postal History Seminar held at Taipei 2005 (quite some time ago, I see). The observations or "thoughts of the meeting" were arranged as bullet lists under the headings of the judging criteria. I am driven to respond as I find myself in sharp disagreement with some of the points made. I would offer the following observations.

PRESENTATION

- Matting (single or double) is at the exhibitor's option but it always requires great attention to neatness, in particular evenness of the created border(s). Complete concurrence.
- The next point goes to "highlighting." There are numerous ways to achieve highlighting and the point is well made that "the choice of items should be carefully considered." Then we see that "the focus should be on the rare items . . ." Perhaps. Some consideration should be given to the role of the piece in the exhibit. If it is a key in the presentation of the subject, of essential importance to a comprehensive showing and representative of a major point in the exhibit "story" (development), it may very well merit highlighting regardless of "rarity." Rarity is not the only consideration in deciding what should or should not be highlighted. Think of "importance" as the primary consideration rather than "rarity." That said; realise that great discretion is

in order, as each "highlighted" piece reduces the perceived "importance" of all highlighted pieces. Too much highlighting and the effect is totally lost.

- Matting colour is also an option of the exhibitor. Complimentary is good, as noted. A colour chosen to "minimize defects" sounds like it may draw away from the original intent of setting-off the item on the page. It might be better to think of it in terms of a colour that does not "emphasize" defects.
- Photocopies should only be used to show *essential* aspects of the item that cannot be shown using the original. Note the emphasis on the added word "essential," a tougher standard. Showing something just because it exists is not a reason; it must have an essential role in the exhibit, e.g., proving a point made in the text. All too often, photocopies of reverses or backstamps are shown when completely unnecessary. If the primary point to be shown is on the reverse, show the reverse of the original.
- All other points made under "Presentation" are well stated and to the point.

TREATMENT AND IMPORTANCE

- The remarks on page headings and sub-headings are on point. I am a bit uncertain as to the meaning of "linked back to the title page." The title page is a problem area with most exhibits. Rather than extending an invitation to the viewer to look at the exhibit, it all too often is jammed with intimidating text and complicated outlines that are seldom, if ever, actually read. Anything beyond a simple statement of the organization and a broad general outline of the primary sections is too much. The detailed organization and

development of the exhibit will be unfolded within the exhibit itself. One should not be forcing the viewer back to the title page as a reference point. So, if “linked back” means “in concert with,” that would be good.

- Postal rates need to have a place of their own in the layout scheme. They should not be “buried” in a paragraph of text. “Highlighted” may be the wrong word to use but it would depend on the instant point being made with the item displayed.
- “All markings on a cover should be mentioned . . .” Not. The emphasis with any item is the role it plays in the exhibit development where it is placed. Departure from this “focal point” is fraught with hazards. If one wants to confuse the viewer and leave them puzzled, departure from the primary line of development to discuss multiple markings that may be present but have no relationship at all to the story is a way to do it. This is not to say that such markings may not be interesting, but they are not the exhibit subject at that point and therefore merit no place in the primary write-up. Let them speak silently, adding interest and depth by their presence but without fanfare.
- While on that point, bear in mind that to “mention” something is simply to cite it, without getting into its purpose and meaning which would be “analysis.” Mentioning something acknowledges observed presence but says nothing about any knowledge of intent, purpose, effect or reason. It is task enough to provide a clear and comprehensive development of the chosen subject without wandering off into other irrelevant aspects of items displayed. Such departures only act to dilute the primary story and confuse the viewer.
- Excellent last point re; title pages.

KNOWLEDGE AND RESEARCH

- References should not be quoted on the title page, but rather included in the synopsis (about which nothing was said so perhaps this step was not yet reached?). How many references? No more than three and two is better.
- Quoting references throughout the exhibit in support of the write-up is uncalled for. Are we discussing a book, a research article or a philatelic exhibit? Such “internal” referencing has a place in the former two but generally not in the latter. The exceptions would be

brief citations to directly (and briefly) quote postal bulletins, correspondence and the like.

- Original research should be highlighted in the synopsis. No synopsis? Then by all means, draw attention to it on the title page as it will surely go unnoticed and unrewarded otherwise. But be brief if forced to use the title page for this purpose.

The next two points . . .

- Material should be described in relation to postal history aspects and not the stamps on the covers, and
- Exhibitors should review how much information they are presenting and ensure that (the write-up) is not too long or too brief, but are spot right on.
- “Importance needs to be demonstrated in a positive manner stating how many exist or are recorded.” Sounds like “rarity,” not importance. It is important not to get these two criteria confused. This statement is misleading at best.
- “Provenance was considered relevant to important items . . .” Actually, provenance has no place whatsoever in an exhibit. It may be a nice bit of promotional information in an auction lot description but it clearly has no relevance to any exhibit subject. It is best left out.

CONDITION AND RARITY

- Excellent point on modern postal history.
- The point on damaged items sounds like a promotion for deception. Strive to show the best quality (condition) available. If the item is important to the exhibit but severely damaged, it may be time to consider professional repair. This is an allowable option but requires that it be described as such, not an onerous requirement as it does not require that it be prominent (it should not be). Optical illusions and hidden defects are deceptions.
- Highlighting has already been discussed.

MARCOPHILY

- All the points made for marcophily are on point.

As you can see, I have taken exception to some of the offered points. Will everyone

agree with me? Probably not, and some may even question my temerity in making my points over those made at the seminar. Reasonable minds can differ. This is all an art, not a science.

So, why no new editor as yet? I have the impression that there is no prepress work involved. Is that right? Just exactly what is the extent of the task?

Again, many thanks for all you do.

Best regards,

Jim Graue

USA

Charles,

I was interested to review the awards list for Sydney Stamp Expo 2007 and was surprised to learn there is an Australia class, Frugal Philately. I do not recall reading about this in recent issues of TAPE and wonder if you could find someone to write about this and perhaps show some example pages. I think it is a great idea. I know of one "wastebasket philatelist" in the US who looks in the trash receptacles at his post office for rate change examples, new imprinted postage indicia, etc.

Alan Warren

USA

EXHIBITING - DOING IT YOURSELF

This article was taken from the Chartered Institute of Marketing. It is mainly concerned with Trade Shows and Exhibitions. It does not cover Stamps and Stamp Exhibitions, but if you look at the list below, it is obvious how many of their ideas about exhibiting can and should be relevant to Exhibiting your collection.

"When arranging your own exhibit, you need to think through your strategy and aims and plan carefully how you will manage your exhibit.

STRATEGY AND AIMS

- Who do you want to attract?
- What will you tell them?
- How will you stand out amongst your competitors?
- What image do you want to create?
- Will you be promoting or demonstrating particular highlights?
- What promotional materials will you use - such as screens, boards, display stands, posters, leaflets, brochures, samples and merchandise?

PLANNING

- Do some publicity. Tell potential customers why they should visit your stand. Ask the organisers which media will cover the fair, and send advance information.
- Decide who will staff the stand. What

technical know-how and communication skills do they need?

- Allow enough time to order and produce everything you need.
- List what needs to be done, by when, and by whom.
- Make sure everyone understands their responsibilities.

PRACTICAL DETAILS

- Find out what equipment the venue provides, eg screens, tables, chairs, platforms.
- Source the equipment you are providing yourself and organise getting it there.
- Book your space as early as possible to get the site you want.
- Make sure your display materials fit the space and work with existing equipment.
- Check fittings - such as power or Internet connections - for the electrical equipment you are using.
- Make sure you have enough stock of products and promotional materials.

BUDGET

- Work out a detailed budget to keep control of costs.
- Allow some contingency."

CZECHOSLOVAKIA DOUBLE POSTCARDS IN POSTAL USE FROM 1918 TO 1939

Dingle Smith MAP, Hans Karman MAP, Ian McMahon

CRITIQUE OF AN EXPONET EXHIBIT

It is a pleasure to comment on the exhibit of reply cards by Milan Cernik. Firstly because he was one of the Czech philatelists responsible for establishing the online Exponet which makes available exhibits to a worldwide philatelic audience and he has volunteered his own display for comment. Secondly because this is the first time that NAPE has provided critiques of this kind based on material available electronically - an innovation that has potential for expansion. The exhibit discussed can be viewed on www.japhila.cz. We printed the 128 pages of the exhibit in black & white, as it is almost impossible to judge on the screen - you can't get an overview, and it is quite tricky to jump from one page to another (the webmaster might add a frame and page number to each page, and a jump mechanism that allows getting to a selected page rapidly).

The material in the display is restricted to "double cards" for which the more usual English term is "reply cards". Although many of these are relatively easy to obtain in mint condition it is very difficult to acquire the reply halves postally used. Indeed those judging postal stationery always hasten to check if correctly used reply halves are included. The display of Czech reply cards contains a very large number of used reply halves. To add to the rarity factor for most issues these not only demonstrate commercial use but many of the examples have additional adhesives that pay for return by registered or express post. Further the locations to which the cards were sent indicate a very wide range of unusual destinations; examples include Siberia, Eritrea, Memel and French Indo-China! In all cases the descriptions that accompany the cards show a wide knowledge of the rates and postmarks.

In summary, the material is excellent and the assemblage of such a wide range of commercially used reply cards is outstanding as is the information on rates and postmarks. However on closer inspection it becomes clear that there are problems in evaluating this exhibit using FIP criteria and procedures.

The major problem is whether the exhibit is to be judged as postal history or as postal stationery. Whichever class is chosen there are difficulties in assessing the exhibit. I have chosen to evaluate the eight frames using Postal Stationery criteria; the accompanying critique focuses on Hans' assessment as a Postal History exhibit.

ASSESSMENT AS A POSTAL STATIONERY EXHIBIT

Dingle Smith MAP

Although I have been able to devote much more time to examining the exhibit than would be the case as a jury member working under normal show conditions I must make it clear that my knowledge of central European postal stationery is limited and I do not have access to the *Czech Postal Stationery Catalogue (1998)* to which reference is made on the exhibit's title page.

The exhibit is for the period from Czechoslovak Independence in 1918 to the German occupation in 1939, during this time there were six changes in the postage rates that applied to the use of reply cards. For each period the postal rates are given for domestic and for foreign use and additional information provided for the rates for registered and "special" delivery. For the fifth and sixth periods lower rates applied to "closely neighbouring countries" although no indication is given as to which countries are included in this category. The postal rate information is succinctly given in table form on the title page and each sheet in the exhibit has a heading which indicates which of the six periods of postal rate applies. (Fig 1)

Usually the focus on postal rates to provide the main story line of an exhibit is an indication that it is intended as a study of postal history, i.e. the focus is upon the rates and the routes taken by the mail. Curiously the Rate Table does not include the Air Mail rates applicable.

In this exhibit the postal history *approach* is reinforced as very little mint material

Fig 1 - The Rate Table

| Postal rates 1918-1939 in Czechoslovak currency (K, Kč) | 1 st rate period Oct. 28, 1918 - May 14, 1919 | 2 nd rate period May 15, 1919 - March 14, 1920 | 3 rd rate period March 15, 1920 - July 31, 1920 | 4 th rate period Aug. 1, 1920 - Dec. 31, 1921 | 5 th rate period Jan. 1, 1922 - Febr. 28, 1937 | 6 th rate period March 1, 1937 - March 15, 1939 |
|---|--|---|--|--|---|--|
| Domestic postcard rates | 0,10 | 0,15 | 0,20 | 0,40 | 0,50 | 0,50 |
| Surcharge for foreign register | 0,25 | 0,50 | 0,50 | 1,25 | 2,- | 2,- |
| Surcharge for special delivery | 0,30 | 0,60 | 0,60 | 1,- | 1,- | 2,- |
| Foreign postcard rates | 0,10 | 0,20 (0,15) | 0,20 | 0,60 | 1,50 (1,20) | 1,50 (1,20) |
| Surcharge for foreign register | 0,25 | 0,50 | 0,50 | 1,25 | 2,50 | 2,50 (2,-) |
| Foreign special delivery surcharges | 0,30 | 0,60 | 0,60 | 1,- | 5,- | 5,- |

2nd RATE PERIOD

CDV9 - Postcard Hradčany 10h, issue of February 16, 1919 (printed by the Czech Graphic Union) according to the design by Alfons Mucha. For the printing of postal stationery, dies cut from printing plates of appropriate values were used. Used domestically

is included and no specific detail is given as to release dates (or earliest known dates) for the reply cards that are shown. If the exhibit is to be judged as postal stationery mint cards must be included and dates of first use discussed.

It would however, be possible to re-design the exhibit so that it meets the FIP criteria for postal stationery. One approach would be to include on the title page not only the postal rates but also the types of reply cards that were available and their dates of issue and where appropriate their withdrawal. Thus at the time of a change of rate the display would show examples of the new rate by including cards that have the value adjusted by the addition of adhesive postage stamps. For each rate, redesigned or surcharged cards would be shown, ideally postmarked



Complete uncut printings, Part I posted at post office Praha 1 on January 2, 1920 sent to Brno. Part II sent from Brno 1 on January 5, 1920 back to Prague. Postage during second rate period 15h for each portion of the double card.

Fig 2

with an early date for that style of card. If exact release dates for cards with a new design or value are unknown that should be clearly stated, if precise dates are unknown this would be replaced with information on the earliest known dates.

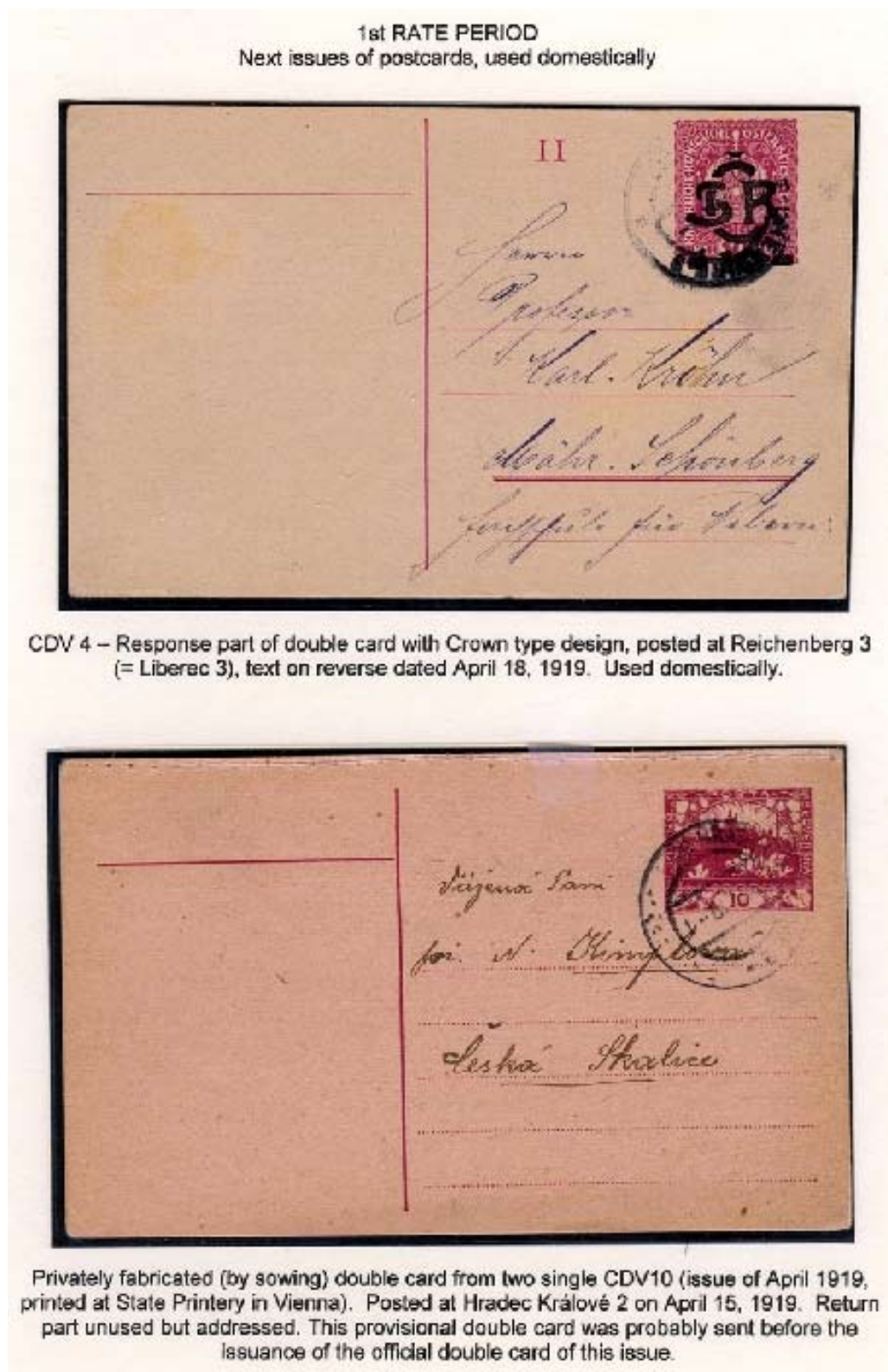
Importantly the combined use of rates and newly issued reply cards to meet the changes would provide a good story line for the exhibit and more closely fit the requirements of a postal stationery exhibit.

The first reply cards that incorporated "Czechoslovakia" in the design did not appear until 16 Feb 1919 and are shown on 3/5 (frame number / sheet number) (Fig 2). However individual examples of the new design first appear on 2/4 and 3/2 (Fig 3) although these are postmarked after the example shown on 3/5.

This does not help to develop a postal stationery story line that is easy to follow. It is further complicated because the issue of the new cards was shortly before the postal rates of the "1st Rate Period" were increased.

Little attention or examples are paid to small differences in design between issued reply cards that feature the same stamp design.

Fig 3



This can be illustrated by the sheets devoted to the Chain Breaker reply cards. The first examples are given on sheet 6/4 and are for the cards catalogued as CDV 29 (Fig 4). There is no clear indication of the date of issue although the heading notes its validity ends on 28 Feb 1928. The next sheet has reply card CDV25 and notes the issue date as 1922 and at the lower card on that sheet returns to CDV 29 and gives the issue date as 1924.

Fig 4

5th RATE PERIOD
CDV29 - Postcard Chainbreaker for domestic usage with various supplemental frankings. Validity to February 28, 1928



Part I sent registered domestically. Bilingual postmark Slavonice/ Zlabings June 16, 1926. Correct postage 50h + 2K surcharge for registry



Part I - sent domestic by special delivery. Posted at Bystrá u Poličky on February 7, 1927, arrival postmark Prague Telegraph on February 8, 1927. Final delivery by walking courier. Correct postage 50h + 1K special delivery surcharge

It would have been easier to follow the story if CDV 25 had been shown before CDV 29 which was issued two years later. Similarly it would have been better to have described the differences between reply cards CDV 25 and CDV 29 and not to leave it to reference to the catalogue.

Similarly on 6/5 there is an example of stamps refused due to use after the expiry date of 28

Feb 1928 (Fig 5). The query here is whether the validity applied only to reply cards or to all Chain Breaker card issues? For example on 6/11 a reply card dated 3 March 1930 was accepted without any markings (Fig 6).

Such confusion could perhaps be avoided by the title on each sheet giving the postal rate plus a description of the card? If catalogue numbers are used to do this, it is important that differences between cards with changes were shown in chronological sequence.

The Seal stamps represent a new issue of reply cards and although the stamp and its value remained constant there are variations in format which have distinct catalogue numbers. Again the presentation could be improved. For example the first of the Seal cards is on sheet 7/10 with the issue date given as 1927 but without the relevant catalogue

number (Fig 7). It would also be of interest to know why this new design of card was issued. Sheet 7/11 shows the two styles of Seal reply card with catalogue numbers of CDV38 and CDV 50 (Fig 8). There are differences in the borders and form of numbering but these are not described other than by the use of the catalogue number. Other Seal reply cards such as CDV43 on 7/16 also are not accompanied by

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Czechoslovakia Double Postcards in Postal Use from 1918 to 1939

5th RATE PERIOD
Both issues of double cards Chainbreaker for domestic usage, used domestically



Response part of 50h Chainbreaker (CDV25, issue of 1922), canceled by old Austrian one-lingual box cancel "Moldau Bahnhof". Postcard incorrectly canceled by postmark of postal agency, without ordinary postmark



Message part of 50h Chainbreaker (CDV29, issue of 1924), posted at Ústí nad Labem/ Aussig on June 8, 1929. Used after period of validity (valid to February 28, 1928). Postage Due stamp 1Kč, postmarked Litoměřice 1/ Leitmeritz 1 on June 8, 1929

Figs 5 & 6

details of date of issue or information on the differences in the format of the card.

The examples of reply cards during the fifth rate period include those issued by other countries and sent to, or returned from, Czechoslovakia. There are shown on sheets 8/5 to 8/8 and include examples of Swiss, French and Estonian reply cards. The inclusion of such "foreign" cards is mentioned on the title page as demonstrating "Czechoslovak connection to the

Fig 7

5th RATE PERIOD
Provisionals - use of single various cards Chainbreaker as response portions from Russia, with supplementary franking with Czechoslovak stamp



CDV24 used as provisional response cards, upfranked with 100h for correct franking of 1.50Kč. Posted at Petrograd on January 15, 1924



CDV28 used as provisional response cards, upfranked with 1K Masaryk. Posted at Barysevka, Kiev on March 3, 1930 (bilingual Ukrainian-Russian cancel)

5th RATE PERIOD
Various cards sent by air mail domestically



Reply part (Seal issue of 1927) sent by Air Mail from Mariánské Lázně 1/ Marienbad 1 on May 15, 1931 to Prague. Sent by 1st flight of ČSA Airline from Mariánské Lázně-Karlovy Vary-Praha. Appropriate commemorative cancels Mariánské Lázně (8 o'clock), Praha 82 Air Port (10 o'clock), on the reverse arrival daily postmark Brno 16 (Žabovřesky) on May 16, 1931. Air surcharge on domestic route 1 Kč + 1Kč for Special Delivery.



worldwide postal network by showing responses to foreign double cards from the Czechoslovak Republic bearing Czechoslovak postmarks". However in my opinion, it is a mistake to include such cards as they do not fit with the title or the dominant story line for the exhibit. Again such cards are undoubtedly difficult to obtain and it is possible too that a completely separate display could be made of these but not by using a small selection inserted into a Czechoslovak postal stationery exhibit!

