



Thematic Exhibiting: Storytelling Through Philately

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Storytelling is an ancient bond between the storyteller and their audience. Before written records, stories were a means by which to pass down traditions and preserve customs. Creation myths explained the natural world and folklore provided entertainment – indeed, most modern forms of entertainment continue to be rooted in stories.

Humankind uses storytelling to imagine the future and chronicle the past. Stories help us to build connections and expand our universe, making us feel like we're part of something bigger than our individual lived experience.

Little wonder then that thematic exhibits at stamp shows have broad appeal, connecting with attendees not only through the philatelic material being displayed but also through the stories they tell.

Thematic exhibits have at their core a non-philatelic story. At the same time, thematic exhibiting is a gateway to the full breadth of philately – any philatelic element can be used to help illustrate the story, as long as a clear thematic link can be made with the item's postal aspects. Thus, thematic exhibitors enjoy the best of both worlds – a connection with their audience through storytelling and at the same time the opportunity to learn about and showcase interesting and diverse material that would not be out of place in traditional, postal stationery and postal history exhibits.

In this article, I explore different approaches that can be taken by thematic exhibitors to tell their stories. My goal is two-fold: one, to encourage collectors to look beyond stamps for interesting thematic material and two, to encourage the use of analogy as a literary device to elevate the storytelling and convey ideas that may otherwise be difficult to depict.

First, let me share a little bit about my exhibiting journey, as many of you may have traveled (or are traveling) a similar path. Just over 10 years ago, my stamp collection was



Figure 1. First stamp showing blood donation (véradás), issued by Hungary in 1942 as part of a semi-postal Red Cross set. Scott B144.

stalled. Up to that point, I had mainly been a country collector, filling album pages with used stamps, but it was getting harder to find very recent stamps and the early ones I was missing were expensive. I needed a fresh perspective and a new challenge. Around that time, I ventured into organized philately, joining a local stamp club and an online stamp forum, and with their encouragement I decided to start a collection of stamps depicting blood donation and transfusion, a topic related to my profession as a hematologist.

I began as many collectors do, acquiring all the stamps I could find on my chosen topic (Figure 1). However, as I searched online auction sites like eBay, and especially Delcampe, I soon realized that much more varied material was available. My searches turned up examples of pictorial postmarks (Figure 2), machine cancels and meters with related slogans (Figure 3), and postal stationery (Figure 4). These were items I had never previously considered, but which I happily added to my collection.

Eventually, I gathered enough material to put together a two-frame thematic exhibit about blood for my local club's annual show. Although I didn't know it at the time, this was the beginning of my journey of discovery into other aspects of philately.

Before we continue, let's clarify the difference between "topical" and "thematic," two terms that are often used interchangeably but that have very different connotations in philately.

A topical collection is one in which every item (stamp, postmark, stationery, etc.) bears an image of the chosen topic. For example, a topical collection about butterflies would include only philatelic items that depict various kinds of butterflies – think of it as an illustrated catalog. On the other hand, a thematic collection would include not only items depicting butterflies but also items related to different aspects of a story about butterflies, such as their importance to plant life, their metamorphosis or their migration. Often, as collectors read and learn more about their topic, a broader story emerges and the topical collection expands and becomes thematic. A thematic exhibit is simply a storytelling device, a vehicle through which to share a multi-layered story that develops a theme and explores its context within the natural world and the impact on human society, all of it illuminated by philatelic material.

The "rules" of competitive thematic exhibiting can be summed up as follows. Like any good novel, the story in a thematic exhibit should progress logically



Figure 2. The last in a series of four pictorial postmarks from Portugal depicting blood collection bags, in this case for type AB blood.



Figure 3. A 2004 Francotyp-Postalia (FP) Jetmail digital meter mark from Northern Ireland Blood Transfusion Service.



Figure 4. A 1959 Romania postal stationery envelope with illustration of a blood collection bottle.