SUMMARY

The exhibit comprises an excellent collection of used Czechoslovak reply cards used in a variety of ways and showing a variety of rates. Many of the overseas addresses are to unusual destinations and for local and foreign examples many of the postmarks are also difficult to obtain and their explanation is excellent.

The problem is how to assess the exhibit using the FIP regulations and guidelines and specifically how to better present the

material if it intended as a Postal Stationery exhibit. As presented it is a mix of postal stationery and of postal history. For full acceptance as Postal Stationery it requires the addition of complete mint examples of the reply cards that illustrate all of the listed catalogue types. It is also important that the description does not rely solely on a catalogue notation (CDV 43, etc) but illustrates and comments briefly on the differences between the different catalogued numbers. After the initial description of each type it would be permissible to use the catalogue numbers as a form of shorthand notation.

The exhibit would also be easier to follow if it took a chronological approach so that the different catalogued styles of reply card were shown in a time sequence. One way to approach this would be to retain the six rate periods but to combine them with each issued style of card (Fig 9). Thus in the headings there would be the rate period and the type of card. Then if it took the easiest approach would be to show, for each style of card, the varying types of usage perhaps in the sequence of domestic, registered and special followed by foreign registered and special delivery followed where appropriate with

1ST PERIOD

AUSTRIAN CARDS

DOMESTIC RATE 10H

Used mainly in the Czech districts, based on regulations existing on 28 Oct 1918; valid until 14 Oct 1919.



13 Jan 1919 - St.Joachimsthal to Tesslitz-Schonau; Austrian domestic Reply Card part I, upfranked with 2h to meet 10h rate.



24 Jan 1919 - Tynište nad Orlicí to Litomyšl; Austrian Reply Card for foreign use part I used domestically; rate correct for domestic use. German text removed from postmark.

Fig 9, sample page showing shorter text without loss of information, uncrowded layout

- The most interesting items are as follows (in rate periods – r.p.):
- Part of precursor Austrian card, sent registry with confirmation of receipt (1st r.p.)
 - CDV2 Overprint Large monogram 10h, two postally used printing errors (1st r.p.)
 - Precursors Austrian cards with privately imprinted stamp (1st & 2nd r.p.)
 - Hungarian Red Cross double card overprinted by so-called Šrobár overprint (1st r.p.)
 - CDV4 Overprint of Large monogram on 10H Austrian Crown issue (1st & 2nd r.p.)
 - CDV2 + CDV21 Complete cards used in various rate periods (1st & 4th r.p.)
 - Polish card used on Czechoslovak territory occupied by Poland (3rd r.p.)
 - CDV19 Hradčany 20h response portion, with greatly shifted cutout (4th r.p.)
 - Reply parts of CDV19, sent from abroad, incorrectly charged postage due (4th r.p.)
 - Single CDV26 Liberated Republic 150h used as response card from Russia (5th r.p.)
 - Short paid reply part of CDV21 sent from Switzerland with double postage due (5th r.p.)
 - Reply parts sent Registered, upfranked by Mongolian & French Indo-Chinese stamps (5th r.p.)
 - CDV36 Reply part upfranked by Yugoslavian stamps for Special Delivery (5th r.p.)

Fig 10, with an alternative format list below.

Frame 1

| Sheet | R.P | Description |
|-------|-----|---|
| 4 | 1 | Precursor Austrian Card with privately imprinted stamp. |
| 7 | 1 | Part of precursor Austrian Card sent registered A.R. |
| 14 | 1 | Overprinted on message card but not on reply card |

Frame 2

| | | |
|------|---|-----------------------------|
| 2 | 1 | CDV2 with dropped overprint |
| etc. | | |

examples of incorrect use or payment, addition of adhesives to cover airmail etc. It would also be necessary for the rate periods five and six to give information on which countries are considered as “closely neighbouring countries” to which other rates applied.

It would also help the viewer if a consistent approach was taken to presenting the postal use information.

There are other aspects that could also be considered if the exhibit is to be judged as Postal Stationery. I wonder if archival material such as proofs of any of the reply cards exists and whether or not UPU or other “specimen” cards were produced and distributed. It would be useful to comment briefly on this matter on the title page even if examples of such material are unknown. This saves the judges having to decide whether the lack of such material is because it does not exist, is only known in archives or whether it exists more widely but the exhibitor has not commented because no examples are owned by the exhibitor! This is a problem common to many exhibits in a range of FIP Classes.

Whether the display is exhibited as Postal Stationery or Postal History I do not think that listing “the most interesting items” in detail on the title page is a good approach. If it is decided to highlight particular key or rare

items I prefer this to be done by using different colour backing paper or perhaps by adding double borders around such items. If this is done it is necessary to mention the method used on the title page. If the items are listed, as in the exhibit discussed here, it is **essential** that reference is given to the frame and sheet on which they can be seen (Fig 10).

Finally, despite the excellent material, the presentation is not as “user friendly” as it could be. It is necessary that in any competitive exhibit that there is a clear story line and that this is presented in a way that is easy for the viewer to follow. The style of the headings on each sheet is one important way to assist the presentation of a good story line. For each rate change the response of the postal authorities should be illustrated, was it by uprating existing cards with adhesive postage stamps, overprinting them with the new values or were new cards with changed values or designs issued, if so at what date? How were the cards modified when registered or sent “express”?

ASSESSMENT AS A POSTAL HISTORY EXHIBIT

Hans Karman MAP

The normal procedure if Judges think an exhibit is in the wrong class, is to transfer it

to the other class and have it judged by the corresponding team. If it then does better (gets more points) in that class, the transfer is made permanent for this Exhibition, and the exhibitor gets the higher award. The critique would comment on the decision to transfer, and the exhibitor is expected to take some action to address the reasons for the transfer.

One thing needs saying up front: at an exhibition, the jury would spend maybe 15 minutes viewing and assessing an exhibit. Dingle and I spent many hours poring over it, hence our critique is detailed and possibly much more severe than it would be when judged by a normal jury with time constraints.

My reason for requesting a transfer to PH is that there is hardly any mention of the cards, their issue dates nor their availability. Scant regard is paid to the many variations that exist in the reply cards, e.g. I and II at the top or bottom of the cards, etc. The Rates are however covered thoroughly, as are the postmarks – hence my feeling that the exhibit would fare better in the PH class.

The overall impression of the exhibit is of overcrowding. The exhibitor does not make good use of the space available on his sheets: reducing all margins by one or even 2 centimetres would help enormously. Also contributing to this impression is the very wordy text, too many words are used to describe the philatelic details, and there is no variation in the appearance of the text to make it easy to identify the story-line from the philatelic data.

The biggest problem appears to be the lack of a coherent “Story-Line”. There is plenty of PH information, but it isn’t organised in a way I find easy to understand or follow. The pages don’t seem to follow a pattern, and the Story-Line (usually the heading plus the first paragraph below it) doesn’t help much. A bit of organisation may help, e.g. drawing on page 1/2 and 1/4 I made up a different layout, to show how the exhibit could be made less crowded (Fig 9).

The Registered card would come later, with other registered cards.

This is just one example of bringing some order that is apparent to the viewer into the exhibit. If there is a logic to the order as the exhibit is, it is not readily visible to the viewer.

Hence the judges may miss it too and your exhibit would not receive the marks warranted by the material. I am sure the exhibitor can explain the order he has adopted, but that isn’t the point – the exhibit has to be self-evident to be appreciated.

Mind you, the above is just an example, and the exhibitor may well prefer a different approach, but whatever order he decides must make immediate sense to the viewer, or further examination is discouraged.

In PH exhibits, the Story-Line is most important. It should be present in all classes, but even more so in PH because “History” includes “Story”, and so an attempt at telling the story of the items in your exhibit is paramount. The Story-Line, usually the first paragraph below the heading, must explain why this page is part of the exhibit, why the items are integral to the story or why you have included them; i.e. in which way do the items support the story you are trying to tell with this exhibit. It helps if the Story-Line carries through from one page to the next, from beginning to end. If you can’t think of anything to say about a particular page, you should worry why you are including it: is the page just a repeat of the preceding page (hence “padding”)? If not there must be a reason for the page and all you have to do is put that reason into words.

Be careful with the title page. Although the Title Page mentions the use of foreign cards, the viewer can’t escape the idea that these are just there as padding. They are not CSR cards, and how they were handled is due to UPU, not CSR regulations. If foreign cards are an important part of the story, they should occur throughout the exhibit and be integrated with it, not concentrated at the end, like an afterthought. The table of rates should be balanced by a list of the 16 reply cards issued by the Czechoslovakia with some brief summary of the provisional cards used before Czech cards were issued. The list of “most interesting items” should be omitted, or if it is retained they should be referenced to specific frames and sheets within the exhibit (Fig 11). Better to replace it with a different system of highlighting the key items on the sheets, if this is done a key to the method should be given on the title page.

Many comments could be made on the use of English, but since it is infinitely better than my knowledge of Czech I don’t think it

influenced the markings at all. Some things are just inconsistent: you refer to Emperor Francis and Emperor Karl: that ought to be either Franz & Karl or Francis & Charles. I will send details of the English corrections to the exhibitor.

EPILOGUE

The views expressed above are clearly those of the writers and it is likely that others, whether collectors, exhibitors or judges, will have different ideas. It is our hope that readers will take the time to look at Exponet website and consider what advice and comment they would offer. The success of this new approach to critique writing for exhibits will depend on comments from other readers of The Asia-Pacific Exhibitor. If any of our readers would come to a different conclusion than we did, we would be very pleased to hear about it.

Finally, our thanks to Milan for his role in setting up the website and for permitting his exhibit to be the first on which wider comment is invited. My hope is that some of the comments will be of value to him!

Exponet, which currently contains over 300 exhibits, would welcome additions and if any reader feels that they would like to have other members of NAPE comment on their exhibit they should discuss this with Milan Cernik icernik@volny.cz or any other member of the Organising Committee of Exponet, see their website http://www.japhila.cz/hof/exponet_OV_e.htm If you think your exhibit on Exponet could benefit from a review, please let NAPE know on our email address: secretary@nape.info

ASSESSMENT AS A POSTAL STATIONERY EXHIBIT

Ian McMahon

This exhibit seeks to demonstrate the postal use of all official reply postcards used in Czechoslovakia in the period 1918-1939 including Austro-Hungarian forerunners. It is organised by postal rate period rather than by the postcards themselves (either chronologically or by design) and includes much interesting information on postcard usages and regulations.

While the treatment is interesting and many of the cards and usages are rare, the treatment of the exhibit is more suited to the treatment of a postal history exhibit rather than a postal

stationery exhibit. The exhibitor, therefore, needs to decide in which class he intends to exhibit and to modify the exhibit accordingly.

As a postal stationery exhibit, the treatment suffers severely from the focus on postage rates and usage, rather than on the cards themselves. To change the treatment to a postal stationery treatment requires that the exhibit:

- emphasises the postcards themselves including details of dates of issue, printing methods, printing quantities, varieties and card types.
- includes mint cards (as well as archival material if available)
- includes usages but without excessive duplication

The text describing each card would then focus on the postcards, with the information about rates and usage being secondary.

While Austro-Hungarian forerunners should be included, reply cards issued by other countries and used in Czechoslovakia should probably be excluded if the exhibit is entered into the postal stationery class.

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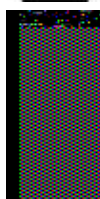
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IMPROVING YOUR EXHIBIT (1)

Hans Karman MAP

GETTING STARTED

I intend this to be the first of a series of articles on the techniques of Exhibiting. I will try and discuss various aspects of exhibiting – and I will try to be provocative in the hope that this might provoke response from our readers.

If I digress into the trivial or the obvious, please bear with me – I intend to reach the novice as well as the seasoned exhibitors. Like most people I have my own methods, which include plenty of prejudicial ones, so don't expect to hear all the things you agree with. Make up your own mind about what you think is worth adopting, what you need to adapt to your own way of working and what is just rubbish, in your opinion anyway.

Where to start? At the beginning? Not really, because that was when you decided what you want to collect. That basically decides your choices whether your collection might make a good subject for an exhibit. But maybe we should look at that first, and then it may pan out that your collection should stay hidden.

WHAT TO EXHIBIT

But before you can decide if it is worth exhibiting your collection you should consider why you want to exhibit anyway:

1. It really is the best collection of 14 November circular datestamps in existence and should be shown to the world;
2. Your uncle left you a set of stamps worth \$200,000 and it is about time they were exhibited;
3. You want to set yourself a target so you actually do something about all your plans for your collection;
4. You want to see if you can do better than the other exhibits you have seen;
5. You want to get a comprehensive collection of medals.
6. You aren't telling, but you've decided anyway.

Reason 5 isn't a really good reason. In my opinion, an exhibitor should not really be too concerned about the medal (representing the *result*), because the process is much more important. If every time you exhibit you feel yourself satisfied that this was the best effort so far, and it was an improvement on the previous result, the medal is just the icing on the cake. Medal hunting isn't considered terribly "proper" by your fellow exhibitors.

All the others can make acceptable reasons, and many others besides. But since you don't need to say *why* you are exhibiting, it doesn't really matter. What is important is that you can fit your collection in one of the many categories for Exhibiting. The key consideration for exhibiting is that once you decide to exhibit, you commit yourself to obey (most of) the rules that apply to exhibiting. They are set out, category by category, in the *Handbook for the Australian Exhibitor*, published by NAPE in 2004. It is still available from our Secretary at \$20 post-paid. Some of it is a little out-of-date now, but it is a good enough guide on which to base your selection of the category or *Class* that suits your collection and your inclination.

There are a few basic types of exhibits:

1. For a newcomer, the One-frame Class could be a good way of getting started.
2. If your collection consists mainly of stamps, try the Traditional Class.
3. If your collection consists mainly of covers, stamped or not, then the Postal History Class may suit.
4. If you fancy the Stationery Items issued by the Post Office then try the Postal Stationery Class.
5. If your collection concentrates on Air Mail stamps and covers, consider the Aerophilately Class.
6. If your collection is based on a hobby or maybe your profession, consider the Thematic Class.
7. If none of those fit the bill, look at the other classes – one is bound to suit. Lately the Open Class is getting more exposure, and almost anything will fit into this class.

To find the latest rules for any of these classes visit the website of either the APF (Australian Philatelic Federation) on www.apf.org.au, or the FIP (International Philatelic Federation) on their website <http://www.f-i-p.ch/>

Whatever Class you select, your first concern should be your knowledge of your collection, which means not only of what you have but what is missing, and what is within your reach and within your budget. Exhibiting is principally about explaining, to others but to yourself in the first place, why each of the items in your collection exists. Maybe, in the last few decades that got a bit blurred: many items these days exist only because the producer (the Post Office) could make money out of it. But in earlier times stamps were produced to fulfil a need and to provide a service. To turn a collection into an exhibit you need to make that purpose into a story so that the whole exhibit more or less reads like a book. The best analogy is a Comic Book, with mostly pictures and few words. If you lose sight of that story you are not likely to do well.

WHAT NOT TO EXHIBIT

There is really nothing in the realm of stamps or philately that you cannot exhibit. However some things are not likely to do very well. For instance, if you have a superb pre-printed album with a complete collection of Vatican stamps, including all the rare and expensive ones, you are NOT likely to do very well. It is a good *collection*, but not a good *exhibit*, since it lacks any personal involvement in the way of the story of the Vatican issues, nor is there any evidence of research. To turn this into an exhibit you need to go outside the confines of the pre-printed album, with multiples, usage, variations, etc.

Picture Postcards are not likely to do very well as a Philatelic Exhibit – they have their own Postcard Class, which isn't part of philately, although it may be offered at Philatelic Exhibitions. The problem is that the Picture side is the interesting side, but the philately is normally on the other side. Maximum Cards are special types of picture postcards, but are not for the faint-hearted or first-time exhibitors.

Your great-great-grandfather's letters (without the envelopes) are probably a

boring subject for other philatelists. The envelopes might be another story, unless they are all sent from the same location any show little or no variation.

Your fantastic collection of Matchbox Labels, or the complete Camel Cigarette cards would not be appreciated at any philatelic exhibition. A collection of Registration Labels is not likely to meet with much acclaim either, but an exhibit explaining the development of the Registration System in an area, using Registration Labels on and off cover would stand a much better chance.

ORGANISING YOUR COLLECTION

So, on every page of your exhibit there should be one or more items, and the page should make it clear why you selected those items and what they contribute to the story you are telling. You will need a little bit of flair to make a story – but if you stick to the basics of story-telling you can't go too far wrong: What, Why, Who, Where and When are all needed, and probably in that order: What are you showing and Why, Who was responsible, Where and When did it happen. If some of the information would be repetitive if you said it on every page, then that is an indication that it should possibly be a page heading, and thus a "Chapter" in your story. You will need to adapt these basics to suit Philatelic Exhibiting, e.g. Where is often resolved into From and To.

You could start by organising your collection into "pages", (to fit onto a single display page), and make notes on each of the What, Why, Who, Where and When for each of those pages. Then sort them into some sort of order based on which of those 5 basics make the most sense for *your* collection and you will see an Exhibit starting to take shape. This technique will also show you where there are gaps in your structure and thus help you in searching for items that bridge the gaps.

PAGES AND FRAMES

Now you need to take into account a few Exhibiting Basics. What is a page? How many pages do I need, and what else do I need to worry about?

For a start, your pages will be handled by many people, in transport, when

unpacking your exhibit, during mounting of your exhibit, during demounting, and when repacking for return. To avoid any possibility of loss or damage every Exhibition will demand that your pages are enclosed in transparent envelopes closed on three sides. You need to consider the best way of doing this. Since the width is the narrower of the sides, the better protective envelopes are those with only the top open. One open side fits the rules, but is not as good, as the pages are mounted upright, and it is possible for items to fall out the side much more easily than falling out the top. The other consideration is the stiffness of your page, including its envelope. If your pages will not stand upright on its own at a 5° angle off the vertical, you risk damage to your items during mounting or dismounting of your pages.

Think about it: you spend maybe hundreds of dollars on your collection – it doesn't make sense to use inferior materials to house it.

The size of pages is proscribed in Exhibitions around the world, but unfortunately it is not uniform – there is no consensus about the size of pages. But since when we are talking about a specific location there will be a size that fits your area. For instance, in Australia the maximum size of an exhibit page must not exceed 285 mm in height and 240 mm in width. That is an awkward size that has its origins in pre-printed albums. The most noteworthy part of this restriction is that you CANNOT use standard A4 paper (which is 297 mm high) – you have to cut at least 12mm off the height. Why is this so important? Every exhibition has to have a means of displaying the pages in a way that protects your treasures from greasy or sticky fingers of the people who will be looking at your pages. These display frames variously hold your pages in 4 rows of 4 (most commonly) or 5 rows of 3 (occasionally). These frames have strips into which your pages sit, and if your pages are too tall, the top row will get mangled in the metal frame that locks the hard plastic cover over the top of your exhibit.

If you do not follow the size restrictions then you leave yourself open to actions you may not appreciate: I've seen one Indian Commissioner take a big pair of scissors and cut an inch off the top of every page of one exhibit.

A frame therefore contains usually 16 pages (and sometimes 15 pages). You will need to fit your exhibit into a multiple of 16 pages. The smallest is 16 pages; the largest most Exhibitions accept is 8 x 16 pages, and commonly only 5 x 16 pages. So the first thing you need to consider is working out how many frames you need to fit your collection. Maybe you start with 3 frames? Some Exhibition organisers will not accept exhibits of 2 frames.

You will need to think about how you break up your exhibit into "chapters" as we talked about earlier. Keep in your mind that there is always an "ideal" way of doing this and then there is the practical way because of the limitations of your subject or your collection. Ideally the easiest way for anyone looking at your exhibit in the frames is to have one chapter per frame. If that makes the chapters too big, then ideally break them up by rows, e.g. each chapter occupies one or more rows. Ideally a new chapter should not start in the middle of a row.

This said, you cannot always achieve this – but always keep it in mind and try to organise your chapters to fit into multiples of 4, better still 8, or the best 16. If you never achieve this ideal, keep striving for it; you may get there eventually.

THE TITLE PAGE

The most important page of all is your Title Page – without it your exhibit stands no chance whatever. It should be considered first and last, first because it is a statement of the intent of your exhibit, and last because it must be totally in accord with what your exhibit actually shows. When you entered your exhibit you supplied a short description of it to the organisers, typically about 50 words. Make the most of those 50 words, and use them as the starting point for your title page.

One main aim of the Title Page is to attract attention. This is often done with an attractive item, a picture or something similar. It does not have to be an item acceptable in the class, but it should be absolutely relevant. Sometimes a map may be appropriate, but really only if your exhibit deals with an obscure part of the world or an unfamiliar region of a well-known area. Don't try to be too clever – the

relationship between your item and the exhibit must be obvious to anyone. Look at back issues of the NAPE Journal for good (and bad) examples.

Every Exhibition Class has several criteria that it has in common with the other classes: Importance, Treatment, Condition, Rarity, Knowledge, Research and Presentation. In principle each of those should be covered on the Title Page: Presentation must set the standard for the rest of the exhibit, Knowledge and Research should be shown in the References, and the others should each have a separate paragraph addressing them specifically, even if under different headings. I will deal with each of them specifically in later articles.

What you should *not* do is spend much time on History unless it relates directly to the Postal

Service. The judges can look up the history of any location themselves quite easily if it is relevant. If your exhibit is about the railway mail of Estonia it is not necessary to explain the chronology of Estonia's independence/occupations, but it would be relevant to say when the first and last mails were carried on its rail system and it may be relevant to state changes in the method of carrying mails when the status of Estonia changed.

NEXT

In the next article we will deal with some of the practical matters like using computers, fonts, font sizes, headings, etc.

THE SUPPORTIVE ROLE OF POSTAL SERVICES IN ARRIVING AT THE THEORY OF EVOLUTION

Barry Floyd

The distinguished scientist Charles Darwin was a prolific letter writer. According to one of his biographers, he corresponded with "civil servants, army officers, diplomats, fur-trappers, horse breeders, society ladies, Welsh farmers, zookeepers, pigeon-fanciers, gardeners, asylum owners and kennel hands." From Darwin's home in Kent, letters were directed to all corners of the world; replies by mail were duly received from his numerous correspondents. By 1877, he had probably spent the equivalent of £2,000 on postage and stationery.

Through all the exchange of information and ideas, from numerous sources, Charles was able to gain incontrovertible supporting evidence for the remarkable processes of evolution. Yet he still hesitated to publicise his findings. It was only when he received a startling letter from Alfred Russell Wallace in the East Indies, containing that scientist's theory of natural selection and the development of new species,

that Darwin was sufficiently motivated to publish his own seminal work, *The Origin of Species*. To his credit he felt ashamed of his "trumpery" feelings of disappointment that his "priority" of discovery was compromised. Fortunately, Charles was to overcome his understandable emotions and to agree with colleagues that the revelation of the theory should appear in a review which credited both Darwin and Wallace. When they eventually met, the two men became friends and were fully able to respect each other's contributions to the theory of evolution.

Thus the exchange of letters, courtesy of 19th century postal services in many countries around the world, enabled a profoundly important scientific theory to be propounded. The paths of inquiry followed by both Darwin and Wallace are open to this day, supported by scholars such as Richard Hawkins, and still providing fundamental knowledge and ideas.

Janet Browne, *Charles Darwin: the Power of Place*.



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These are selling fast so take a look at the website for details and an order form. Supporters Club (\$70) includes \$10 Wombat r/s overprint and black print of Scouting optica card. Scouting PNC covers (\$75) also selling fast.

IDENTITY CARDS IN AUSTRALIA IN WORLD WAR II

(CONT'D FROM ISSUE 73)

Hans Karman MAP

Last journal we saw the details of the actual cards. This time we will talk about some of the procedures and problems surrounding it. Most involve the Post Office one way or another.

Last time we saw form CR1, Application for ID Card for Males. In Fig 1 & 2 you see Form CR2, for Females. It is considerably smaller (151mm x 101mm) and it includes none of the questions 10 to

O. H. M. S.

INSTRUCTIONS (Form C.R.2).

POST FREE.

(i.) This application must be filled in by Women and Girls aged 16 years and over as at 15th March, 1942, who are British Subjects. Applications must not be made by women actually on the paid strength of the Army, Navy, or Air Forces. There is a special card for men and youths. No application is required from children under 16 years of age. Non-British Subjects must not fill in this form, but register separately under the Aliens Control Regulations.

(ii.) Complete, sign, and post your application as soon as possible, but in any case before 25th March, 1942.

(iii.) Answer all questions applicable to you, and check your answers.

(iv.) Use ink and write answers clearly in spaces provided.

(v.) The address you give must be your usual place of living and be full and exact. Do not give an address c/o Post Office or P.O. Box.

(vi.) Name of Commonwealth Electorate in which you reside and of Commonwealth Electoral Subdivision for which you are enrolled may be ascertained from roll at local post office or polling station.

(vii.) Occupation—(a) State the name of your occupation correctly as described in awards, etc. Do as specific as possible.
(b) If "pensioner," "independent," or "student," state which. If engaged in Home Duties write "H.D."

(viii.) Your usual personal signature is necessary as it will be used as a specimen signature.

The form is small to save cardboard. Help by not spoiling cards. Obtain one card only for each person.

This card may be posted without an envelope. If you use an envelope mark it—
"Application for Identity Card" DO NOT FOLD THE CARD.
and address as below—

Divisional Returning Officer
FOR THE
Commonwealth Electoral Division

of _____

(Insert name of Commonwealth Electorate in which you reside. No further address necessary.)

If your application is in order, your Civilian Identity Card will be posted to you within a few weeks.

The Civilian Identity Card will be required for your protection and to ensure that in an emergency industry and supply of necessities can be effectively organized.

APPLY NOW—IT IS COMPULSORY.

Required under National Security (Manpower) Regulations.

BY AUTHORITY: R. M. SPYVENSON, Acting Government Printer, Adelaide.

Fig 1 (above) and Fig 2 (below)

COMMONWEALTH OF AUSTRALIA.

APPLICATION FOR IDENTITY CARD (and Civil Registration).

WRITE CLEARLY.
Form C.R.2.
FEMALES
(British Subjects only).

Aged 16 years and over as at 15th March, 1942.

Christian Name MINNIE Surname LANG
(BLOCK letters)

Usual place of living Cosper Beach District
(a FULL, giving Street number, etc.) Roxby House Yre District

Commonwealth Electoral Division in which you reside _____ If enrolled, Subdivision for which enrolled _____ Local Govt. Area in which you reside _____

1. (a) Age last birthday 39 years. (b) Date of Birth _____ day _____ month _____ year.

2. State whether "natural born" or "naturalized" British subject.
If naturalized, state Naturalization Certificate number 460

3. State whether "single," "married," "widowed," or "divorced" Married

4. State number of your children (if any) under 16 years of age 3

5. If blind, deaf, dumb, crippled, or maimed, state particulars.
If Invalid Pensioner quote Certificate number _____

6. State name of occupation in which you are now engaged Camp Life

7. State any other occupation in which you are able and willing to work if required _____

8. State precise nature of business or industry in which you are now working _____

9. Employers: State employer's business name and address _____
Employers, Workers on own account: State your business name and address (add "Proprietor").
Charles Brown

Date _____ Usual Signature of Applicant Minnie C. P. Lang

325M-3.42 C8805

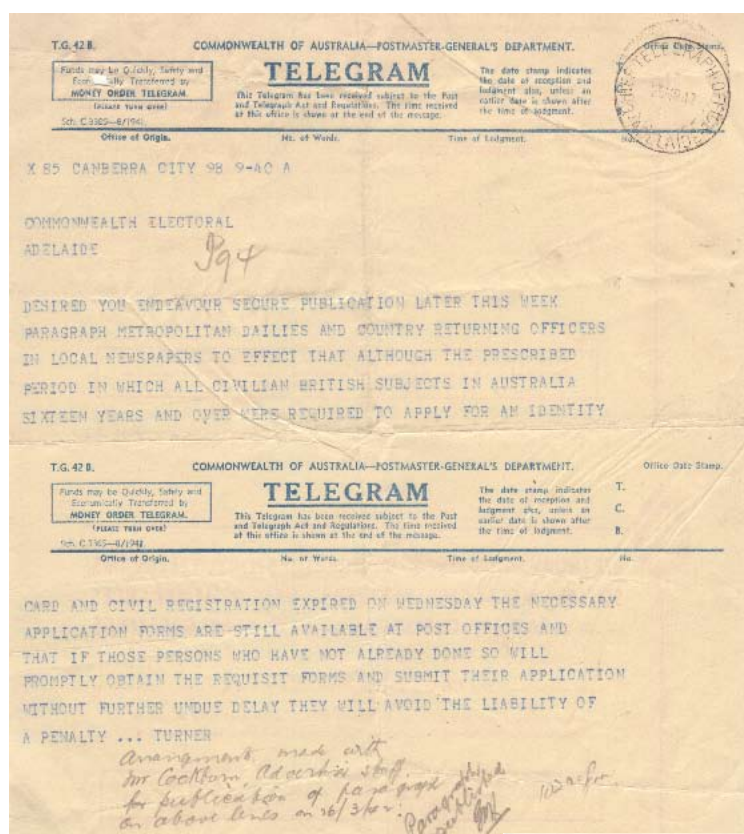


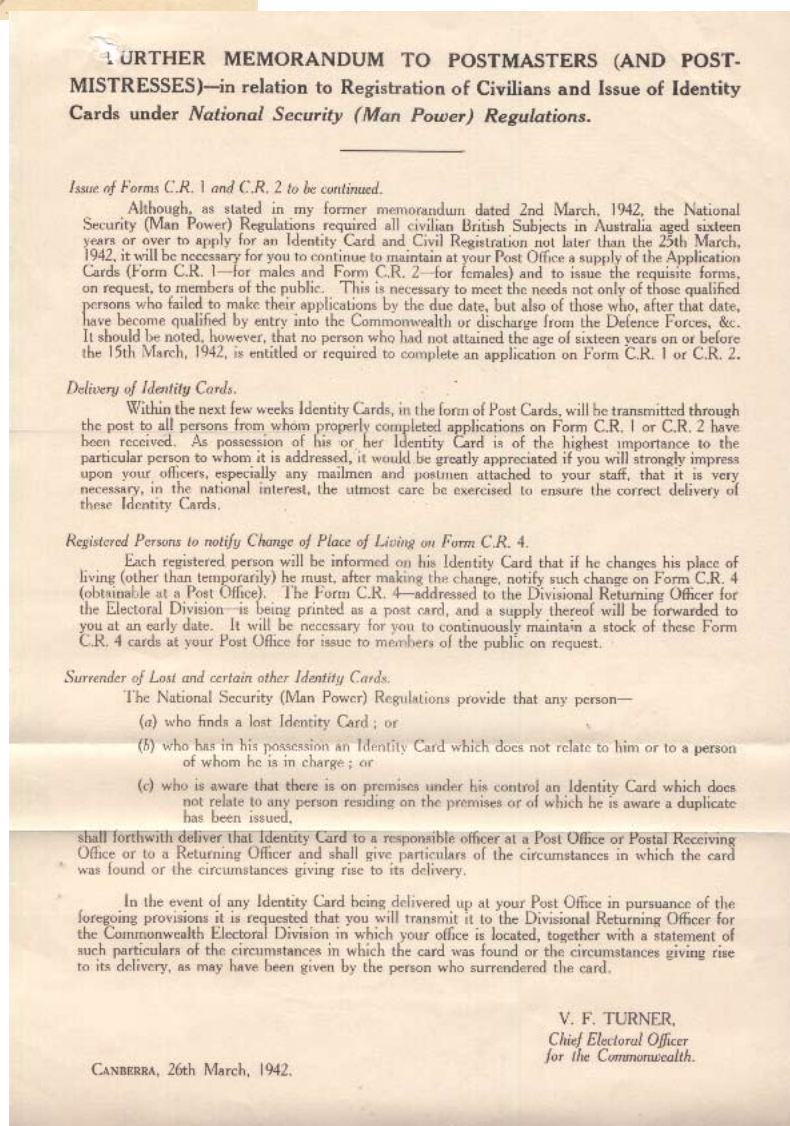
Fig 3

14 included in From CR1. Also, on the front Instruction no vii concerning Occupation is much more limited, reflecting the situation in the 1940s.

The reverse side of CR2 shows that this card was for one of the Aborigines on Roxby Downs. We will discuss the results of such applications a little later.

It became apparent at the closing date for Applications that a lot of people had not done the necessary paperwork. The Commonwealth Electoral Office in Adelaide (and very probably those in other capital cities) were sent a (double) telegram (Fig 3) to make sure that they advertised that applications could still be made at the local Post Office. A pencilled note says that the advertisement was duly inserted on 26/3/42. At the same time Postmasters (and Postmistresses!!) were issued with instructions to ensure this was carried out (Fig 4).

Fig 4



From an early date there were problems in maintaining the register of ID Cards. At the end of July the Dept of the Interior in Canberra sent a memorandum to all Electoral Officers expressing concerns that people were not notifying changes of address to be applied to their ID Card. The first half of the letter is shown in Fig 5 (the rest of the letter gives detailed instructions on maintaining the register). Attached was a copy of Form 3 (Acknowledgment of Receipt of Claim for Enrolment) (Fig 6) with a hand-written sticker attached, detailed in Fig 7. I have not seen any of these Form 3 cards with the actual sticker attached; these were sent to voters who change their electoral district and should therefore exist in private hands. If anyone has one of those, please let me know.

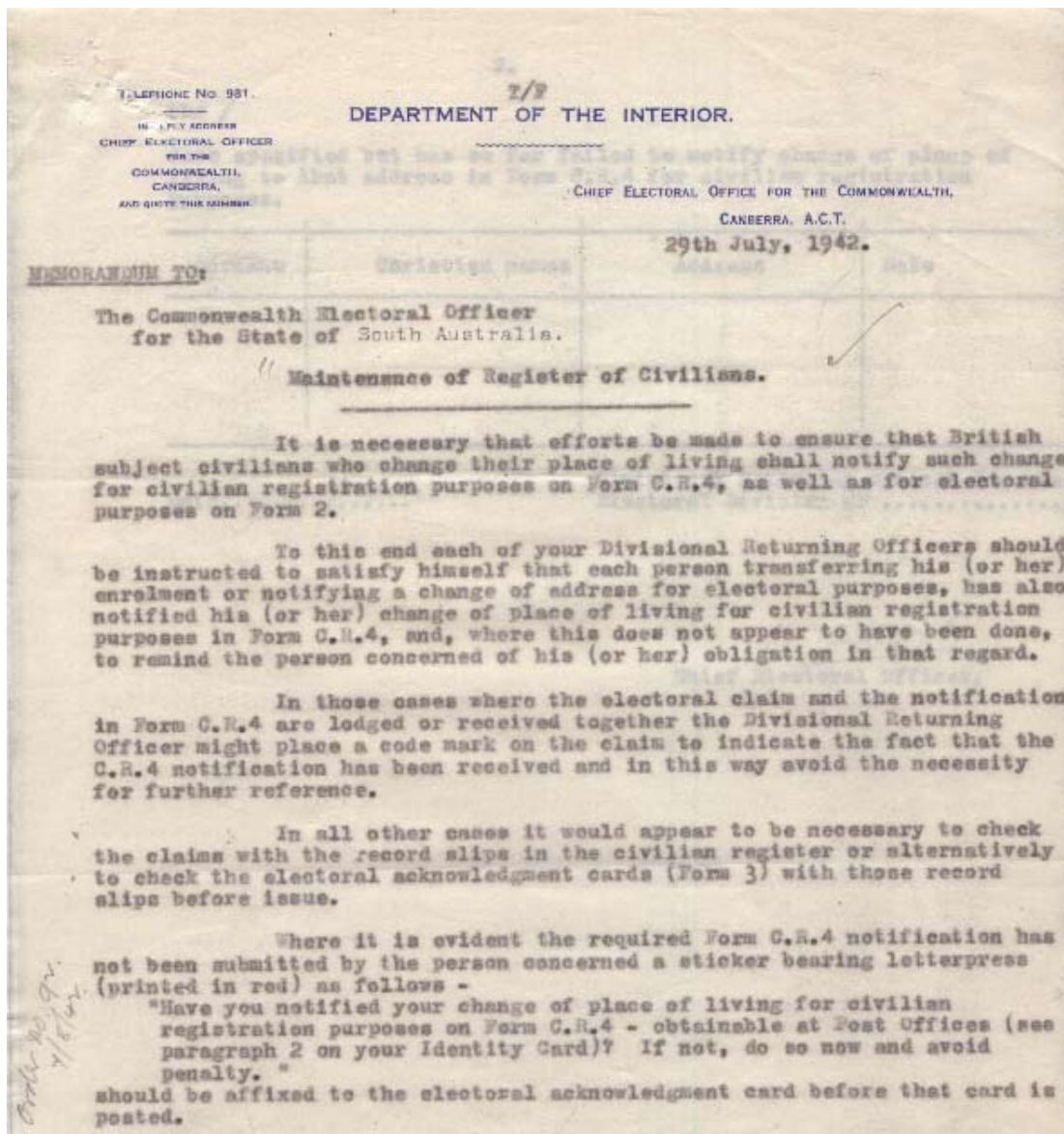


Fig 5

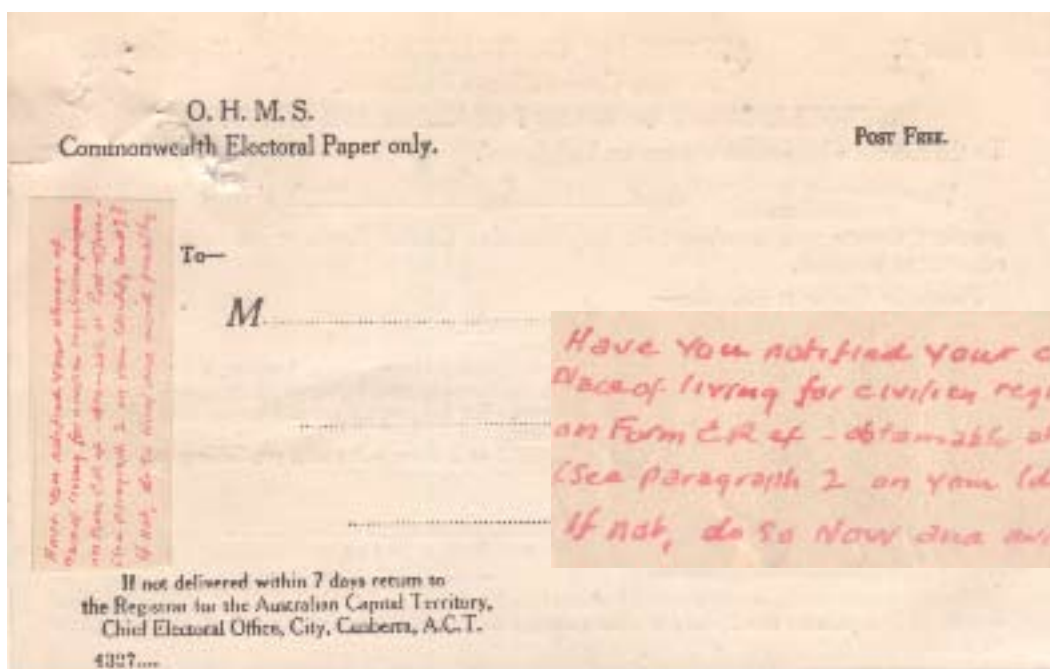


Fig 6

Fig 7, detail of the added message at left

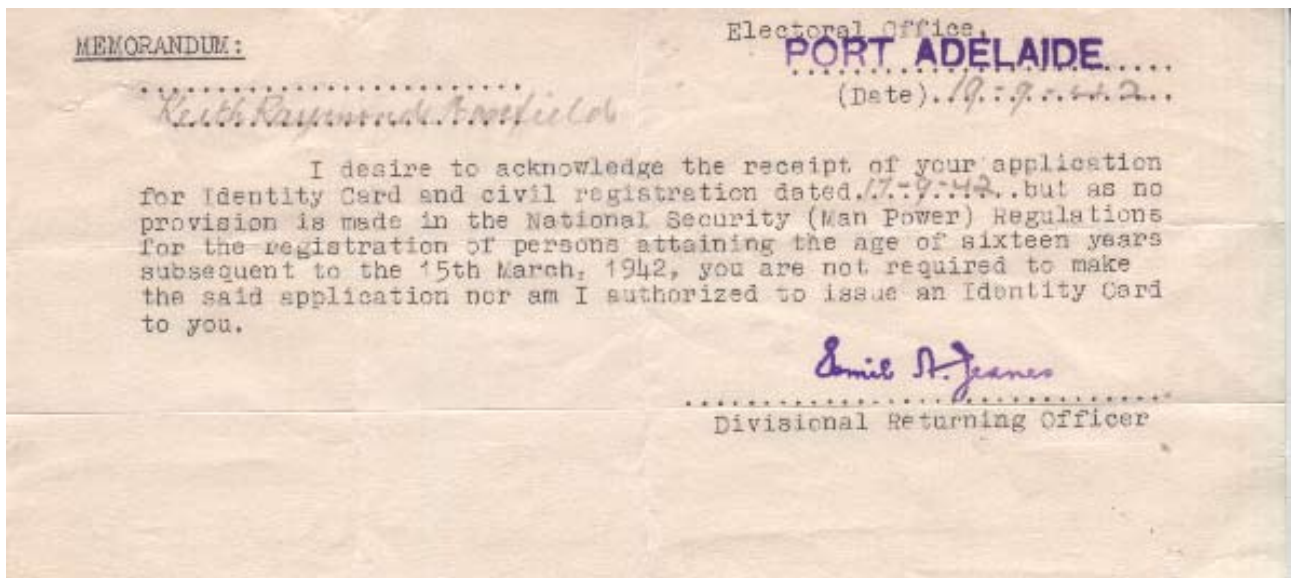


Fig 8

In September 1942 Keith Masfield applied for an ID Card when he turned 16. The slip he received (Fig 8) shows that the clause restricting the issue of ID Cards to people

aged 16 or above **on 15 Mar 1942**, and an ID card was refused. That clause must have been amended later, as it became untenable later in the war, but I have not found any official record of a change in the rules.

EXHIBITING YOUR MATERIAL - PART 5 OF A SERIES

John Sadler

This series of articles has been written primarily for exhibits in the First Day Cover (FDC) class. For other exhibition classes, the steps required to exhibit your material are basically the same. Other than FDCs, exhibition classes which involve the collecting of covers are Aerophilately, Astrophilately, Polar Philately, Postal History, and Social Philately. The main differences between the FDC class and the other cover classes shown above are the sources of information and the marking scale.

Previously we had decided to exhibit our material. We had planned the exhibit, prepared the draft Title Page and submitted an application for the next applicable Exhibition.