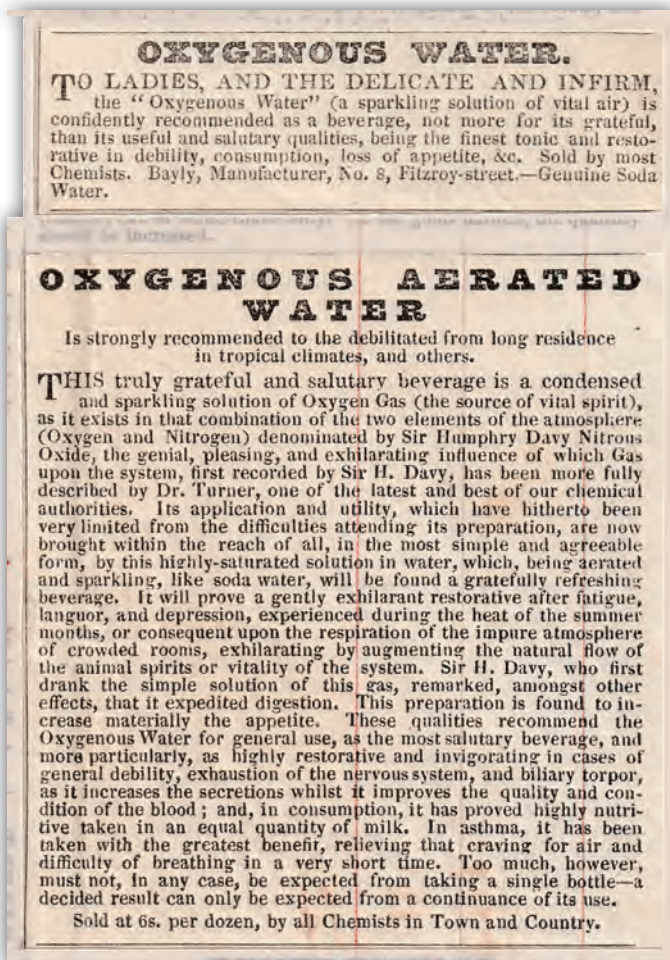


Figure 5. A Mulready 1d advertising lettersheet (excerpted above) with two ads for oxygenous water, used locally in London with red Duke Street MS (Manchester Square) handstamp, and an August 21, 1840 datestamp on the back flap. This is one of three examples recorded.

through the chapters and have a defined beginning, middle and end. Philatelic items should be selected to show thematic details through their postal aspects, and each item should advance the story while avoiding repetition.

Thematic exhibitors should strive to incorporate both a wide variety of philatelic elements and a wide range of material from pre-philatelic to modern periods. Within these rules, thematic exhibitors have the freedom and the luxury of drawing upon all branches of philately in their search for items to illustrate their story. Thematic connections can be made to any aspect of an item that was initiated, introduced or approved by the postal service in order to move the mail.

My exhibit – titled “Blood: A Modern Medicine” – traces the evolution of blood from its ancient symbolic roots into a modern medicine, and explores the science and societal impact of blood donation and transfusion. Over the past decade, I have continually revised it, gradually adding interesting new items and, in the process, learning much about diverse areas of philately.



Figure 6. A scarce auxiliary marking of “WOUNDED” on a 1918 letter to a Canadian soldier serving overseas, applied at Field Post Office C10. The cover carries postage for the 2-cent letter rate plus a 1-cent war tax. The letter was redirected to Number 15 Convalescent Depot, where the soldier had been transferred.

While my philatelic knowledge is certainly not as deep as that of specialists in any particular area, I have derived a great deal of enjoyment from discovering new items that are perfectly suited to illustrate specific thematic details and researching the little corner of philately that they represent.

At first, my focus was mainly on finding thematically connected items other than stamps to fill the pages; this remains an ongoing effort. More recently, I have also tried to think outside the box by illustrating certain ideas through analogy, which allows for the inclusion of thematic details that cannot be directly shown on philatelic material. Let’s consider these approaches in turn.

Incorporating a diversity of philatelic elements

When thematic collectors (including me) set out to create a new collection or exhibit, they will often start by looking for stamps and postmarks – after all, that is what attracted many, if not most, of us to the hobby. However, the challenge (and the fun!) lies in looking for more diverse material, including items from traditional philately, postal stationery and postal history. Indeed, for exhibitors of modern themes, finding thematically connected postal stationery or postal history allows incorporation of older material, and the philatelic descriptions often provide interesting anecdotes that complement the thematic story. The following are some examples from my exhibit.

One of blood's main functions is to transport oxygen from the lungs to the rest of the body. Most of the oxygen in blood is bound to hemoglobin inside red cells, with a small amount dissolved in solution. In earlier versions of my exhibit, I used stamps, postmarks and meters to show hemoglobin and oxygen. Recently, I was able to acquire a Mulready lettersheet (Figure 5) with not one but two printed advertisements for "oxygenous water," a sparkling solution with supposed health benefits.