We now come to the most important part of the exhibit, planning the layout of the pages, or sheets.

Nearly all of the points that you will receive for your exhibit are based upon the display sheets, and serious thought must be given here to make these sheets as attractive as possible. Remember that the judges will not have time to look at all of your material, so that to receive more than your fair share of

judging time, your pages **MUST** say to the judges "Look at me, I'm good!"

ELEMENTS OF A SHEET

There are four main elements in the preparation of a sheet.

- The heading;
- the material;
- the text; and
- most importantly, the layout of the sheet.

Each of these elements will be discussed in detail.

Also important to the final page is the mounting method used, but this aspect will be discussed in the next article.

THE HEADING

A sheet heading is optional. However, I believe that you should have a heading as appropriate headings can also attract attention to your sheets. The heading can be used to provide information about the material and thereby reduce the amount

of text required, a very positive step. They also have the effect of adding a consistent symmetry to the sheets, essential to good presentation.

The heading can comprise a main heading, a main heading combined with a subheading, or a double main heading. Under no circumstances should the heading be a repeat of the exhibit title - this does nothing for the exhibit and only wastes the available space.

The heading must relate to the material on the sheet. Examples of the heading options are

- Main heading
 - Centenary of Northern Territory Exploration
- Main heading combined with a subheading
 - Centenary of Northern Territory Exploration
 - Date of Issue - 21 September 1960
- Double main heading
 - Flowers - Brown / Yellow Banksia
 - 60th Anniversary of the Girl Guide Movement

Double headings are useful where you have two subjects on the page. A subheading should be a lesser point size than the main heading.

Headings also assist the judges in locating items specifically mentioned in the Title Page.

THE MATERIAL

The main contributor to the points you will receive for the exhibit is the material included. Therefore the material must be shown to its best effect. Where possible avoid the overlapping of material. If overlapping is inevitable, ensure that no information essential to your story is hidden.

THE TEXT

The text should explain the material displayed on the sheet and should be kept as brief as practicable. This text can stand alone in one or more parts, or stand alone plus captions for the items of material.

The methods used for the text can vary from sheet to sheet to best present the material. The methods used may also vary to allow the material to suitably fit onto the sheet. Variation can quite often be achieved by different positioning of the captions to suit the available space.

Various elements of the text, or keywords, can be highlighted either using bold or different fonts. Different fonts are also useful for identifying various types of information, i.e., general and specific. Such a use should be explained in the Title Page.

The text (including the heading) should not contain any reference to catalogue numbers for the displayed items.

THE LAYOUT

Each page should be individually laid out. The key to layout is to show the material to its best effect, and the text is used to fill up the blank spaces. However, if the text is shown in more than one part, it must appear in a logical sequence.

Each page should appear balanced, or as balanced as possible. Its attractiveness is imperative. Similarly, each row within a frame should be balanced. If the exhibit has been planned in detail, you will know in advance the position of each sheet within the frame, so balancing a row is possible.

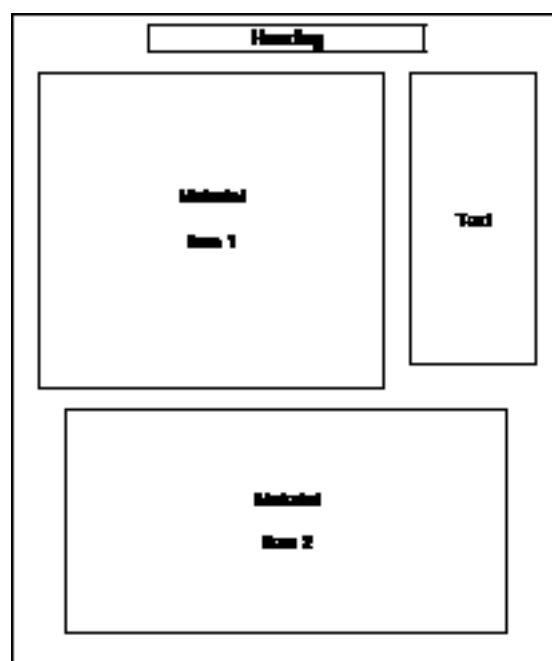


Figure 1

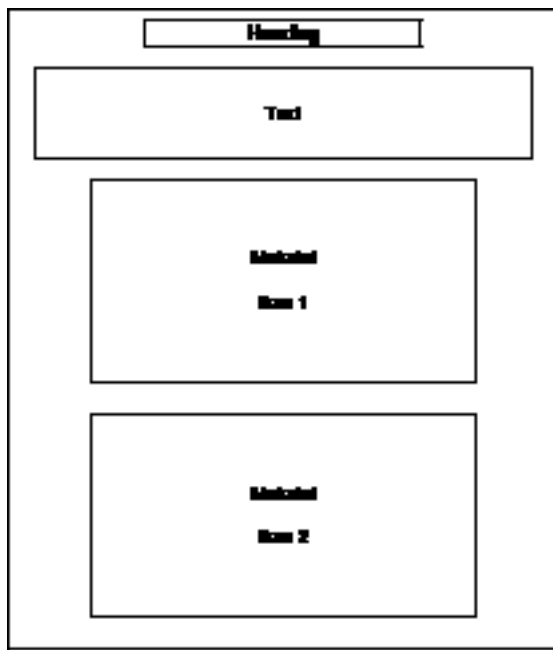


Figure 2

Basically, there should be two covers, or items, on each page. If these items are different sizes, then you will need to experiment with the layout to get the best effect (see Figure 1). If the items are the same size, they can be placed one above the other, either centred (see Figure 2), or slightly offset to the left or right (see Figures 3 and 4). If you have many items all of the same size, vary the cover placement to prevent the overall appearance from becoming boring. This can be achieved by having some of the sheets centred, mixed with both left and right offsetting. So, if there is a left offset sheet at the start of the

row, the sheet at the end of that row should be right offset, and the row is balanced.

To achieve sheet symmetry, the heading and top line of the material/text should be a consistent distance from the top of the page. On my sheets, the heading is 5 mm from the top and the top of the material/text is 30 mm. I generally have nothing below 10 mm from the bottom. If there is only one item for the page, still maintain the starting points, and centre the material in the available space - see Figure 5.

To get my sheet layout correct, I use cut-outs of the text and material items to juggle the positioning to ensure that it is most advantageous. For a consistent sized material, some early experimenting will produce a pattern which can be faithfully followed to good effect. By using cut-outs I can overcome the restrictions of my printer, and thus I am not limited to A4 sheets. It is a little extra work, but gives a far more flexible and pleasing result.

During the layout process don't overlook the possibility of using different sized sheets. I use two sheet sizes in each of my exhibits, 223 x 284 mm and 238 x 284 mm. The bigger sheet is not only for the larger covers, but also allows extra space to avoid overlapping odd-shaped covers, or where a little extra text is essential.

Avoid mounting large covers vertical or near vertical on the sheet. Try experimenting with mounting these covers on landscape

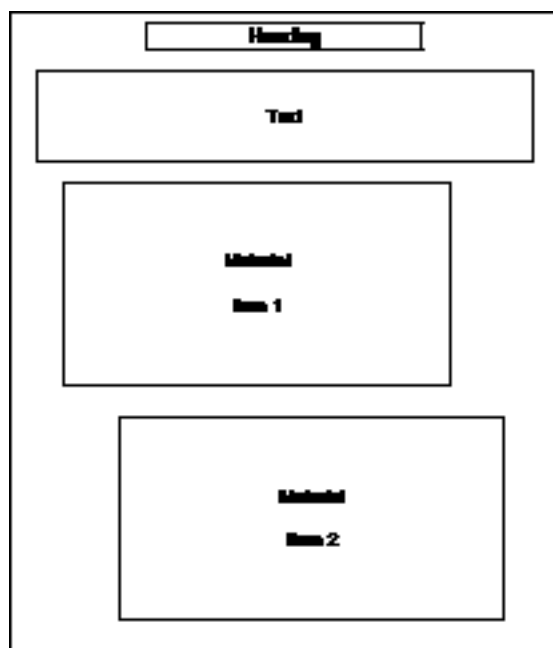


Figure 3

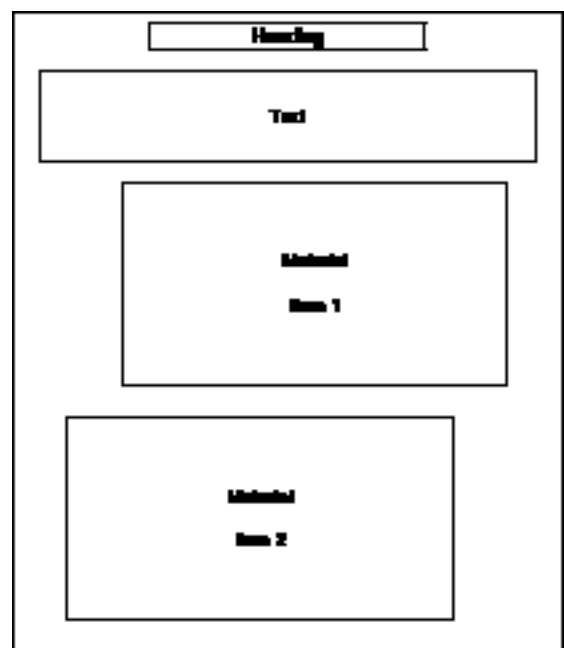


Figure 4

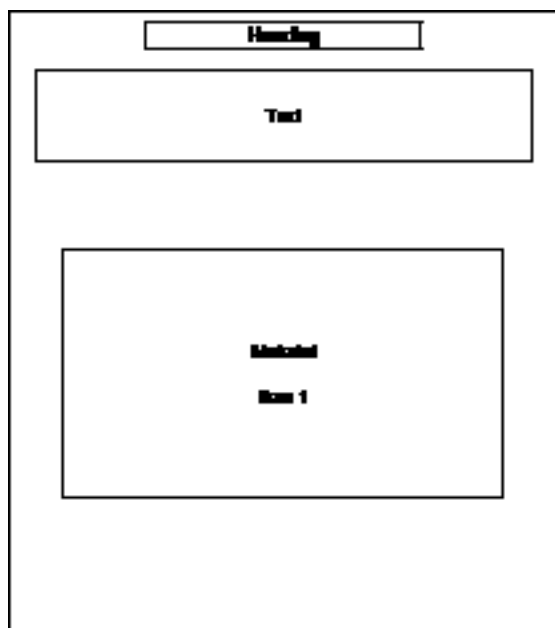


Figure 5

sheets. Whilst this may detract from the overall appearance of the frame, at least the covers are shown horizontally, which is a “plus”. You also have the option of double size sheets.

Don’t be afraid to experiment. Presentation is everything. Nothing looks worse than large covers mounted on A4 sheets with

virtually no space at either end of the cover, especially if you are using mats or outlines.

Experimentation is essential in the learning process of exhibiting. It is often quite interesting talking to experienced exhibitors about the number of times that their presentation has changed over the life of the exhibit, and the reasons why these changes were made. Remember, the aim of the exhibit is to achieve an award that you believe is appropriate to the quality of the material, the research undertaken and the overall presentation. You will usually continue to make changes until you are satisfied that this level has been reached.

NEXT

You are now in a position to put the material and information on to the sheet. This step will be the subject of the next article.

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HERR ADOLPH HITLER’S FAN MAIL

Barry Floyd

A recently published book by H. Ebererle, *Letters to Hitler - A People Writes to its Leader* describes how the future dictator received many thousands of letters from sympathisers at the start of his political career. The letters used for the basis of the book were kept in files in Hitler’s Reich Chancellor’s office in Berlin; they were acquired by the Red Army and taken to Moscow at the end of World War II.

Although the letters were written early in Hitler’s career, shortly after his release from prison in 1923, they show that he was already being deluged with fan mail. It seems that Hitler seldom set eyes on any of the letters themselves but had his deputy, Rudolf Hess, read and replied to them.

As to be expected, the contents of the letters were universally obsequious,

pledging, for example, “*unalterable allegiance and unshakeable faith in our leader, Adolph Hitler*”, and “*We don’t want anyone else in government, we want only Adolph Hitler... We National Socialists want the prohibition of all newspapers that have spread poison about our leader, and the expulsion of all Jews.*”

An intriguing philatelic question arises: were the covers, as well as the letters preserved? If so, are they still in the historical archives in Moscow? Does any collector of German postal history have envelopes addressed to Hitler in their possession? And did Herr Hess continue answering the Fuhrer’s fan mail right up to the time when he parachuted into Scotland on the night of May 10th 1941?

Answers please!

FEATURED PAGES: MILLENNIUM MOVERS AND SHAKERS

Charles and Stephanie Bromser

Charles and Stephanie have eclectic interests that include philately, travel, wine and food, bridge and theatre. They are both members of a number of stamp clubs. Their joint collections include an Astrophilately exhibit, "Rocket Mail", a thematic exhibit "The Copernican Revolution - a History of Cosmology" and Postal Stationery from USSR.

Charles is a Bureau Member of the Astrophilately section of the International Federation of Philately and the secretary of the Australian Philatelic Federation.

"Millennium Movers and Shakers" is their first attempt at a Social Philately exhibit. It was conceived in 1999 and inspired by the many articles trying to identify the "Person of the Millennium". Social Philately is a

relatively new class where items other than pure philately must be included. It is proving to be very popular with both the exhibitors and the viewers.

"Movers and Shakers" was first exhibited in 2001 in Brisbane where it received a Large Vermeil medal and a prize for the most innovative exhibit. Wherever it is shown people want to debate the inclusions, exclusions and their relative importance. Stephanie and Charles say they had great fun picking the people, finding relevant philately and accumulating social ephemera for this exhibit. They are now accumulating the material for to expand the exhibit to 150 people. (ED: Since the FIP adopted Open Class as an experimental Class, *Movers and Shakers* is exhibited in the Open Class)

Position Vacant

NAPE needs an Editor

Our present Editor resigns in Feb 2008. The position is open to anyone with good access to a computer, with good knowledge of Email and Text Documents, and competent in English.

The Editor needs to have reasonable knowledge of and contacts in Philately to enable filling the quarterly Journal with articles related to Exhibiting.

*This is a volunteer job, as there is **no** remuneration, expenses are refunded.*

The NAPE journal is distributed in Feb, May, Aug and Nov each year, and has 64 pages devoted to Philatelic Exhibiting.

The actual production of the Journal is done by a compositor: no skills in the preparation of the Journal for printing are needed. All material for publication is sent by email to the compositor.

Millennium Movers and Shakers

Over the last one thousand years society has progressed from the Dark Ages to the Information Age. Most of this change can be attributed to the efforts of a relatively small number of people from many lands and from all walks of life.

This exhibit is a tribute to eighty people who, over the course of the past millennium, did the most to shape the world, for better or worse. They have been grouped into their various fields of excellence: innovation, politics, philosophy, science and creative arts.

The people have been ranked according to five criteria: lasting influence and impact, contribution to wisdom and beauty in the world, influence on their contemporaries, uniqueness of contribution and charisma. Their overall rank is shown in the top right corner of each sheet.

The choice of people is subjective. Their ranking and any omissions will be debated.



- | | | | |
|---|---------------|-----|-------------------|
| 1 | Innovation | 1.1 | Inventors |
| | | 1.2 | Explorers |
| | | 1.3 | Medical Figures |
| 2 | Politics | 2.1 | Military Figures |
| | | 2.2 | Activists |
| | | 2.3 | Monarchs |
| | | 2.4 | Statesmen |
| 3 | Philosophy | 3.1 | Religious Figures |
| | | 3.2 | Philosophers |
| 4 | Science | 4.1 | Biologists |
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"UNBELIEVABLE!!"

"We had the

champagne in the fridge in anticipation of a good result. If we had achieved 150% of your estimates we would have been thrilled. But 200%!!... Yes, on average all the sold lots went for double estimate. How often does that happen? ...we must pay great credit to the way that you promoted the material...Many thanks for everything, and best wishes" - Harry Lower (14/5/2007)

"I would just like to place on the record my appreciation for the wonderful job you and your professional staff have done with my Queensland Small Chelons collection. The presentation, marketing and outcomes were superb. No other auctioneer could have done a better job for me. As well, your professional advice and ongoing contact and support were much appreciated. The contribution of people such as Daniel, and the always smiling Nick and Bev were also much in evidence. The many innovations you continue to introduce such as the podcasts and pre-publication vetting are all designed to create a dynamic and beneficial environment for both vendors and buyers." Bernie Manning (17/5/2007)

Explorer

Christopher Columbus 1451-1506

3



Chocolate vending machine card, number 429-3, from a set of 6, entitled "Explorers". Issued in Germany by The Brothers Stollwerck in 1908.



The most famous explorer, Columbus, failed to find a route westward from Europe to the Orient, but stumbled upon two giant continents rich in raw materials and agricultural products that would change the economy and politics of the world.

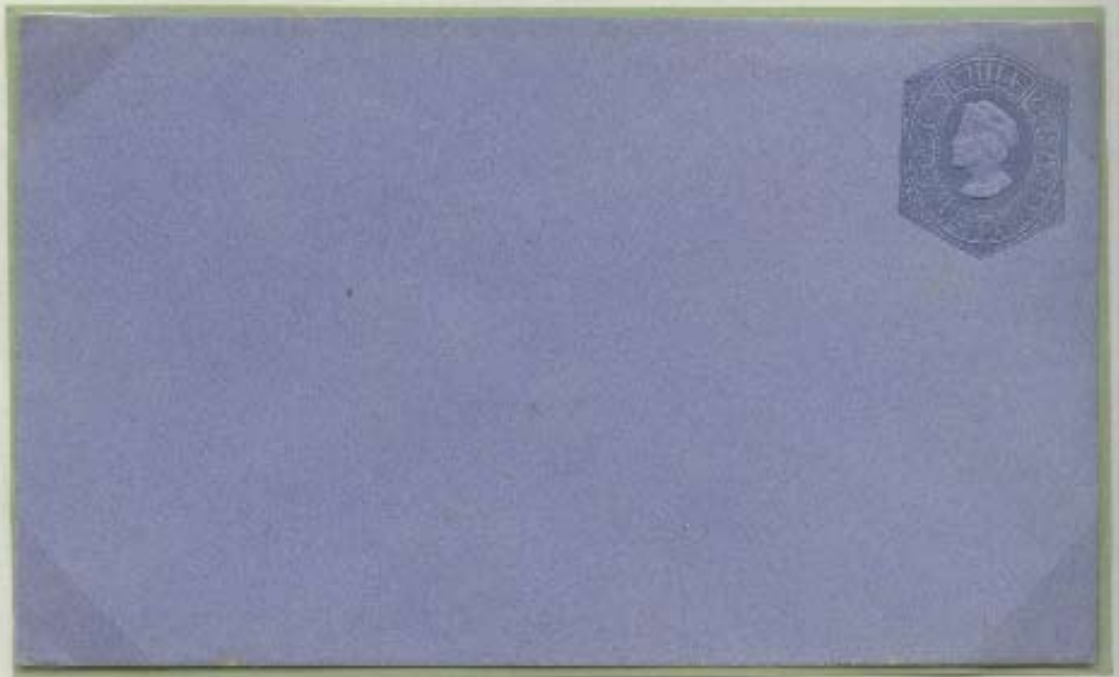
He set sail across the Atlantic in his flagship the Santa Maria in an attempt to beat the Portuguese to the treasures of the East. He landed in San Salvador on October 12, 1492.



On three further voyages he established the first European settlement on Hispaniola and explored the mainland. Columbus never realised that he had not reached Asia.



Proof



Physicist

Isaac Newton 1642 –1727

4



Cigarette card number 119. Issued by Ogden c1899.



Newton shared the invention of calculus with Leibniz, founded the science of physical optics, invented the refracting telescope and discovered the laws of gravity and motion.



Isaac Newton, one of the outstanding scientists of the millennium, was born in Lincolnshire, England and was educated at Cambridge.



The story, apocryphal or not, was that inspiration struck the 23 year old Newton when he saw an apple fall from a tree.



Cigarette card number 21, in a set of 40, entitled *Howlers*. Issued c1937 by The Imperial Tobacco Company.

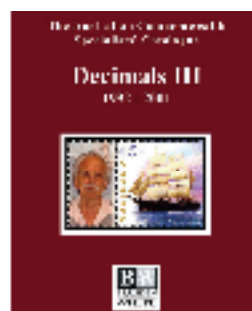


Newton's book, *Principia Mathematica*, that was published in 1687, was immediately recognised as the work of a genius.

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POLAR SOCIETY TAKES THE CAKE!!

Ed Wolf – Competitions' Secretary

At the Northern Beaches 2007 Expo held over the weekend of September 8-9 2007 at Brookvale, NSW the Society for Polar Philatelists was adjudged the winner in a nine team Inter-Society One-Frame competition.

For the seventh successive year the combined membership of the Manly Warringah Philatelic Society and the Manly Warringah Leagues Club Stamp Club staged a one-frame competitive exhibition.

The guest Chairman of the Jury, Dingle Smith, declared that the Polar Group had outscored the teams of Newcastle Philatelic Society and the Philatelic Society of NSW by gaining 388 points against their best efforts of 381 each. What won the day was a good score by all the participating members of the team. Competition Secretary Ed Wolf presented the team prize, a framed set of the current Lifesavers stamps donated by Australia Post, to the President of the Polar Society Graham Englefield. Each member of the team also received a boxed set of 6 glasses and a bottle of vintage wine.

Dingle commented on the variation in standards that was experienced by the Jury over the 45 frames entered and the innovation of some of the first time entrants. There were two Diamond, twelve Ruby, twenty two Emerald, four Sapphire and five Topaz awarded, indicating the spread with the drift towards the upper end of the scale.

There were a total of 31 brand new entries out of 45 starters and in addition there were 8 team members who had entered one-framers for the first time. Those eight brave souls are

to be congratulated on "breaking the ice". We hope to see them return with renewed ideas and energy in the near future. Clearly the concept of one-frame exhibitions - to draw fresh blood into the hobby - has been achieved in this Expo.

On the question of prizes it was the jury's decision to award only one prize to each entrant and so the available prizes spread further than might otherwise have been the case. The only exception to this rule was in relation to the People's Choice prize, which was left to stand no matter whom actually won.

The prize for the best individual entry was donated by the Philatelic Society of NSW and was awarded to Warren Oliver for his entry of *NSW Sydney Views*. The other three individual awards (Traditional, Open and Social) all received a boxed set of 6 champagne flutes together with a bottle of vintage wine, the Judges' Choice winners received a 2006 year book courtesy of Australia Post and there was one Judges' Choice prize – a one year subscription to NAPE donated by NAPE. The People's Choice was also a boxed set of champagne flutes and a bottle of vintage wine and this was won by Laurent Villoing's entry *Garden Island Naval Base* visiting ships which also received a felicitation from the Chairman of the Jury at the award ceremony on Saturday. All the wine was donated by Rod Sell the President of the MWLCSC.

I would like to place on record the dedication and democracy displayed by the Jury in reaching its deliberations and to thank them and all the other volunteers for a successful Expo 2007.

NAPE MEETING AT CANBERRA STAMPSHOW 2008

Dingle Smith MAP

I am sure you will have received details of time, place and scope of Canberra Stampshow 2008. If you do not have them to hand they, and various links, are on the APF web site.

Over the years we have made available a meeting room to a selection of Societies who wish to take the opportunity of getting their often geographically widespread membership together. Your Society is one of these and we would like to

offer you the opportunity to meet in Canberra in March if you so wish. We normally ask our 'old customers' first as there are limits on space and we try to avoid the meetings overlapping.

So if you wish to hold such a meeting would the following day and time be satisfactory:

***NAPE 1.30 pm – 3.00 pm
Sunday 17 March 2008***

The meetings will all be held on the Saturday and Sunday to offer the opportunity for inter-state members to attend. You will appreciate that it is difficult to jiggle the times but if the time suggested is not possible do please let us know as soon as possible. I am sending out this letter at a relatively early date so that you can advertise the exact time to your members. If you do not wish to have a formal meeting of this kind your prompt reply would be especially helpful. The Societies and their meeting times will be added to our last Show Bulletin before the actual show.

Your Society has been kind enough at past Shows to offer a prize and we would be delighted if you wished to do this again for the 2008 Show. However please do not feel that a prize is obligatory in order for us to arrange a Society meeting!

It would be much appreciated if you could reply to this letter (email!) as soon as possible so that we can finalise the timetable. Replies would most easily be sent to me but please note I will be away from Canberra from Oct 24 to about Nov.10 so in that period could you copy any reply to the Show Secretary, Marilyn Gendek on mgendek@tpg.com.au.

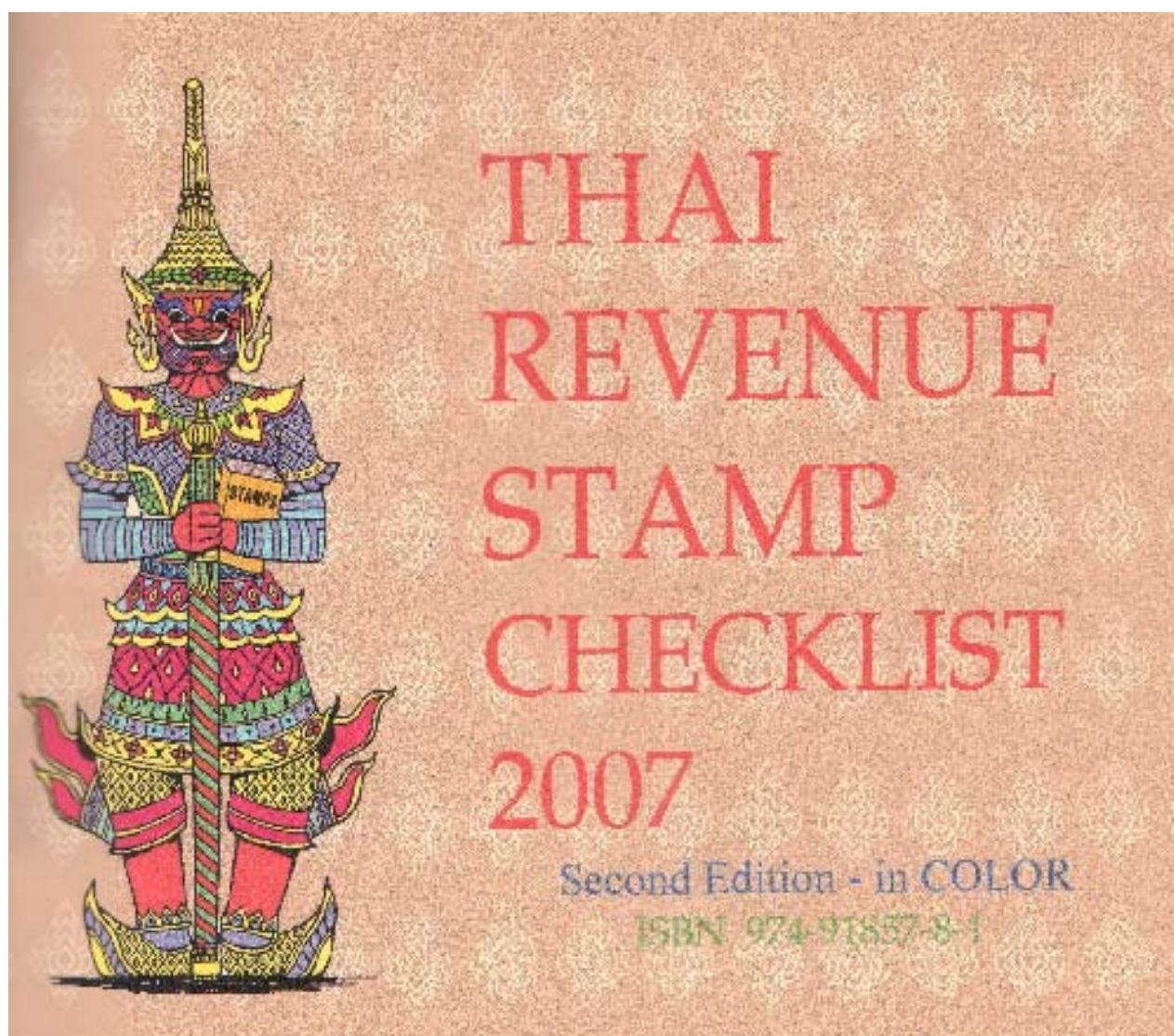
If you have any queries regarding the Show do not hesitate to contact me. Finally we would very much appreciate your reminding your members that the closing date for entries is 16 November 2007!., probably too late when you get this.

Looking forward to seeing you in Canberra in March

BOOK REVIEW

Dingle Smith MAP

THAI REVENUE STAMP CHECKLIST, HR BLAKENEY AND PK IBER, 2007. VOL. 8 OF THAILAND PHILATELIC HANDBOOK.



Dated March 2007 this is an updated, enlarged and revised version of Peter Iber's monograph, *Thai Revenue Stamps*, published in 1997. Attractively produced it runs to 275 pages. The text is divided into fifteen parts each devoted to a separate type of revenue use. Some sections, e.g. *Matchbox Tax and Entertainment Duty Stamps*, are relatively short. The longest section deals with *Beverage Tax Stamps*, this extends to 120 pages, is described 'as a work in progress' and is an addition to the earlier published listings of Thai revenue stamps.

Each part provides a numbered check list of all known stamps and on occasion includes material not seen by the authors but listed in earlier publications. The check lists indicate denomination, colour, perforations etc and are liberally illustrated with reproductions of each style of stamp with additional illustrations showing varieties and surcharges. A rough estimate is that well in excess of 4,000 items are described.

On occasion the text also contained illustrations of use, such as Thai match boxes and snuff tobacco bottles. Part 13 describes and illustrates *Documentary Charity Stamps & other Cinderella Items*. Although such items do not fit the FIP definitions of revenues, few will argue against their inclusion. The earliest are from the Siamese Kingdom Exhibition 2648 (1925 on the western calendar) and others from the long-running series of TB Charity stamps.

The text throughout is in English and this is much appreciated by collectors whose knowledge of Thai is minimal.

The first revenue stamps were the Monogram Essays that formed a basis for the first issue of Agricultural Tax adhesives. The precise date of issue of the latter is unknown but it was certainly later than 1877 and before 1892!

Relatively few Thai revenue stamps were issued in the nineteenth century but there was a marked expansion of taxes for which adhesive stamps and labels became available in the twentieth century. It is a matter of regret to collectors worldwide that the use by many national, provincial (state) or local governments of adhesive revenue stamps has declined as a method to indicate the payment of taxes. This is clearly not the case for Thailand and the expansion and variety of tax stamps since about 1950 on beverages is an example of this.

I would surmise that there are relatively few collectors of Thai revenues but the new checklist forms excellent testimony to the variety of the material that is available. The book is clearly invaluable to collectors of Thai material and to those who may be required to evaluate such exhibits as members of a philatelic jury. However it also forms a fascinating account for all those interested in the uses and design of revenues. Where else can one find examples of *Air Conditioner Stamps*? From the early 1990s these are obligatory in Thailand the receipt for the tax is designed not to be removed from the units to which are attached!

The title of a 'check list' does not do justice to the content which extends far beyond a mere listing of the issued stamps each section presents succinct but invaluable background information. The monograph was entered in the Literature Section of Bangkok 2007 and attained a Large Vermeil award. The authors are to be congratulated.

The cost of the publication, 275p hardback in colour, is 2000 baht (or \$US50). Orders and enquiries re postage costs to Richard Blakeney, email hrdblake@truemail.co.th or mail to PO Box 1, Prakanchiwit Post Office, Bangkok 10326, Thailand. It is possible to pay using PayPal.

BANGKOK 2007

Ian McMahon

Bangkok 2007 was an FIAP exhibition held in Bangkok from 3-12 August 2007. The exhibition included all FIP classes in addition to a One-Frame Class.

The exhibition ran for 10 days, to cover two weekends. The decision to cover two weekends was clearly justified for Thailand Post and the local dealers with very large crowds attending

on both weekends. HRH Princess Maha Chakri Sirindhorn opened the Exhibition.

VENUE

The Exhibition was held in a large Convention Hall, the Royal Paragon Hall, on the fifth floor of the Siam Paragon, a major modern shopping centre in Siam Square in the heart of Bangkok's shopping district. The Venue was large and

spacious with easy access from Bangkok's Skytrain.

THAILAND POST

The Exhibition was very heavily supported and promoted by Thailand Post which had a number of stands selling stamps, personalised stamps, special issues and other products including a 'post shop'. All stands were well attended by visitors eagerly buying recent and new issues and completing their exhibition passports. A number of issues were released for the exhibition including sets of stamps and miniature sheets depicting Thai art in line with the Exhibition's theme 'the Art of the Kingdom'. An issue commemorating the 20th anniversary of ASEAN was released during the exhibition, with the designer of the stamps being present to autograph covers.

Pictorial postmarkers were provided for each day of the Exhibition with the cancellers available for visitors to use. Post services were also provided.

DEALERS AND POSTAL ADMINISTRATIONS

Dealers were primarily limited to Thai dealers with only a few overseas dealers in attendance. The Thai dealers were primarily limited to selling modern Thai material but were well patronised by visitors. Almost 20 overseas postal administrations were represented including Australia Post and New Zealand Post. Australia Post released a Sydney Harbour



Bridge miniature sheet overprinted for the exhibition. As was the case for one of the Sydney Stamp Expo 2007 miniature sheets, both stamps on the miniature sheet were perforated. New Zealand Post also issued a miniature sheet for the Exhibition. As for Thailand Post, the overseas postal administrations were also very busy with visitors seeking stamps and postmarks for their exhibition passports. The Philatelists



Kazuyuki Inoue, nominee for the Grand Prix International, receiving his Large Gold medal from Bernie Beston.

Australian Results

| Name | Title | Points | Frames | Medal |
|---------------|--|--------|--------|---------------|
| Peter Troy | British New Guinea and Papua 1885-1932 | 91 | 8 | Gold |
| Ross Wood | Postal History of Nyasaland during the reign of King George VI | 80 | 5 | Vermeil |
| Kevin Nelson | Postal Markings of a Maritime Crossroads | 83 | 1 | Vermeil |
| Gary Brown | From British Colony to People's Republic | 80 | 5 | Vermeil |
| Dingle Smith | The Revenue Stamps of Tasmania | 84 | 5 | Vermeil |
| John Pugsley | Aspects of the Boer War 1899-1902 | 91 | 8 | Gold + SP |
| David Collyer | Imperial Connections | 80 | 5 | Vermeil |
| Ray Todd | Chile – the 1910 Centenary of Independence Issue | 82 | 5 | Vermeil |
| Ben Palmer | The Postal Rates of Victoria 1854-1912 | 87 | 8 | Large Vermeil |
| Tom Frommer | Air Mails of Papua and New Guinea 1926-1943 | 88 | 8 | Large Vermeil |



Mr Surajit Gongvatana, President of FIAP, presenting the Grand Prix International to Mario Que

Association of Thailand also had a stand, selling their excellent publications on Thai philately.

EXHIBITS

Bangkok 2007 had 881 frames of competitive entries with large traditional and postal history classes, a strong revenue class and over 30 one-frame exhibits. One innovation of the one-frame class was that exhibits could comprise up to 3 frames. Only one exhibitor took advantage of this.




Mrs Yaovane Nirandara presenting the Grand Prix National to Charnchai Karnasuta


PALMARES

The Palmares was held in the Ballroom at the Arnoma Hotel, not far from the Siam Paragon. Medals of all levels were awarded to exhibitors who were present along with the Grand Awards.

The Grand Prix D'Honneur was awarded to Shin Jen Chen for his exhibit "Empress Dowager Jubilee and its Surcharges", the Grand Prix International to Mario Que for "Phillippine: King Alfonso XIII" and the Grand Prix National to Charnchai Karnasuta's Development of Early Post Offices in Siam (1880-1909). Three large gold and 21 gold medals were awarded.


NATIONAL HONOUR FOR PETER TROY
by Roger Lee (UK)

Long-term Queensland, Australia member, Peter Troy, has been honoured with the OAM, Order of Australia. This high national honour has been bestowed for his 50 years' service to the sport of surfing. He has worked through competitions, involvement in life saving and as an historian in the movement. In the past, Peter has also been honoured by the Brazilian Government for similar work in their country during the infancy of the sport. We add our congratulations to Peter, who has a formidable gold medal collection of Papua stamps backed by a thorough study of the subject. We also remind him that "surface wrinkling" and "watermarks" are terms which should not be confused in the two hobbies



YOUTH ASEAN STAMP EXHIBITION - THE PLAZA, NATIONAL LIBRARY SINGAPORE

31 AUGUST TO 2 SEPTEMBER 2007

Erica Genge, Australian Commissioner

YAS Exhibition 2007 was an ASEAN project, one of a series of events hosted by Singapore and other countries to celebrate the 40th Anniversary of ASEAN, coordinated by the Singapore Postal Museum supported by the Association of Singapore Philatelists, under the auspices of the Federation of Inter-Asian Philately.

The purpose was to foster closer inter-ASEAN relationships and understanding amongst youth through philatelic activities and to promote stamp collecting as an educational and learning tool.

A preliminary competition in three age groups between teams of four youths was judged in each country with the winning teams exhibits judged in Singapore, accompanied by the leader of each team plus a juror/commissioner. The theme of the exhibits was to be based any aspect of ASEAN and the ASEAN countries: development and history, culture, economy, education, technology and people, using a minimum of 60% philatelic material on each page with non philatelic material of not more than 40%. All exhibits were required to have a title/content page written in English, the remaining pages could be written in the official language of the participating country.

An invitation to participate was extended to Australia, but owing to the lack of both time to run preliminary competitions and youth involved in stamp collecting in the 12 to 18 year age group, three of our top youth exhibits were accepted as guest displays.

They were:

- Chris Malam (*Birds & Their Habitats; Australia and Territories*),
- Andrew Verdich (*Moving Mail*),
and
- Andrea Craigie (*Self Adhesive Definitive Stamps in Australia 1990-99*).

VENUE:

The Plaza is a semi-enclosed area between the National Library and Performing Arts Centre, situated on Victoria Street, a major multi-lane

access road in the Arts & Heritage district in central Singapore.

EXHIBITS:

69 Competitive frames plus 28 frames from invited guests, plus the Singapore youth competition of approximately 50 frames. The ASEAN competition entries were mounted in the frames on Thursday evening and removed on Sunday evening.

JUDGING:

Took place off-site at the SPM on the first day of the exhibition by three teams comprising juror/commissioners, and members of the Association of Singapore Philatelists led by FIAP youth judges.

Generally the standard was very high with 9 Gold awards, 8 Silver and 6 Bronze.

The local competition was pre-judged elsewhere prior to the exhibition, invited displays were not judged.

PRIZE-GIVING:

Held on Saturday afternoon at the exhibition, preceded by entertainment provided by youth groups of Chinese and Indian dancers, and a Malay instrumental band; the presentations were made by Dr Balaji Sadasivan (Senior Minister of State; Ministry of Foreign Affairs; and Information, Communication and the Arts). I was introduced to the Minister in front of the Australian frames, and he expressed his appreciation for the participation of our youth exhibitors and the standard of their exhibits.

PROGRAMME:

A full programme was organised, including on Friday a luncheon & reception, viewing of the exhibits, a visit to the Singapore Philatelic Museum and dinner, plus judging.

Saturday provided morning and evening sight-seeing tours, the cultural programme and prize-giving, and Exhibition dinner at the

National Library POD (a glass reception area 13 floors up!)

It was an interesting experience working with peoples of different races and nationalities, though some of the commissioners and jurors I had met at other exhibitions.

Being an Aussie caused a stir at times and young children would often come up for a closer look. Our lack of a national costume caused some comment; most of the juror/commissioners

and young people wore very attractive and colourful national dress.

My thanks to Australia Post for providing stamps and covers featuring Aussie native animals – they were a real hit and provided a lot of animated discussion!

Koalas are now passé – Wombats and Tasmanian Devils are now all the rage - why?

Because they would make lovely cuddly pets!

HUTTPEX 2007

Charles Bromser

Australian Entries: Nine exhibitors presented 43 frames – one exhibits box 31.5 kg. None needed Heritage permits. Clearance Email was received within 24 hours of request. Customs sighted/stamped export paperwork and sighted same on return. NZ Customs had import paperwork from the Huttpepex OC again hence little formality at the airport. Huttpepex OC had organised someone to pick me up and take me to venue hotel. Return also posed no problems.

Excess baggage: The Melbourne Wellington leg allowed the 32kg without charge, however the Wellington Melbourne leg had only a 20kg allowance which results in an excess charge for 5kg (NZ\$85). Luckily, Gary Brown was able to take the prizes, catalogues and Palmares back on a separate flight since this would have added another 8-10kg to the excess.

Bin Room/Mounting: Exhibits were in the frame by 1:00 pm on Thursday ready for judging. Exhibits were ready for collection by 6:00 pm on Sunday.

RESULTS OF NAPE MEMBERS

| Name of Exhibitor. | Name of Exhibit | Class | Award | Points | Prize | |
|---------------------------|--|----------------|--------------|---------------|--------------|---------------|
| Don Richardson | US Postal Rates 1851-1863 | Postal History | LG | 91 | SP | Grand Prix |
| Frank Pauer | Australian FDC Producers | FDC | LG | 91 | SP | Runner up |
| Ross Marshall | Russia-Insured Correspondence | Jury | LG | 90 | | Felicitations |
| Jeff Long | The Horse in our Lives | Thematic | G | 89 | SP | |
| Jeff Trinidad | WA the Early Years | Postcards | G | 89 | | |
| Ann Still | A Postcard View of Early Nelson | Postcards | G | 85 | | |
| Jeff Long | By Coach through the Southern Alps | Postcards | G | 85 | | |
| Paul Yap | Steamers in Malayan Waters | Postcards | G | 82 | | |
| Rhodes Michael | The Human Mastery of Energy | Thematic | LV | 82 | SP | |
| Robert Duns | Sumner by Sea | Postcards | G | 81 | | |
| Ross Wood | Flying Boats over the Pacific | Aerophilately | LV | 80 | SP | |
| Ross Marshall | Soviet Antarctic Amateur Radio | Polar | V | 79 | | |
| Gary Brown | Aden Meter Marks | Postal History | V | 78 | SP | Felicitations |
| Yvonne Benson | Stained Glass Windows | Thematic | V | 76 | | |
| John Dibiasse | Paquebot Mail, to and from WA | Postal History | V | 75 | | |
| Ross Duberal | WA FDC Producers | FDC | V | 75 | | |
| David Loe | The Postal History of Allied Forces in Iceland in WWII | Postal History | S | 69 | | |
| Ross Marshall | US-USSR Scientist Exchange Programme in Antarctica | Polar | S | 67 | | |
| Beston Bernard | The AR System of Australia & Colonies | Postal History | S | 65 | | |
| Jeff Long | NZ, the All Empire Airmail Scheme 1938-39 | Aerophilately | SB | 64 | | |
| Ian McMahon | Bird Families | Maximaphily | B | 58 | | |
| Jeff Long | One Man's Journey | Polar | B | 57 | | |

Jury: Small team of 10 worked well the FIP judges were team leaders and used to resolve queries. The jury chairman Norman Banfield and I judged the jury class entries (4 exhibits).