Mulready postal stationery lettersheets and envelopes were introduced as part of the British postal reforms of 1840. Lettersheets with advertisements printed on the inside were sold to the public by printers with reduction of postage, subsidized by the advertising. As this practice was tolerated by the post office, thematic connections can be made to the printed ads. Thus, this lettersheet is a perfect item for illustrating how blood transports oxygen and adds significant philatelic interest to the exhibit page.

Early advances in transfusion medicine were in large part driven by the needs of war. In World War I, and particularly WWII, blood transfusions saved the lives of countless wounded soldiers. To illustrate wounded soldiers in WWI, I use a 1918 cover mailed to a Canadian soldier serving overseas who



Figure 7. A 1942 postal card issued by the Italian Army General Staff, sent to Rome from Posta Militare N. 59, assigned to the Isonzo Division operating in Yugoslavia.



Figure 8. A 1914 Trinidad and Tobago cover franked with a Red Cross Society charity label that was authorized for use as a postage stamp for one day only.

was wounded shortly before the letter was posted, bearing a scarce “WOUNDED” auxiliary marking that was applied at the receiving field post office in France (Figure 6).

For WWII, I use a 1942 postal card issued by the Italian Army General Staff (Figure 7). Such cards were given to soldiers in war zones who could send them free of charge via military post to anywhere in Italy. This particular card shows the exploits of an alpine unit in which a scout is wounded and leaves a trail of blood for his comrades to follow.

The collection of donated blood was promoted as one of the many functions of the Red Cross as early as the 1930s. After WWII, the National Red Cross Society in many countries became involved in organizing civilian blood transfusion services. Not surprisingly, there are numerous stamps that depict blood donation and transfusion services by the Red Cross.

In my search for a more significant Red Cross item, I came across an article in a medical philately journal describing the existence of covers such as the one shown (Figure 8). In September 1914, the postmaster general of Trinidad and Tobago authorized the use of a Red Cross Society charity label as a postage stamp for one day only (on September 18), to mail approximately 900 unsealed envelopes containing a fundraising appeal letter. The cover I acquired still contains the original appeal letter.

Potential blood donors may be deferred if they have recently traveled to a malaria risk zone, as malarial parasites can be transmitted in the blood of an infected person. Plenty of stamps have been issued promoting malaria eradication; many of these depict mosquitoes, which breed in wetlands such as marshes and

swamps and transmit the parasites through their bite.

To increase the variety of philatelic material on the page dealing with malaria, I added an 1811 letter sent from Lapalud, France (Figure 9), which takes its name from the surrounding marshy areas (malaria is also called “swamp fever,” *paludisme* in French, from the Latin *palus*, meaning swamp), and a 1954 surcharged postal stationery card from Portugal printed with the social hygiene message “Destroy flies and mosquitoes, which spread disease” (Figure 10).

Blood donors are considered to be good samaritans. This is an abstract idea that is hard to illustrate: although it’s possible to find stamps that show blood donors extending a helping hand (Figure 11), the concept of being a good samaritan is implied and not explicit. In my search for a better



Figure 9. An 1811 unpaid letter, Lapalud to Chambonas, France, manuscript 4 decimes for second weight step, tax paid at delivery.



Figure 10. A surcharged postal stationery card issued in 1954 for 30th anniversary of the Portuguese League of Social Prophylaxis, with one of nine different social hygiene messages: “Destroy flies and mosquitoes, which spread disease.”



Figure 11. A 1976 Spanish stamp promoting blood donation. Scott 1994.



Figure 12. A 1904 postcard to London, sent from the Ottoman post office at the Good Samaritan Inn on the road between Jerusalem and Jericho. It is franked with four 5-para stamps paying the 20-para Universal Postal Union international postcard rate.

item, I came across the existence of an Ottoman post office that operated from 1903 to 1914 at the Good Samaritan Inn (Khan al-Harthur) on the road between Jerusalem and Jericho. I was able to acquire a postcard that was posted from this post office to London that bears four violet bilingual “Bon Samaritain” postmarks (Figure 12). Traveled postcards are scarce, as most tourist cards were favor canceled.

Looking beyond the printed image or text

For the items I have shown to this point, the thematic connection has been made to printed images or text or to a postal marking. In some cases, however, a thematic detail is better demonstrated by a deeper aspect of a philatelic item that goes beyond what is merely printed. These layered connections can provide an added dimension to both the thematic story and the philatelic description, as the following examples demonstrate.