Venue: Town Hall complex Lower Hutt. Two large areas, NZ Post + exhibits (Postcards, Thematic, Youth) in the first hall and Trade + exhibits (Postal History, Aerophilately, Polar, Invited)

Sponsors: NZ Post + 14 dealers (1 Australian)

Palmares: This was held in the anchor hotel, Angus Inn. Medals were presented to exhibitors who were attending. Grand Prize went to Don Richardson, *US Postal Rates*, the runner's up prize to Frank Pauer, *Australian FDC Producers*.

PHILATELIC PLAY HITS THE BIG TIME ON BROADWAY

From www.stampmagazine.co.uk

Mauritius, the stage play about rare stamps, has just hit Broadway with an Oscar-winning actor in the lead role.

The drama tells the story of two sisters who find unused Mauritius 1847 1d and 2d "Post Office" stamps, and the three men who compete for the opportunity to sell them.

F Murray Abraham, who won an Academy Award for his role as the evil Salieri in the film *Amadeus*, is playing criminal collector Sterling.

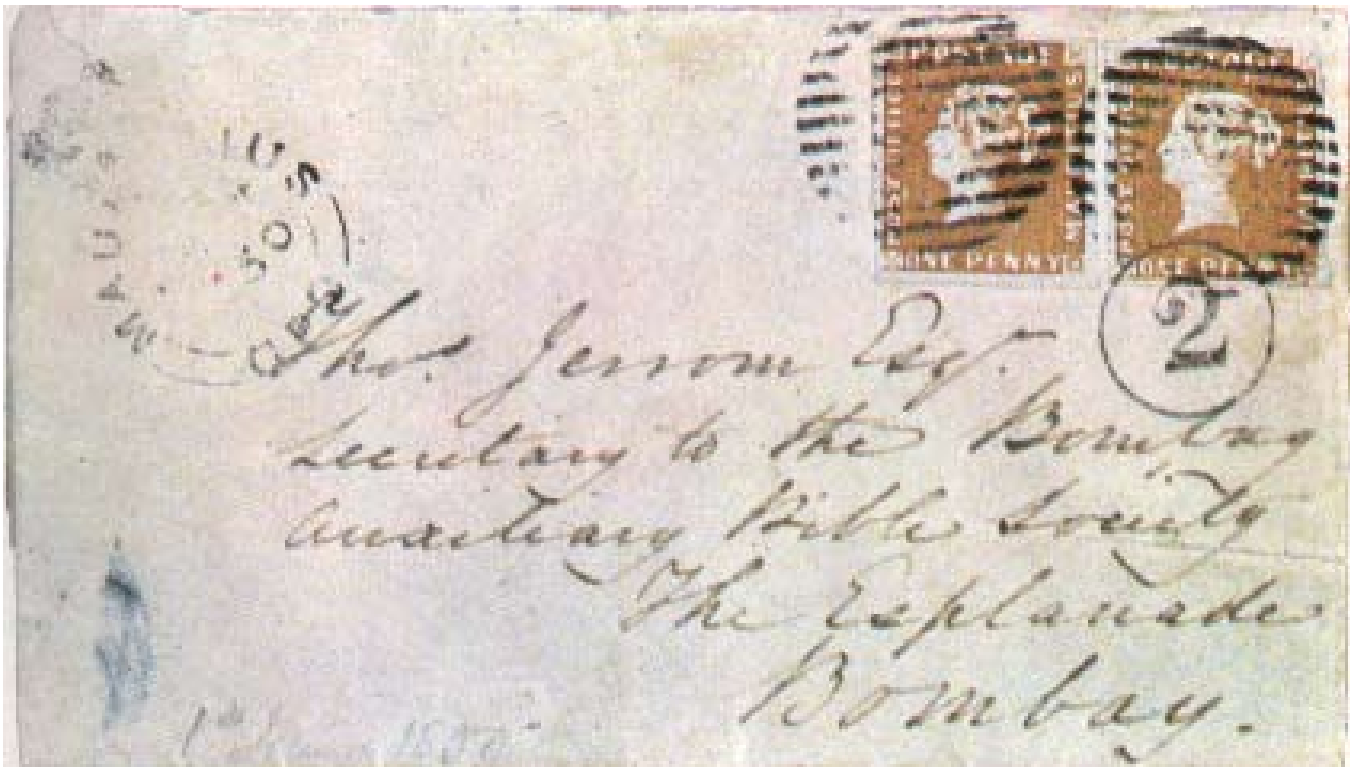
Playwright Theresa Rebeck said: "He really seems to understand the kind of collector whose love and hunger for the stamps merges into a very uncontrollable space".

Eminent philatelists Robert Odenweller and David Petruzelli checked the scripts and advised the cast on philatelic matters.

Odenweller, an Honorary Fellow of the Royal Philatelic Society London and a governor of the Collectors' Club of New York, invited members of the cast and production team to the Collectors' Club.

Odenweller said: "It was quite obvious that they enjoyed the experience, and I suspect they were assessing an authentic demeanour for those portraying philatelists".

He donated large colour prints as well as life-size copies of the stamps, taken from David Feldman's catalogue, to use as props.



Two copies of the one penny "Post Office" stamps of Mauritius tied to a folded double lettersheet sent to Bombay.

THE FOURNIER ARCHIVE

DOCUMENTS OF MODERN STAMP PRINTING

Damian Läge

INTRODUCTION

The dissolution of the printers archive – an opportunity for philatelists all over the world

Whenever a postal administration, a post museum or a stamp printers company dissolves its archives, the world of philately celebrates. Such break-ups have occurred several times in the last decades, above all in the private printing sector in England and the USA and subsequently even with some postal administrations. The philatelic material which came and comes into collectors' hands by these means documents the stamp development process starting with sketches and drafts right up to the final proofs of the printing plate. Due to their scarcity, their philatelic significance and last but not least their aesthetic appeal, these items enrich most top exhibits of traditional and thematic philately. (These are the two exhibition classes that primarily build up on the stamp and are therefore the "target groups" for using proof material.)

The early part of the 21st century offers no less than five large archives to which philatelists from all over the world now have access. Two postal administrations, the United Nations and that of Tonga, put their archives at disposal. Through the Versailles Collection the largest accumulation of material from the French government printers came onto the market and with Courvoisier and FOURNIER the year 2007 opens the complete archives of worldwide contracted stamp printers to collectors.

The U.N archives (the issues for New York, Geneva and Vienna) was sold as one lot through auction in Switzerland for several million dollars. The original artwork as well as a small part of the proofs were sold through auction as single lots in 2003 by an American auction house in a special sale whereas the largest part of the proofs are probably slumbering in bank safes somewhere in the world. As the drawings are usually oversize (so, not particularly suitable for exhibition pages) so far little of this material has been seen at the large exhibitions.

In contrast, the archive of Tonga and the politically annexed island of Niuafo'ou including all artwork and proofs is practically all in private collections and in many high class thematic exhibits. In addition to personal contacts, the sale took place mainly through the internet giving collectors direct access to the material. The lots were mainly made up of single items splitting larger prints and plates by cutting them down to individual stamps. This radical separation was useful above all for the thematic collector yet the reconstruction of the whole printing process can only be done as a mosaic.

The Versailles collection was not an archive as such but more of a huge accumulation of drawings, proofs, and presentation issues from the French government printers. Over a period of fifty years a private collector, as is said with personal contacts to the majority of engravers, built up this gigantic collection. The collection was put on sale in the USA in two special sales. Whereas only a small part was offered in smaller "collector suitable" lots, the greater majority was offered as large lots for the retail trade.

Also the archive of the private Swiss printing company Courvoisier, which was put up for auction in spring 2007, was mainly divided up into large lots. Although Courvoisier had printed many thousand stamps over the last fifty years for a multitude of postal administrations, surprisingly the archive was not very extensive: The printer had only kept one set of colour plate proofs of each issue (nicely mounted onto exhibition sheets as one would expect from a Swiss company). These sheets show the colour plate proofs (in all colour phases) for each stamp and include proofs of four to five stamps per page. As nearly all auction lots included either all phase trials of a large definitives issue or even all the stamps printed for one country, only a very small percentage would have been sold to collectors. The greater part was taken over by dealers who had come from all over the world or by those who bid over the phone. These items should now come onto the market piece by piece.

The archive of the Spanish company FOURNIER is much more extensive than that of Courvoisier. Whilst on the whole Courvoisier probably printed slightly more stamps than Fournier, they only kept one set of phase trials of the finished printing plate. Fournier however, who nonetheless printed many thousands of stamps for about 40 postal administrations, took all stages of the stamp production process into its archives, from the artwork up to the finished printing plates. Not only can the whole production process be comprehended but also documented in private collections due to the dissolving of the archive. The company Gärtner, who has dissolved the archive, kindly gave me the opportunity for a random viewing of this extensive stock so that I was able to get an excellent overview of the FOURNIER production process. It is my pleasure to present my conclusions in the following report.

The chosen images should help to correctly classify the enormous variety of proofs from the multiple stage production process. It is important to generally differentiate between three stages: the stage of artwork, the stage of proofs for the individual vignettes (sometime called "die proofs") and the stage of the plate proofs.

THE ARTWORK: FROM THE SKETCH TO THE FINAL DRAWING

Before a printer can actually print stamps a long way has to be covered. This starts off with an agreement between the postal administration and the printers regarding the subject matter to be used. Postal administrations (or contracted agencies) might already have a very precise idea of the motive design or they might only come with a general idea. In all cases, an artist (or several artists) will be commissioned either by the postal administration, an agency or through the printers to present a design for a stamp in form of an enlarged artwork. The artwork phase is thus the first important stage in the production of a stamp.

This process has a typical procedure. The artist comes up with the first ideas, makes sketches and designs parts of the stamp. Such sketches can also be found within philately. The majority originated from the estates of deceased stamp designers which at one point or other was sold and reached collectors hands. Likewise, one finds sketches

of complete designs, usually from the same source, which had not been developed to a stage that the artist would have handed them in to the postal administration or printers. These sketches of the complete stamp are known as preliminary drawings. To a certain point these kinds of sketches already belong to the evolutionary history of a stamp, but only in an exceptional case will sketches and preliminary drawings be taken into an exhibit. They are just too far off from the finished stamp and thus of little philatelic importance.

It starts to get interesting as soon as the artwork is submitted to the postal administration or printers. The artist contends for the project with such a drawing ("submitted artwork"). The submitted artwork can be accepted or rejected (accepted artwork vs. rejected artwork). Rejected artwork usually goes back to the artist. In a number of cases they are still bought and stay in the archives of the postal administration or the printers.



Fig 1 Submitted Artwork/drawing

The artwork for the miniature sheet with whales was submitted to the postal administration of Niue as a stamp sized drawing on a pre

print card. Some of these nine illustrations were accepted, others substituted by different motives. The overlay (in this case opened) contains a suggestion for the distribution of face values.

The accepted artwork usually requires a slight revision so that the illustration can display the desired visual effect on a small stamp. Sometimes typographical modifications have to be made. All this occurs in accord with the artist. At the end of this process the artist presents a reviewed version, the so-called final artwork. This final artwork is the basis from which the first proofs originate.

The five phases of drawings which have just been mentioned also define the philatelic importance of the proofs: The final artwork ranks the highest as it is the direct draft for the proofs. Followed by that is the accepted artwork which in turn is more important in the creation of the stamp than rejected artwork. In terms of philatelic importance there is a gaping breach to non submitted preliminary drafts whereas sketches are usually of no importance.

This scale is rather general. The FOURNIER archive includes a majority of final artwork and at least the accepted



Fig 2 Final Artwork/Drawing + Overlay

The final artwork of the illustration is without the black parts. These were produced in a separate printing stage. Such print technological requirements are to be taken into account by the artist so that the final drawing can differ considerably from the submitted artwork.

drawings (To distinguish one from the other it is necessary to compare them to the issued stamp). In few cases rejected artwork was archived as well whereas preliminary designs and sketches seem to be completely missing. Practically all the artwork from the Fournier Archive is therefore of higher grading.

The artwork phase still has some interesting details to mention. The first thing would be that the final artwork of the actual illustration is nearly always separated from the part with inscriptions. The reason is simple. As soon as the first essays of a final artwork are made, the design is defined. Subsequent changes are mainly possible with the colouring whereas shape can only be changed with great effort (if need be back to a new final drawing). This is the reason why printers like to work with an overlay, a separate printing layer in which all text components are located. This overlay is separately produced (mainly monochrome as a covering colour) and it is not until the production print that it is included in the actual illustration of the stamp. In order to see what the stamp will look like with the final artwork sometimes a transparency with the overlay or with a design is laid onto the archived final drawing. (The essays for the final artwork and overlay are naturally made separately.)

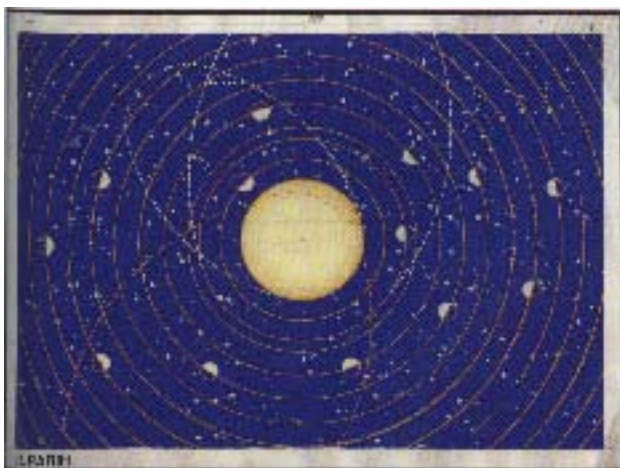


Fig 3 Final Artwork

Final drawing of the illustration without text



Fig 4a Overlay



Fig 4b Overlay centre

Draft for a text overlay. The face value is still 0.00 - these figures get inserted right at the end.



Fig 5 Final Artwork

Final drawing with placed overlay



Fig 6 Final Artwork

When illustrations and text parts are produced separately this can lead to certain reusability if a stamp is to be reissued with the same illustration. This was the case for the definitive series of Aitutaki when the final artwork of the bird stamps was simply furnished with a new overlay for the changed face values and frames.

One must also mention those stamp sets whose single stamps make up a basic outlay on which an additional illustration can be projected. Generally there is only one final artwork for the basic outlay whereas additional illustrations are treated technically like an overlay. A separate final drawing would then be necessary. The Rwanda issue for the Olympic Games 1976 is a fine example for this procedure.

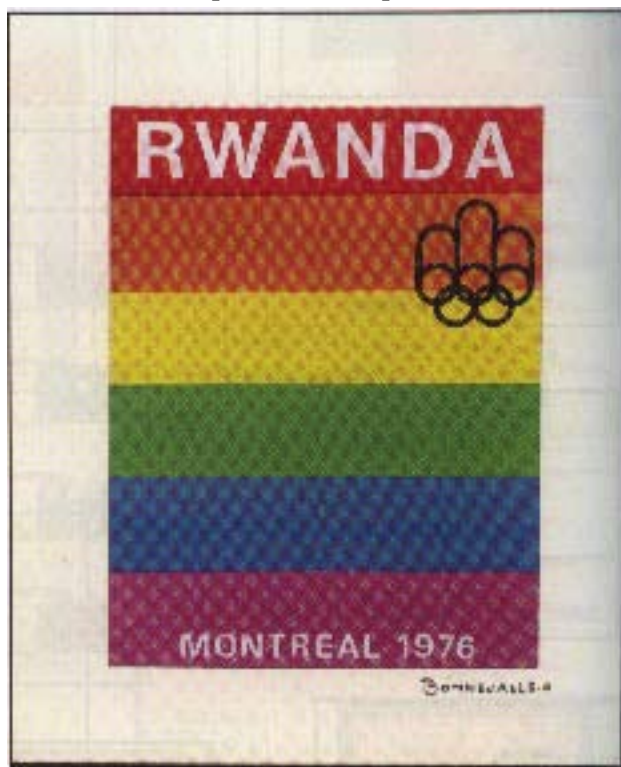


Fig 7 Final Artwork (Joint background)

Joint background for the Olympia issue of Rwanda 1976.



Fig 8

Three examples of foreground illustrations for the Olympia issue of Rwanda 1976.

Colour definitions were already decided upon in the draft phase. The illustrations show a card with designs for the planned Olympia series of Burundi. The series includes 10 values whereas in part some have the same illustration. Six drafts are carried out as complete submitted artworks the other four have just been foreshadowed. The bottom of the card suggests how the 10 colours are to be distributed on the 10 nominal values.

The individual die proofs: Defining the colour composition

The first colour trials are taken from the final drawing. The colour rates are divided into yellow, blue and magenta. (Nowadays this is done by computers, at the beginning it had to be done by a skilled and experienced hand). Black, gold and silver are used as covering colour. Additional printing colours can be mixed and added in individual cases if necessary. This colouring must be properly controlled. Does the composition of the colour rate correspond to the illustration? And is the colour intensity correct?

These two questions have to be answered separately by means of proof printing. To do this, prints of single designs are made by a special machine called a proof printing machine. These are done alternatively for all colours together (complete colouring test), for single colours (colour intensity) and for two or more colour combinations (e.g. combining blue and yellow to obtain the correct green tone). These single prints are also known as die proofs, single die proofs or single dies (and strictly to be distinguished from the plate proofs which are done in a later stage).

A few special characteristics have to be kept in mind with these single prints. Covering colours (black, gold, silver) for example, have to be printed in a way that they are shifted in order to enable control of the underlying colouring (yellow, blue and magenta). As a second detail, a colour bar is printed for the colours used for the single prints (in order to have better control of the colour intensity and if necessary make adjustments). Finally, if the stamp edge cannot be recognised correctly by the testing colours, then a perforation simulation is of help. The selection of examples shows how flexibly the proof printing machine could be adjusted to the different requirements.



Fig 9 Composite Die Proof / Collective Die Proof

The proof printing machine was adjusted very flexibly. If, for example, the same colour adjustment was used for several stamps then single prints could be made for all the stamps of a set on the same plate. Here is such a composite die proof, also called collective die proof, for a stamp issue from Aitutaki which portrays the birth of Jesus from the annunciation scene up to the flight into Egypt.

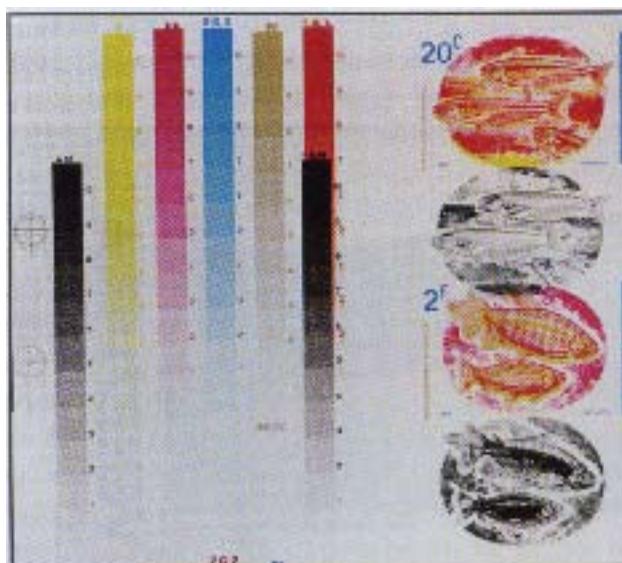


Fig 11 Single Die Proof (colours shifted)

Single prints for the Einstein issue of Aitutaki. The stamps were printed as pairs with the same face value so that the final drawing and the first trial prints were pairs already. In order to control the primary colours (yellow, blue and magenta) intensity of the single prints the covering colour silver was printed far off. The special proof printing machine was adjusted accordingly.

The colour bars of the colours used are found on the edge. The shifting of the silver colour is very distinguishable.



Fig 12

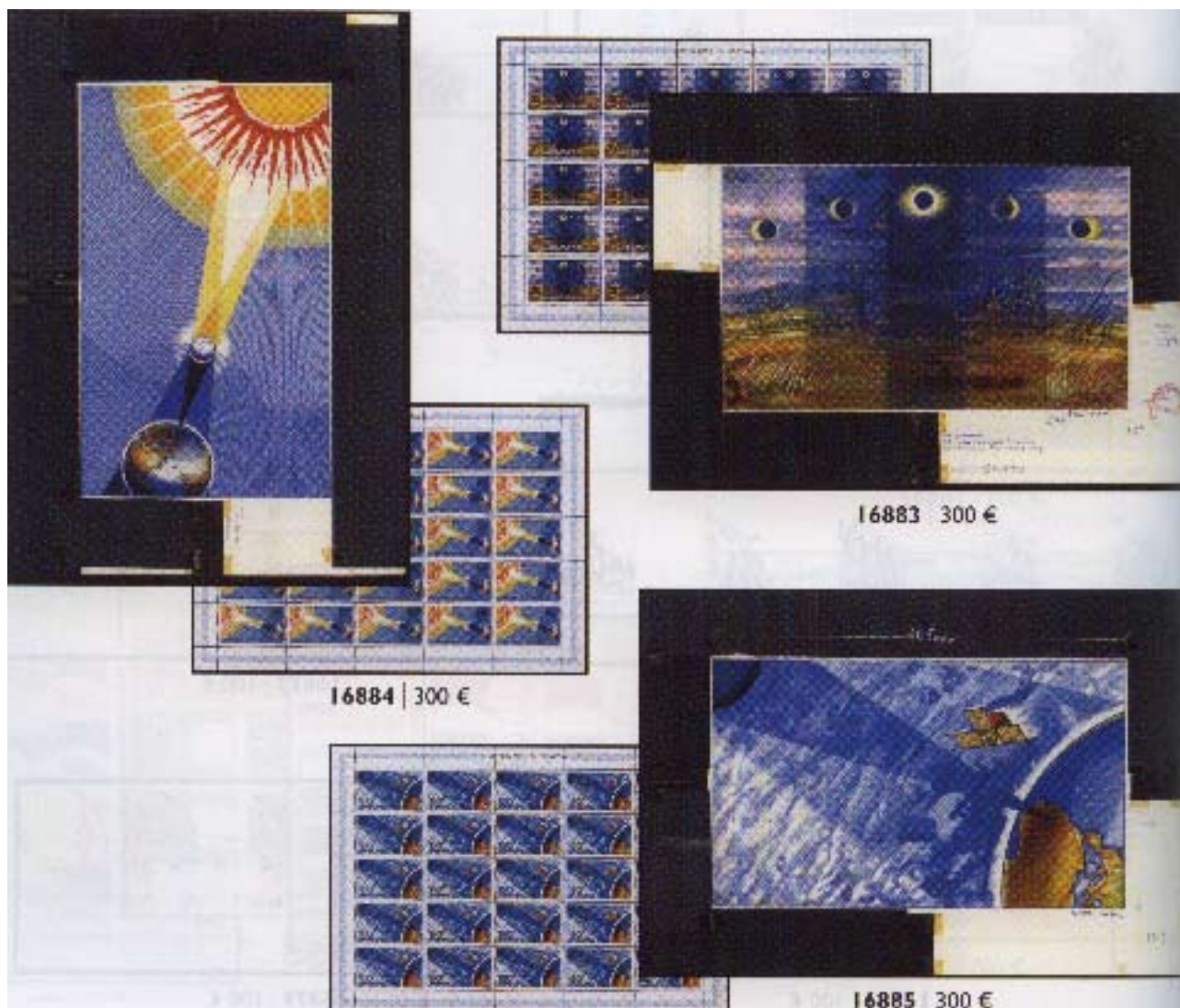


Fig 31 Issued Stamp

The stamp was issued as a 5 x 5 sheet.