In 1900, Austrian physician Karl Landsteiner published the first description of the ABO blood types. This landmark discovery made transfusions significantly safer, for which Landsteiner was awarded the Nobel Prize in Physiology or Medicine in 1930.

Landsteiner appears on a 1993 stamp from Guyana (Figure 13), part of a large series depicting famous people. Along with his portrait and a drawing of red cells in a blood vessel, the stamp depicts four blood grouping cards labeled with the ABO blood types. However, careful inspection backed by subject knowledge reveals a significant design error – the labels for the “O” and “B” blood types have been switched. Thus, this stamp is perfect for illustrating not only the ABO blood types but also the care that must be taken to avoid errors in blood grouping!

Blood donation by volunteers is an essential service –

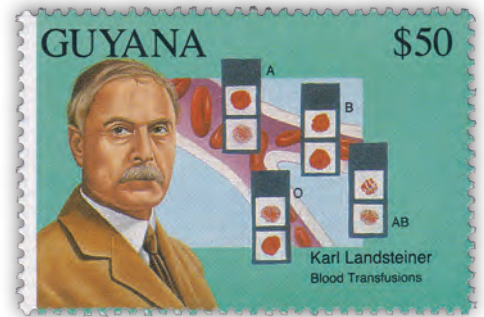


Figure 13. A 1993 Guyana stamp depicting Karl Landsteiner and blood grouping cards; the labels for the “O” and “B” cards have been switched. Scott 2677d.

a donor base of approximately 1 percent of the population is needed to meet a society’s basic requirements for blood. Demonstration of the essential nature of blood donation in a thematic exhibit is not easy in the absence of a stamp or other philatelic item with a printed statement to that effect. Although many stamps promoting blood donation declare that blood saves lives, or that blood donation is a civic duty, there are none that I know of that comment on the fact that blood donation is an essential service.

Blood transfusion services often send out information to potential donors about upcoming clinics. In Great Britain, reminders were mailed using printed-to-order postal stationery cards that can be used in a thematic exhibit. I was quite happy to find a scarce example of such a card that was delivered voluntarily by postal workers during a seven-week national postal strike in 1971 (Figure 14). The handstamp applied on the card, when considered together with the origin and purpose of the card, perfectly conveys the fact that blood donation is an essential service in our society.

Making literal connections to a thematic detail

Now, let’s consider the other extreme – illustrating a thematic detail by making literal use of a word or phrase (or even just a letter) on an item that may not otherwise be thematically related. Ideally, this approach should be taken as an opportunity to incorporate a wider variety of philatelic elements in the exhibit. It is important to keep in mind, however, that the literal element must have been originated or approved by the post office or somehow involved in the process of moving the mail.

In my exhibit, I use this approach in the subchapter discussing blood groups. When Landsteiner first described the ABO blood types in 1900, he actually named them A, B, and

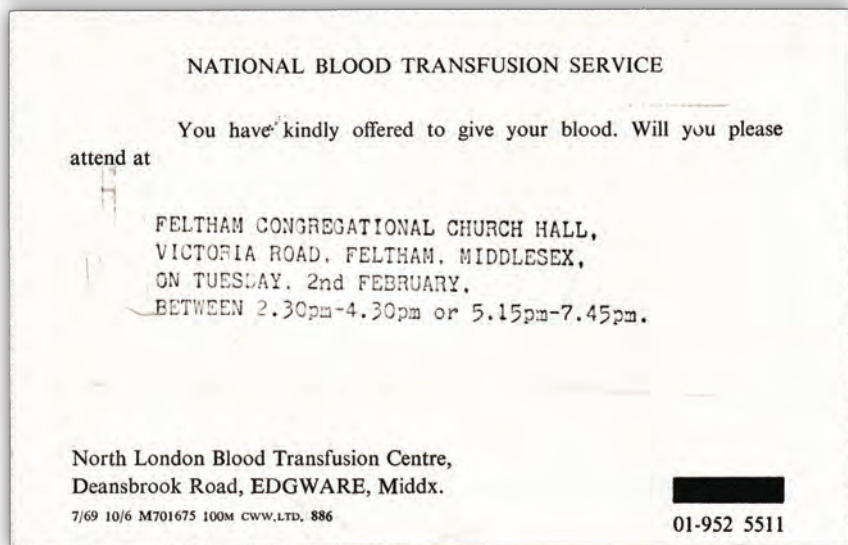
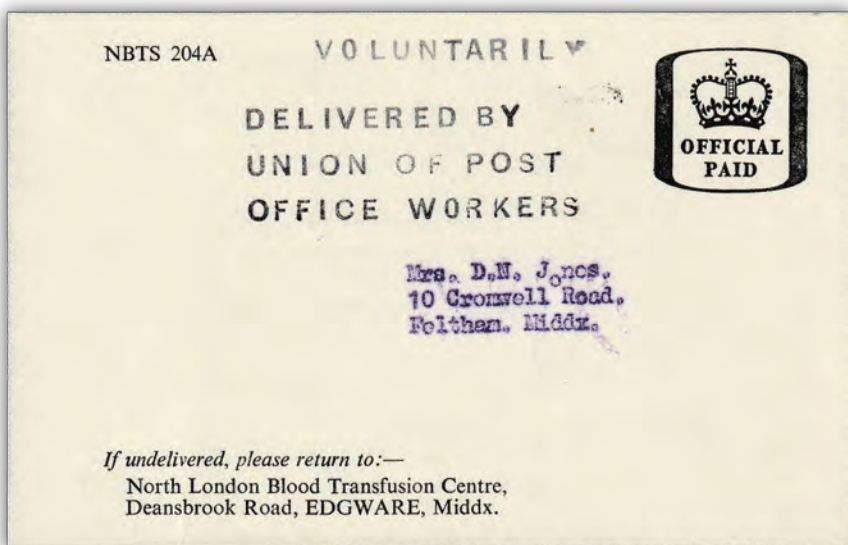