The amount of existing copies: Scarcity is always a major factor with collecting (and not only in the eyes of philatelists). This is why the amount of available copies also significantly influences the philatelic importance. If there is only one copy (for example final artwork or certain core positions from a sheet printed only in one copy) these are always much sought after. After all, every collector is proud to claim one or the other unique piece in his collection.

However plate proofs as a rule are available in greater numbers which arises from the fact that they were printed in complete sheets. If the pane is divided up, this will create a certain amount of copies. They are still much scarcer than the issued stamps however do not match the scarcity of single prints or even the artwork. (In

Fig 32 Composite Die Proof / Collective Die Proof

terms of scarcity it is quite different having a complete sheet of plate proofs because usually very few such full sheets are available).

When it comes to the number of available items, die proofs usually range somewhere between artwork and plate proofs. Only a few copies were made according to need and are thus substantially scarcer than plate proofs. It can also happen that only one copy was archived; thus making it unique. Only in very few cases are plate proofs scarcer than die proofs. This is why in terms of scarcity one can confidently assume that the descending order of rarity is artwork, die proof, plate proof, presentation issue.

One must not ignore that plate proofs can be very scarce due to specific circumstances. As previously mentioned in the introduction,

the Courvoisier archive had only one set of phase prints (in other words plate proofs) for each stamp. As long as no additional pieces are released by a post archive these will be the only available proofs of these stamps. The auction sale of this archive in spring of 2007 showed that the philatelic world reacted euphorically to the scarcity of these pieces although from a technical printing point of view they were “only” plate proofs.

Demand by collectors: In addition to supply, demand is also a significant factor in order to classify philatelic importance of drawings and proofs. If the stamp was produced for a postal administration whose stamps are collected by many collectors by country, demand for these proofs is proportionally much higher than for less collected countries. Demand is equally dependant on the total amount of drawings and proofs being generally available from this country. When state printers basically hand over all their artwork and proofs to post museums, then any available proof is a gem for the collector. When, however, a large archive is put up for auction, collectors of this country can accordingly choose their degree of specialisation amongst the available pieces.

A second factor which has frequently been underestimated is the classification of a stamp within a specific topic. For many postal administrations thematic collectors have in the meantime become far more important than country collectors thus the thematic attractiveness of a design defines the demand for the proofs of this stamp. This is true for themes as a whole (ships and roses are much more sought after than carriages and strawberries) but also for specific details: If the stamp design is carried out in an exceptional way or if a thematic subject is depicted which is normally difficult to find, then many collectors will want the proofs of this stamp. Also, if there is an especially attractive small detail in the stamp design, demand for the original artwork (which shows every detail of a stamp design on large scale) is extremely high.

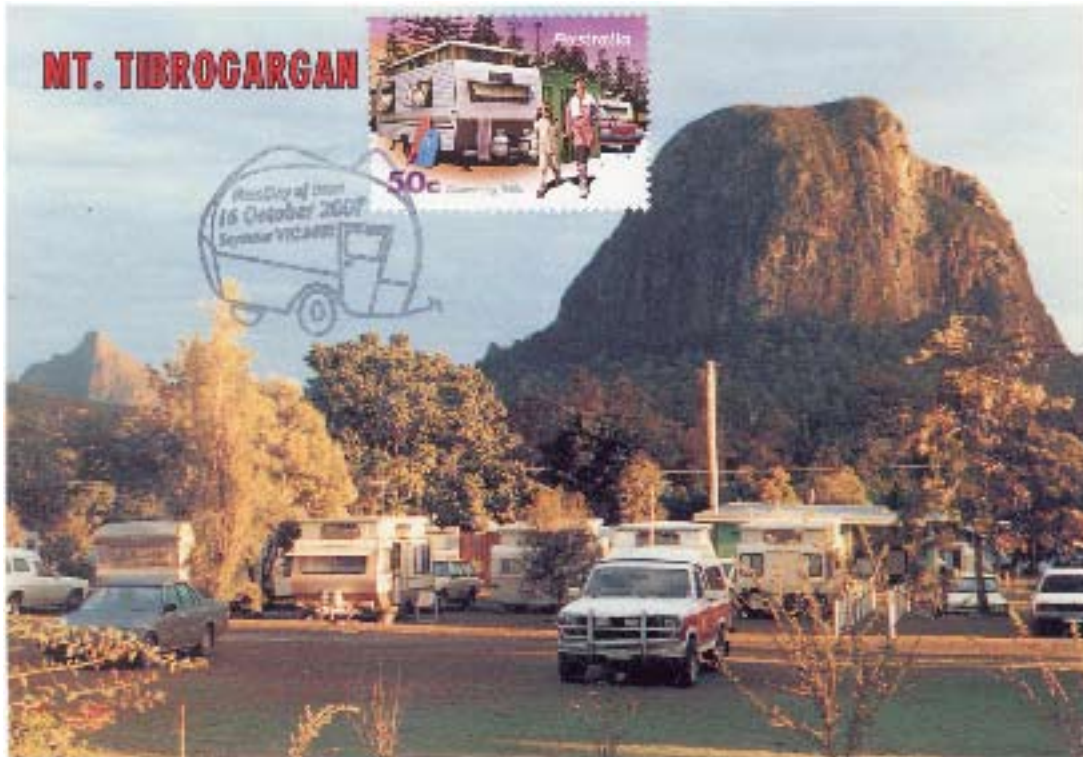
Excerpt from a sheet with die proofs (different colour combinations tests with overlay colour shifted). Bhutan is not a very collected country whereas scouts belong to one of the most collected topics.

General philatelic importance: This fourth and most general facet of philatelic classification is sometimes seen as identical with the previously mentioned demand by collectors: What everyone wants is important, what is hardly collected is of no importance. Even if this is a good general rule it is not enough in order to fully understand the philatelic importance of a piece. In fact one has to consider how philately developed: From the classic stamp. This is the reason why the early periods are generally more important than modern periods. And anything directly related to stamps is more important than postal documents without stamps. The first appearance of a technical variety or a new aspect in postal history is of particular importance, e.g. the Basel Dove was the first multicoloured stamp (new technical variety) or many of the first flight covers of a new postal route (new aspect in postal history). Modern philately plays a less important role even though there are far more collectors for stamps issued in the last decades than for the very small English and French colonies of the 19th century. Nonetheless the latter gain higher general philatelic importance than modern stamps.

All this has an effect on the proofs: Proofs of classic stamps are, as a rule, more important than those of modern stamps as well as the old and elaborate printing processes (above all line engraving) are, in comparison to modern printing techniques, more prestigious. This is also reflected in pricing: Classic proofs have much higher estimates at auction than modern day proofs even in cases where they are more common and less collected. This price structure however considerably reduces the circle of collectors willing to venture into collecting a classical area. Modern proofs however, are affordable for the committed collector with an average budget and there are as many rarities and technically interesting pieces as in classic philately. It is for this reason, as either a thematic collector or country collector that it is worth engaging in modern proofs. The FOURNIER archive offers in terms of abundance a unique overview.

CARAVAN MAXIMUM CARD

Barbara Bartsch



The stamp, issued 16.10.07, cancelled FDI with the Seymour, Victoria, Pictorial FDI cancel. Postcard of the Caravan Park, Mt Tibrogargan.

The Caravan Park at Mt Tibrogargan, Qld, has caravans from all over Australia, including Victoria, so the discrepancy between the postmark and the postcard is immaterial.

Published by *Wren Souvenirs*, Woombye, Qld.
Printed in Queensland.

THE WORLD'S OLDEST CHROMOLITHO MAXIMUM CARD

Daryl Kibble

One of my favourite maximum cards happens to be the world's oldest made by the chromolithography printing process. The maximum card is from San Marino, the oldest constitutional republic in the world. Even San Marino's constitution is the world's oldest written constitution still in effect. So perhaps it seems fitting that the world's oldest chromolitho maximum card should also belong to San Marino.

The year is 1894, and the limited edition postcard used was published to celebrate the new Palazzo Pubblico (Government Palace) that was built between 1884 and 1894 by the architect Francesco Azzurri. The palace was opened on 30th September 1894. The government offices are located inside the palace as are the Parliament which has sixty seats and a double throne reserved for the Capitani

Reggenti (Captains Regent). The statue of Liberty stands outside the palace.

The postcard also depicts the Captains Regent at the time of the opening of the palace (Pietro Tonnini and Francesco Marcucci). The Captains Regent of San Marino are elected every six months by the small country's Great and General Council. The pair serve as heads of state and government.

The postage stamp used on this postcard was:

San Marino: 25c Government Palace

SPECIFICATIONS:

Date of Issue: 30 Sep 1894

Denomination: 25c

Colour: blue & dark brown



regardless of the size of the picture on the postcard. The old “75% illustration rule” was abolished due to the confusion it created with many judges who attempted to judge a class that they never understood (this is because the 75% rule was only ever meant to apply to non-vintage postcards – the problem was

Perforation: 15.5x15

Printing Type: litho

Purpose of issue - Opening of new government palace and installation of the new Regents

The cancellation is of the Republic of San Marino (Capital: San Marino). The postcard was sent *registered* to Stuttgart, Germany, on 12th October 1894 (15th October 1894 receiving cancel on reverse). This is a rare piece of postal history. The 25c postage stamp uprating would only be used for the registered item going to a foreign country, as the postcard already has a 10c value to it.

Unlike the recent past, the FIP rules now specifically allow maximum cards (whether old or new creations) to be made on older postcards

the rules never spelt that out).

The relevant rule is: “*The picture [on the postcard] must emphasise the subject of the postage stamp.... Postcards on the market are accepted as they are.... With the **exception of... old postcards**, the larger the picture is, the better the quality of the maximum card is...*” (FIP Maximaphily Special Regulations 3.2). As such, the quality of a maximum card is not diminished by using a postcard that has a small picture area, provided it is a vintage postcard.

As one of my exhibits deals with the history and evolution of maximaphily, I am happy to have this important piece of postal history in my maximaphily exhibit.

P.O. BOX 506 LISBON - PART II

OFFICIAL NOTICES ABOUT LOCAL ACCESS TO THE WWII THOMAS COOK UNDERCOVER MAIL SCHEME MAY HAVE BEEN POSTED IN MANY COUNTRIES! THE LATEST DISCOVERY: SOUTHERN RHODESIA.

George Stewart FRPSL

Since my article about the movement of mail between the civilians of Allied and Axis countries in August 2007 NAPE at page 166, Ed Fraser from the USA has been in touch with me. Ed has a wonderful collection of covers that went through the Thomas Cook system and the covers illustrated here are with his kind permission.

Ed brought to my attention an assumption I had made concerning the Australian P.O. Box 520 and New Zealand P.O. Box 525, as being that of Thomas Cook's head office in their respective country. This was based on the illustrated Southern Rhodesian Postal Notice that quoted the Thomas Cook's Box number in Salisbury.



Fig 1 A Cover to an Australian address

There is evidence to indicate that Thomas Cook in Lisbon used Lisbon's Box 520 for Australia and Lisbon's Box 525 for New Zealand (and

there were apparently box numbers intended for several other countries¹⁾ for mail from Axis countries, presumably as a means of sorting.

Fig 2 Use of the short lived Amsterdam address





Fig 3 The Cover had been to Box 506 Lisbon and redirected to the UK

The senders in the Axis countries were advised to address their reply mail to a specific box number in Lisbon, as was done in the example here of "Box 520". (Fig 1) This Axis sender (and

the German censor, too) was not supposed to have any clues that his addressee at Box 520, for example, was really in Australia, and wasn't living in Portugal.

In addition, illustrated is an early cover to P.O. Box 601 Amsterdam before it was overrun (Fig 2). This was the initial Thomas Cook address used in neutral Holland, before it was changed to Lisbon's Box 506. Also shown is a cover that went to Box 506 Lisbon and was redirected in London, with an addressed label pasted over the Lisbon address. (Fig 3).

Over the years Ed Fraser has been able to locate information about Canada's and Palestine's notices advertising the scheme. My recent hunt has so far been unfruitful in trying to find a New Zealand notice. There is still much to find out. Could any one find the Australian notice?

To encourage the hunt, here are some date parameters that might help searching. Canada advised of the availability of the Cook's service in Canada on 24 November 1939, per a notice in the Montreal Gazette dated Nov 25, 1939 (using the neutral United States rather than Holland or Portugal). The Palestine Gazette newspaper on apparently 22 Feb 1940 published the official notice dated 12 Feb 1940, and the official notice from Southern Rhodesia is dated 27 February 1940. Also, there can be later update notices as well that often reference the original notices.

(ENDNOTES)

1 All known mail using the Thomas Cook scheme in Lisbon appears to use Box 506, excepting for a few known examples using Box 520 and 525. Use of other Cook Box numbers have not been reported by philatelists yet. P.O. 615 Lisbon may have been for Canada after the USA entered the war. Can any reader help?

ORGANISING SSE07

Geoff Lewis

Sydney Stamp Expo 2007 was a great success. It was held at the Shannon Room at the Randwick Racecourse from Friday 15 June to Sunday 17 June 2007.

BACKGROUND

In recent years Sydney has not had a great reputation for organising philatelic events. This was the view of many people in organised philately from the other states, and it was shared by many others even in Sydney and NSW. The previous National show in Sydney was held back in 1995. Two international exhibitions, Olympilex in 2000 and Pacific Explorer in 2005, were held in Sydney, but in both cases most of the organisation was done by people outside Sydney.

On the other hand Sydney does have a good collector base. At the elite level, approximately half of the Australian exhibits that have won Large Gold or Gold medals in International exhibitions belong to collectors resident in Sydney. Furthermore, there are lots of philatelic clubs and societies in NSW. They have been working together in harmony for the last few years. The association of philatelic societies, PHILAS is well-organised, and its premises have excellent philatelic facilities.

Collectors in Sydney have been aware that there was a growing capacity and desire to organise philatelic events within Sydney.

The Northern Beaches Stamp Exhibition (NBSE) has been run for many years, and has been actively supported by all the clubs in the Sydney to Newcastle corridor. It has provided a great opportunity for encouraging many of the good collectors in Sydney to judge at the State Level. Much of the credit goes to Ed Wolf as chief organiser of NBSE, and to David Collyer for organising and implementing the judges' training strategy.

Sydney Stamp Expo 2005 (SSE05) was originally scheduled to be a full national show, until Pacific Explorer was moved from Melbourne to Sydney. We still decided to continue with SSE05 as a State Show. It was held in October 2005 in a school campus at Blackwattle Bay. This gave us some experience at organising a show. There were innovations such as the Judges Tournament, and double-judging.

THE COMMITTEE

Planning for SSE07 started soon after SSE05.

The SSE07 committee was:

| | |
|------------------|--|
| Geoffrey Lewis | President |
| Lionel Savins | Vice-President |
| Ed Wolf | Vice-President & Volunteers Co-ordinator |
| Linda Lee | Secretary |
| Gert Ehing | Treasurer |
| David Collyer | Commissioner-General |
| John Sadler | Public Relations Officer. |
| Geoffrey Kellow | Catalogue Editor. |
| Ben Palmer | Events Co-ordinator. |
| John Moore | Floor Manager. |
| John Batson | Committee Member. |
| Maurice Williams | Committee Member. |
| Jill Presgrave | Bin Room Manager. |
| Ian McMahon | APF Representative. |
| Chris Roach | Australia Post Rep |
| Paul Fletcher | APTA Representative. |

Every member of the committee was fiercely determined to make SSE07 a success. We all knew that Sydney's philatelic reputation depended on making this exhibition a success. There was strong support and no opposition from the other people in the Sydney philatelic world.

The committee was aware of its collective lack of experience. We were always willing to ask for advice and help from experienced people elsewhere in Australia. Every request for help or information was given enthusiastically.

In some ways our lack of experience was an advantage. As a group we would approach each new facet of organising with a fresh mind collectively, and try to work out effective solutions. I think we have all been on committees, where somebody will knock down every idea with a statement like - "don't try that, we tried it 28 years ago and it did not work then".

We live in an age of email. Fortunately every member of the committee was on email. This let us do a lot of work yet limit the number of face-to-face meetings. Lots of activities were handled by sub-groups of typically three to five people.

As President, I was greatly assisted by the secretary, Linda Lee, who was extremely efficient, hard-working and capable in distributing information and writing excellent minutes. In fact, my task was made easy by every member of the committee - every person was very enthusiastic and very able - for any different task there was always a willing and capable volunteer.

We decided to have a website, and to use it as our principal means of conveying information. We were grateful for the efforts of Liz Nakhla, who did a sterling effort in producing and maintaining a very effective website. John

Sadler was pivotal in organising the information to be placed on the website. The website was an ideal place to distribute information about matters such as transport to the venue, accommodation choices, and souvenir products. Consequently no printed bulletins were produced. Not only are bulletins costly to print and mail, but more importantly some information becomes out-of-date as soon as the ink has dried.

THE VENUE

It has been difficult to find a suitable venue for a National philatelic exhibition in Sydney. The Exhibition Centre at Darling Harbour, the site of Pacific Explorer, is physically suitable, but is probably too expensive for a National exhibition. No other venue has the ideal size of 1600 to 2000 square metres.

Torsten Weller of APTA (Australian Philatelic Traders Association) approached me to consider the Shannon Room. Torsten proposed that APTA would pay the rent, and keep the revenue from selling the dealer stands, as well as admission charges. We readily agreed on formulas for splitting the various expenditure and income responsibilities. This system worked well, and I found it was always a pleasure to deal with Torsten.

The Shannon Room with 1200 square metres was smaller than our ideal. I could readily see the following advantages: an excellent jury room; good parking facilities; good security; and carpet. Lighting is a perennial problem for philatelic exhibitions around the world, but I could see big potential in the Shannon Room by shining spotlights onto the sloping ceiling. The disadvantage was that there were no small rooms for meetings or a bin room.

FILLING THE FRAMES

For the exhibition to be a philatelic success it was necessary to attract a large number of philatelic exhibits. Because of the limited size of the venue, we had set a maximum number of approximately 600 frame sides that we could accept.

After we had started our publicity, the FIP announced it would be holding an international exhibition in St Petersburg at dates that effectively clashed with our exhibition. Also SSE07 was the first Australian national exhibition for quite a few years that was not run in conjunction with any Challenge.

David Collyer, as Commissioner-General, was in charge of our effort. David worked well with the other Commissioners, and made a big effort to encourage entries from the International Judge/Commissioners. Visitors to the Show appreciated this chance to see interesting and varied collections from our fellow collectors in Hong Kong, South Africa and New Zealand. We were particularly pleased with the support from New Zealand, where there was a very effective and capable Commissioner, Tony Thackery. David also provided a lot of assistance and encouragement to Bernie Manning, who was Commissioner for Victoria for the first time.

A week before the closing date, we had entries for only 150 frames. After the closing date this number had climbed to about 450, which was the minimum number for a viable exhibition. The Committee decided to extend the deadline to three weeks after the original closing date. In that time, we targeted those Commissioners who we felt could obtain more entries, plus some individual collectors who had not entered their good collections. This strategy was successful and we eventually had 623 frames of exhibits. We were able to fit this number into the hall by eliminating any wider aisles.

FINANCIAL

Even though the maximum number of frames had been allocated, the total revenue from frame fees was only just enough to cover all the expenses of running an exhibition. Here is a list of the major types of cost, to give the reader an idea of the costs.

- Travel and accommodation expenses for jury.
- Lighting.
- Rent of the jury room.
- Hire of computer equipment for the jury.
- Labour hire to erect the frames.
- Food for volunteers and jury.
- Catalogues.
- The cost of running the Palmares dinner, where about 50 guests are complimentary.
- Security guards.
- Parking attendants.
- Engraving of medals.

We were grateful that other organisations paid for some of the costs. The APF (Australian Philatelic Federation) paid for the transport of the frames from Adelaide. APTA paid for the rent of the Shannon Room and half the cost of the Jury Room, and received the revenue from dealer stands, and the admission charges.

Prizes for exhibitors were donated by various philatelic organisations such as interstate and national philately bodies. We were particularly impressed by the generosity and support of philatelic societies in Sydney for donating prizes.

OTHER REVENUE OPPORTUNITIES

Apart from frame fees, there are other sources of revenue to help run a philatelic exhibition. The most important is the sale of exhibition souvenirs (Product Sales), which I discuss below at length.

- *Sponsorship. Millennium Philatelic Auctions provided excellent support to SSE07 by sponsoring the exhibition catalogue. Millennium also sponsored the awards tags. Unfortunately we were unable to find sponsors for other aspects of the show, notably the Palmares Dinner.*
- *Supporters' Club.*
- *Auction sale held during the Palmares dinner. Items auctioned included Numbers 1 and 75 of the numbered souvenir items. We appreciated Paul Fletcher's involvement as Auctioneer.*

PRODUCT SALES

I want to discuss some general points first.

There are many enthusiastic collectors of souvenir items for philatelic exhibitions. It was a pleasure for me to behold the joy of these collectors as they adorned various covers with combinations of stamps and asked Australia Post for appropriate cancellations.

However it is also true that there are many philatelists who do not collect souvenirs, and some can tend to treat with disdain those that do. If everybody on a future exhibition Organising Committee had that attitude, it would be vital that some souvenir enthusiasts were co-opted to the Committee.

Sales of these products can be a valuable supplement to the exhibition's finances.

The SSE07 Committee realised that any products not sold by the end of the show, will not sell. It would be totally unfair to the buyers, if unsold stock was sold off at discount prices.

The value of unsold stock is the "scrap value". For booklets of 50-cent stamps this is just under the face value. For miniature sheets with unusual values, the scrap value may be considerably less than the face value. For First Day Covers, the scrap value is zero. Consequently our aim was to produce quantities where there would be virtually no unsold stock.

The obvious theme for the exhibition was the 75th anniversary of the Sydney Harbour Bridge. This was very popular with all Australian stamp collectors because of the resonance with the 1932 five-shilling stamp. We talked with organisers of other exhibitions, and with dealers and collectors of souvenirs. Thanks to Maurice Williams we worked closely with Australia Post, so they could produce a range of philatelic products to be compatible with this theme.

All our souvenir items would be Australia Post products overprinted with the SSE07 logo, and numbered. John Sadler liaised with Australia Post on the details - this job was more onerous than had been expected, because of the many changes AP made to the issue program.

We used the website in various ways: we were able to promote and describe the products; we were able to take orders; and we were able to inform the public as to the quantity remaining of each item. We recommend this approach to organisers of other exhibitions. We also recommend that souvenir collectors check the exhibition website, to avoid missing out. John Batson did a sterling job in collating the orders - every individually numbered souvenir was assigned to an individual order.

When we were well on the way to finalising the souvenirs, Australia Post announced the issue of a PNC (Stamp-and-Coin Cover) with the \$1.95 Bridge stamp. The retail value was about \$15. It was difficult to decide whether to produce an overprinted version, because the scrap value of any unsold items would be the one-dollar coin. However we had noticed strong demand from coin-collectors for the recently issued Ashes PNC. We decided to have a limited quantity of 250 overprinted, and sell these at \$75 each, with a limit of ten per customer. After a slow start these proved

to be very popular, and were sold out before the Show started. We received some complaints that we did not produce enough, yet none that the price was too high. This item guaranteed the financial success of the Exhibition. I notice that the Canberra 2008 exhibition will overprint the Scouting PNC and sell the same quantity at the same price.

Most of our souvenir items were sold out before the Show started. The remaining items had sold out early on the second day. Although this was great for the financial viability of the Show, it was inevitable that some collectors who missed out would be disappointed. This is a tough situation. If we had produced larger quantities, and demand was not as strong, we could have been left with large quantities of unsold stock. Maybe the solution is to have one item, such as an overprinted miniature sheet, only available for sale at the Show. Also, collectors who are afraid of missing out, should access the website and order in advance.

THE ACTUAL SHOW

The exhibition was bustling and busy. There was a large attendance despite really bad weather - approximately 400 paying customers every day.

The dealers were happy, which means that sales were good. This means that collectors must have found lots of stamps and covers to add to their collections.

Almost everything went very well. There were no significant hitches. The Shannon Room was a very effective venue. The free parking was appreciated.

One disappointment was the size of "our table" used for SSE07 and Philas. We had set up a larger table right at the front door. Late on the setting-up day it was realised that this location was in breach of regulations for fire safety, as it could obstruct the exit in an emergency. Consequently we had to re-locate to a position that was smaller and less prominent.

With the success of SSE07, we in Sydney have gained enormous confidence in our ability to organise a National philatelic exhibition. This confidence has been shared throughout the philatelic community in Sydney and NSW. It was very gratifying that our success was recognised by our colleagues throughout Australia and also by our overseas visitors.



APF NEWS

**HELP WITH
PHILATELIC TERMS
AND MEANINGS**

The Stamps2.com website contains a comprehensive alphabetical guide to philatelic terms and meanings. You can also try the AskPhil website or Linns.com.

SPECIALIST COLLECTORS SOCIETIES ON THE WEB

The Philaguide.com website features a [Specialist Collectors Societies](#) page. The list is alphabetical, indicating the country in which each is based, and providing links to each site.

WORLDWIDE PHILATELIC AUCTION SITES ON THE WEB

The Philaguide.com website has also been recommended to us as one of the best sources of on-line philatelic auctions. Their [Auctions page](#) lists auction houses in numerous countries with a particular strength in USA, Canada, Germany, The Netherlands and the UK.

NEW STAMP EXCHANGE WEBSITE

The North Cyprus Stamp Exchange Club has recently established an online communication centre for stamp collectors and clubs. By November 2006, the club had over 800 members around the world who can swap stamps with each other. Membership is free. For details and to join, visit www.cypruspay.com

THEMATIC SOCIETY OF AUSTRALIA WEBSITE

The [Thematic Society of Australia](#) now has its own website courtesy of Stamparena.com.

PRESERVATION AND CARE OF PHILATELIC MATERIALS

The [American Philatelic Society](#) website contains a comprehensive section dedicated to the preservation and care of philatelic materials. It is managed by the Preservation and Care of Philatelic Materials (PCPM) Committee of the Society and consists of a home page and 30 subsidiary pages.

ILLEGAL STAMPS ALERT

The Universal Postal Union (UPU) is highly active in alerting philatelists to the circulation of illegal stamps. A summary of circulars issued to date which denounce illegal stamps is regularly updated and is available on the philatelic pages of the [UPU Website](#). The summary for 2004 will be available soon in both English and French.

POSTAL MUSEUMS OF THE WORLD

There are numerous Postal Museums in the world. Perhaps there's one in the city or country you next plan to visit. Visit the [Philaguide.com](#) website for a list and links.

AMY VICKERY'S STAMP COLLECTION

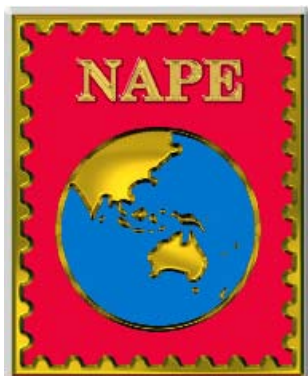
Amy Vickery (1867-1942) was a lady of means who devoted her life to collecting stamps of the British Empire which she bequeathed to the Australian Museum in 1942. Since 1982 this has been on permanent loan to the Powerhouse Museum and consists of over 1,800 mounted pages. She won gold medals in stamp exhibitions in Sydney in 1932 and 1938 and her entire collection has now been remounted on archival paper and is available to researchers.

THE ROYAL SYDNEY PHILATELIC CLUB - A HISTORY 1890-2000

The Royal Sydney Philatelic Club has produced The Royal Sydney Philatelic Club - A History 1890-2000 by J D Wilson. Enquiries for the volume can be addressed to the President (Mr P Brigden), RSPC, GPO Box 1751, Sydney, NSW, 2001.

POSTAL HISTORY OF THE BLUE MOUNTAINS

The Blue Mountains Stamp Club has produced a book on the Postal History of the Blue Mountains which is now available from the club by writing to P.O Box 76, Blackheath, NSW, 2785. The book includes details of numeral cancels and postmarks, as well as photographs, maps and relevant information on the opening, closure and movement of the Post Offices in the Blue Mountains area.



NAPE NEWS

This is once again the end of a year of NAPE Journal. We reached our target of 256 pages, crammed with useful material for exhibitors in Australia and

around the world, biased towards APF and FIP rules.

Financially we look good. I won't have the final figures for 2007 until late January next year, but on present indications we will be very close to breaking even. Normally at this time of the year we are around \$2000/\$3000 behind the break-even point and the renewals during November/December make up the shortfall. This year we are just over \$2000 in the red, and expect to get enough renewals to get us to break even by the end of the year. Our reserve of \$25,000 is untouched.

Our Journal is going to about 300 members each quarter, half of those outside Australia. We are still looking for an eager Editor to take over from Charles in March 2008, after we post his last issue, no.75 in February. Remember, if you are interested, you won't need to worry about any of the production processes, i.e. putting the journal into shape and getting it to and from the printer and into the post. All that is taken care of. What we need from an editor is a flow of articles suitable for our journal, making up about 50 pages every three months. The remaining pages are the regular things provided by others. If you think you can do the job, let us know. If you want a say in the layout, that can be arranged, within limits of time and location.

Our website, <http://www.nape.org.au>, is doing well. Quite a few members are making use of the secure credit card payment facility in the "products" area. On average we get between 1200 and 3500 visits a month. Most of these originate through Google, and the next most seen origin is the Australian Philatelic Federation website, <http://www.apf.org.au/>

We also have enough online subscribers to keep that section going. Think about the advantages: Of course the printed version is easier to use and carry around, to read in bed or the bath, but the on-line version is in full colour and has all the "links" to email addresses and web addresses in a clickable form. And you can access it as much as ten days earlier than the post delivers your printed copy.

We have a new representative in NSW. Geoff Lewis had to relinquish his actions as our NSW rep and John Sadler has taken over. The email address of the NSW representative remains the same, and is internally redirected (automatically) to John's current email address. This is the case for all our representatives: they all have permanent addresses that are redirected as required.

We hope the cooperation of Exponet, <http://www.japhila.cz/exponet/index.htm>, will pay off for them as well as us. If we get a reasonable response from the website organisers and from our readers there is an almost limitless resource there for investigating exhibits in some detail instead of having to be satisfied with just a few pages. Exponet has complete exhibits that can be viewed by anyone with internet access.

NAPE MEMBERSHIP APPLICATION

| Membership Application - 1 Jan 2007 | | | | |
|--|--|--------------------------|-----------------------------|---------------------------------|
| All these products and memberships can be ordered online at www.nape.info , with secure credit card payment assured | | Fee | Payment this form | |
| One year Membership within Australia, post paid | | \$30 | | |
| One year Membership outside Australia, post paid | | \$45 | | |
| Life Membership is available by paying 10 years in advance | | \$300/\$450 | | |
| Online membership: read the journal 10-14 days earlier and in full colour | | \$30 | | |
| Handbook for the Australian Exhibitor, post paid | | \$30 | | |
| Ten-year cumulative Index (Volumes 1-10) post paid | | \$15 | | |
| Back Numbers of The Asia Pacific Exhibitor post paid within Australia, specify which numbers | | \$6 each | | |
| Back Numbers of The Asia Pacific Exhibitor post paid outside Australia, specify which numbers | | \$10 each | | |
| Volumes 1-16 (some numbers very low) post paid, at current one-year membership price each volume | | \$30/\$45 per volume | | |
| Advertising available to Members Only | | | | |
| Size of Advertisement | | Full Colour Page | Black and White page | Four ads paid in advance |
| Full Page, B&W/Colour | Max size 170mm x 272 mm | \$250 | \$100 | Colour \$1050; B&W \$600 |
| Half Page, B&W | Max size 80mm x 272mm or 170mm x 131mm | na | \$100 | \$300 |
| Quarter Page, B&W | Max Size 80mm x 131mm or 170mm x 60mm | na | \$55 | \$165 |
| Total Payment included | | | | |
| Payment is included using (circle one of the following) | | Australian Cheque | Bankcard | MasterCard |
| | | Visa Card | | |
| Name on Credit Card | | | | |
| Credit Card Number | | | | |
| Expiry Date | | | | |
| Your signature | | | | |
| Your full mailing address (please PRINT your details or corrections) | | | | |
| Name | | | | |
| Address | | | | |
| Town/Suburb | | | | |
| Postal Code | | | | |
| Country | | | | |
| E-Mail address | | | | |

Send this form together with your payment to:

The Secretary - NAPE
P O Box 463
CIVIC SQUARE ACT 2006
Australia

Phone: +61 2 6163 6277
Fax: +61 2 6163 7864
E-Mail: nape@napeau.id.au

MEET OUR CONTRIBUTORS

Barbara Bartsch (SA): APF Delegate FIP Maximaphily Commission, Member of SAPC exhibits: Roads & Bridges (Max.), 1/2^d Kangaroo (Trad.), Australian mammals (One-Frame)

Charles Bromser, (VIC); NAPE Editor, FIP Astrophilately Section, FIP judge (Them.), exhibitor, philatelic writer, collects: Astrophilately, Cosmology (Them.), Famous People (Soc.), WWII propaganda leaflets (Aero.), USSR 1961-66 (P. Stat.), German Famous Women (Trad.)

Stephanie Bromser; (VIC), NAPE assistant editor, Stampshow Melbourne 09 President, exhibitor, collects: Rocket Mail (Astro.), WWII propaganda leaflets (Aero.), Famous People (Soc.), Cosmology (Them.)

Darryl Fuller (ACT); APF Philatelic Development Officer, President Philatelic Society of Canberra, Chairman Canberra Stampshow 2008, National Judge (Postal Stationery, Aerophilately, Revenues), exhibitor, philatelic writer, collects: Leeward Islands (postal stationery), Jusqu'a airmail markings (Aero.) and Israeli revenues.

Erica Genge (Tas) APF Youth Development Officer, Editor: APF Young Collector Magazine, Secretary Tasmanian Stamp Council, National Judge; Traditional, One Frame, exhibitor; Traditional: 1937 Coronation; A Printers Dilemma, Postal Stationery: 40 Years Of Great Britain Air Letters, One Frame: The 1953 Coronation Air Letters, The GB Houses of Parliament Air Letters

Hans Karman MAP, (ACT): NAPE Sec./ Treasurer/compositor, APF Database Manager, national judge (PH/Soc./ PS), exhibits, collects: Aust Privileged Mail, Dutch P. Stat after WWII, Aust. Electoral Business (Soc.), postcards relating Windmills.

Daryl Kibble (QLD): exhibitor, philatelic & collectibles writer/web site publisher. Primary collecting interests: Australia & Territories (Maximaphily), Explorers & Exploration including Polar (FDCs, postcards, all paper ephemera), Angels (Thematic).

Damian Läge (Germany; FIP Thematic Commission Chairman, FIP Team Leader (Them), exhibits *Australasian Birdlife* (Them)

Geoffrey Lewis (NSW); FIP and National Postal History judge, national Traditional judge member of Society of Postal Historians, author (Postal History of Spanish Philippines) exhibits Philippines & Cuba (PH), collects: Maritime PH of the whole world pre-UPU period.

Ian McMahon, (ACT), APF Secretary, ACT Philatelic Council -President, Postal Stationery Society of Australia National Convenor, *Postal Stationery Collector* editor, *Postal Stationery* associate editor, national judge (PS), exhibitor, collects: postal stationery from Canada, New Zealand, Belgium, Queensland and modern Australia, Queensland revenues and St Pierre et Miquelon.

John Sadler (NSW): NAPE representative in NSW; State judge, Public Relations Officer for NSW Philatelic Development Council, President Earlwood & Districts Stamp Club, collects and exhibits Australian aerophilately and First Day Covers.

Dingle Smith MAP (ACT): NAPE Convenor, FIP Revenues Commission, FIP judge (PS/Rev.), exhibitor, collects: Jamaica (.H), *Water* (Them), Aust States' (Revenue).

George Stewart FRPSL (NZ): Fellow and NZ Rep Rhodesia Study Circle, philatelic writer, editor Southland PS newsletter. Exhibits Southern Rhodesia, African Airmails and Southern African Postcards.

Ed Wolf (NSW): Philatelic Development Officer of NSW Philatelic Development Council of PHILAS, Coordination of the Northern Beaches Expo, State Judge, exhibited nationally in Aerophilately, The Europe - Australia Airmail Route 1907-1934 and the Royal Flying Doctor Service also a member of Manly-Warringah Philatelic Society

SHOWTIME!!!!

| Dates | Name / Venue | Details | Commissioner | Closing Date |
|--------------|---|--|---|--------------|
| 2007 | | | | |
| 8-9 Dec | Wodonga 2007, Wodonga Civic Centre, Victoria | National One-Frame & State | VPC, Peter Leitch, Peter.Leitch@dse.vic.gov.au | closed |
| 2008 | | | | |
| 7 - 11 March | Taipei 2008 (21st Asian International Stamp Exhibition), Taipei | FIAP | Lionel Savins 3 Redgum Drive, Lugarno, NSW, 2210. Tel: (02) 9533 6165 | tba |
| 15-17 Mar | Canberra Stampshow 2008, Hellenic Club Canberra | Half National plus State | Secretary Canberra Stampshow 2008 GPO Box 1840 Canberra 2001 | 19/Nov/07 |
| 14-21 May | World Stamp Championship Israel 2008 , Tel Aviv | General World (FIP) | Geoff Kellow , Suite 22, 89-97 Jones Street, Ultimo, 2007 | closed |
| 20-27 Jun | Efiro 2008 , Exhibition Center ROMEXPO, Bucharest, Romania | General World (FIP) including One Frame and Open Class | John DiBiase , P.O Box 1923, Midland DC, 6936, WA Mobile: 0412 722126 | closed |
| 22-24 Aug | Sunstamp 2008 Commerce Building RNA Showground Brisbane | Half National | Ross Wood , P.O Box 38, Mirrabooka, WA, 6941 | 31/May/08 |
| 12-14 Sep | Praga 2008 , Prague Exhibition Grounds, Prague 7 – Holešovice | Specialised World (Trad, PH, One-Frame & Lit) | Ross Wood , P.O Box 38, Mirrabooka, WA, 6941 | closed |
| 18-21 Sep | WIPA 2008 , Austria Center Vienna, Austria | FEPA / FIP recognition | tba | 30/Oct/07 |
| 8 - 10 Oct | Adelaide, South Australia (includes APTA Convention) | National One Frame | tba | tba |
| 23-28 Oct | Indonesia 2008, Jakarta Trade and Convention Centre, Indonesia | FIAP | tba | tba |
| 7-9 Nov | Tarapex 2008, TSB Stadium, Mason Drive, New Plymouth | New Zealand National (Plus Australasian Challenge) | Tarapex 2008, PO Box 7129 New Plymouth New Zealand, Refer Bulletin #1 - available from the Tarapex 2008 website | 30/Jun/08 |
| 2009 | | | | |
| 30 Jan-3 Feb | Hong Kong 2009 | FIAP | tba | tba |
| 10-16 Apr | China 2009 , Luoyang (Hunam Province) | FIP General World | tba | tba |
| 16-19 Apr | Melbourne Stampshow 2009 , Melbourne Park Function Centre | National | Bernard Manning (Commissioner General) | tba |
| 6-10 May | Ibra 2009 , Messegelände Essen, Germany | tba | tba | tba |
| 30 Jul-4 Aug | Philakorea 2009 , Seoul, Korea | FIAP | Darryl Fuller , 130 Bandjalong Cres, Aranda, ACT, 2614 | tba |
| tba | Launceston 2009 , to be advised | National One Frame | tba | tba |
| Sep | Timpex 2009 , Timaru, New Zealand | New Zealand National | tba | tba |
| Dec | Dubai 2009 , Dubai, UAE | FIAP | tba | tba |
| 2010 | | | | |
| Mar | Canberra Stampshow 2010 | Half National | tba | tba |
| 8-15 May | London 2010 Business Design Centre, Islington | General World (FIP) | Bernard Beston | tba |
| tba | India 2010 | tba | tba | tba |
| 1-10 Oct | Lisbon 2010 , Portugal (FIP Congress) | General World (FIP) | Gary Brown, P.O Box 106, Briar Hill, Vic, 3088 | tba |
| Oct / Nov | Joburg 2010, South Africa | FIAP | tba | tba |
| 2011 | | | | |
| tba | Sydney 2011 | National | tba | tba |
| Jul/Aug | Philanippon 2011 | General World (FIP) | tba | tba |
| tba | Canpex Christchurch | New Zealand National | tba | tba |
| 2016 | | | | |
| tba | New York | General World (FIP) | tba | tba |

PHILOSOPHY

Religious Figure

Martin Luther 1483-1546

2



Martin Luther was the founding father of the Christian Protestant faith. On October 31, 1517, the Saxon monk tacked his 95 theses to the door of Wittenberg's church.



Cigarette card number 21, from a set of 252, entitled "Die Grossen der Weltgeschichte" (The Greats of World History). Issued in 1934 in Germany by Eckstein Zigarettenfabrik.



Luther used the new printing presses to write in German at a time when churchmen had only used Latin. He claimed that priests had no special powers and that the Scriptures were the only source of truth.



Luther's denunciation of priestly indulgences started a revolt that ended Christian unity, touched off a century and a half of religious warfare and stimulated nationalism and capitalism.



NAPE - Aims and Objectives

- § To represent philatelic exhibitors with reference to their requirements and ambitions.
- § To advertise and promote opportunities for philatelic exhibitors.
- § To publish and disseminate information about all organised aspects of our hobby, with particular reference to encouraging participation in exhibitions.
- § To create a cooperative environment between exhibitors and judges, and exhibitors and show organisers.
- § To foster understanding between exhibitors in the different classes.
- § To encourage new exhibitors at all levels and in all age groups.
- § To sponsor appropriate awards at philatelic exhibitions and to recognise the achievements of all exhibitors.