Figure 14. A printed-to-order British stationery card from National Blood Transfusion Service with information about a blood donor clinic, voluntarily delivered by postal workers during a seven-week national postal strike in 1971.

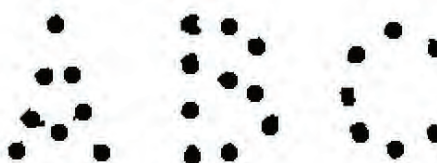
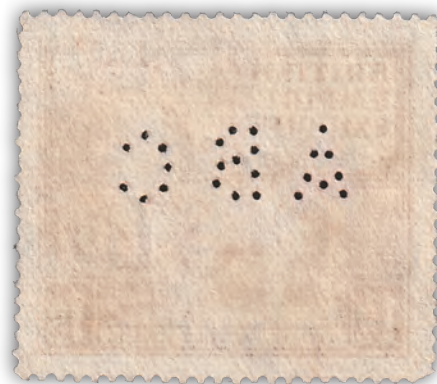


Figure 15. An Aerated Bread Co. Ltd perfin, known only on 1925 British Empire Exhibition stamp issue, shown viewed from the back with a graphical representation viewed from the front.

C (the C was later changed to O). I use an “A B C” perfin on a 1925 British Empire Exhibition stamp to show this thematic detail (Figure 15).

Every individual has two genes that together determine their ABO blood type. The U.S. non-denominated postage stamps issued in 1978 and 1981 are perfectly suited to a graphical representation of how these blood types are inherited, with the letter denominations A, B, and C standing in for the different blood group genes (Figure 16). Furthermore, definitive stamps offer an opportunity to incorporate interesting varieties such as the imperforate pair shown here that I am planning to add in the next revision.

Another philatelic element that can provide a literal connection to a thematic detail is a typographical cancel.

Typographical canceling of newspapers occurred in France from 1870 to 1908. Stamps were used to pay postal tariffs on newspapers and periodicals. To save time, the stamps were applied to blank newsprint and the subsequently printed text served to cancel the stamps, thereby fulfilling a postal function. Thus, the text of a typographical cancel

can be used to make a thematic connection.

In the 1920s and 1930s, the first volunteer blood donation service was organized in London by Percy Lane Oliver, who worked for the Camberwell division of the Red Cross. Whenever a patient needed a transfusion, a messenger was dispatched to bring a suitable donor to the hospital. I illustrate this fact with a typographical cancel from an issue of *La Dépêche* (The Dispatch), a regional daily newspaper published 1883-1891 in Chalon-sur-Saône (Figure 17).

Illustrating thematic concepts through philatelic analogies

Analogy is a literary device used to convey an abstract concept by comparison with a more concrete one. The goal of an analogy is not only to show, but also to explain. For example, “... as useful as rearranging deck chairs on the Titanic” is an analogy for futility, since we understand the task to be a useless one.

The first permanent facility for collecting and preserving donated blood was established in 1937 at Cook County Hos-

pital in Chicago under the leadership of Dr. Bernard Fantus. He conceived the idea of making blood readily available when needed, rather than having to collect it on the spot; withdrawals would be supported by deposits, analogous to financial banking. Fantus named the facility a “blood bank.” I illustrate banking with a scarce 1906 Tasmanian preprinted envelope mailed at a special savings bank concession rate (Figure 18). In this case, the banking analogy is an integral part of the story and there is a direct thematic connection to the philatelic item.

The use of analogy in a thematic exhibit can also be extended to instances in which the storyteller is trying to explain a concept that may be difficult to show directly on stamps or other philatelic material. In such cases, a valid approach is to illustrate the thematic detail with an item that itself serves as a philatelic analogy, either visually or functionally. This approach allows for inclusion of items that at first glance don't have an obvious connection to the story, but for which a connection can be revealed through the associated thematic and philatelic text.

Visual philatelic analogies

Visual analogies are a very powerful way to convey an idea quickly and effectively.

One of the most striking examples of a visual philatelic analogy I have seen appears in Iva Mouritsen's beautiful open class exhibit titled “A Royal Ménage à Trois and its Historical Consequences.” Her exhibit tells the story of Danish King Christian VII, Queen Caroline Matilda, and his physician and prime minister (and her lover), Johann Friedrich Struensee. Struensee was eventually arrested and executed by quartering – Iva effectively illustrates this detail with an 1857 divisible stamp from the Duchy of Braunschweig, split into quarters. When I first saw her exhibit in Toronto in 2019, this brilliant use of analogy struck a chord, and later I borrowed the idea for my own exhibit.

It occurred to me that I could use the same analogy approach (Figure 19) to illustrate the idea that donated blood is separated into four components: red cells, platelets, and plasma, which are used to treat patients, and white cells, which are thrown away. I took the analogy one step further by finding a cover franked with three-quarters of a stamp (Figure 20), representing the three blood components that are used clinically.

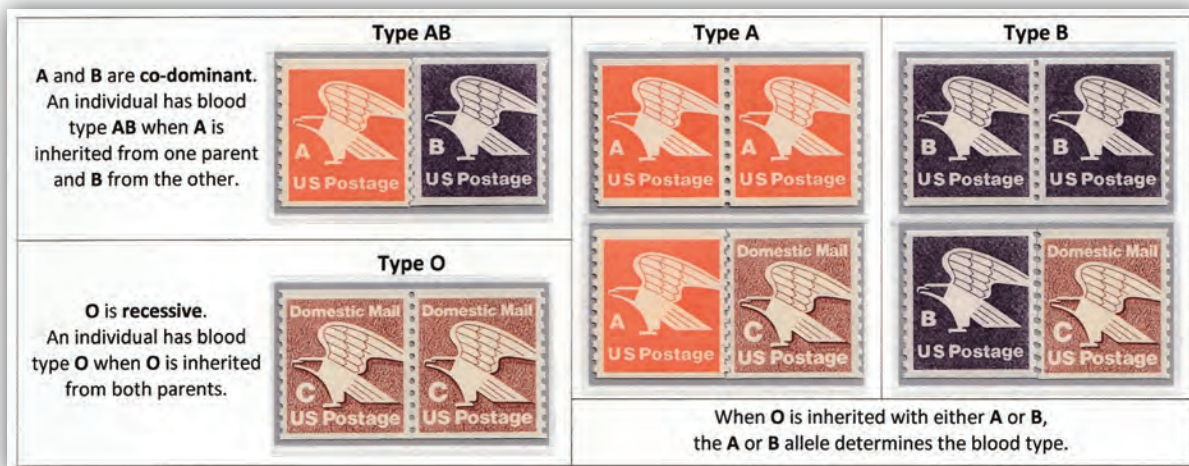


Figure 16. Non-denominated U.S. stamps (A, B, and C) issued in 1978 and 1981 due to uncertainty as to timing and extent of rate increases. Unlike more recent non-denominated postage, the A (15 cents), B (18 cents) and C (20 cents) stamps retained their original value. These were valid only for domestic mail. Here, the letters represent blood group genes. An imperforate pair of the B stamps is shown.



Figure 17. An 1884 typographical cancellation by the word “Dépêche” (Dispatch); a postal tariff of 1 cent paid for weight up to 20 grams.



Figure 18. A 1906 preprinted Savings Bank Packet Only envelope sent by a customer to Hobart Savings Bank, Tasmania. The 1-penny postage paid the 4-ounce special concession rate that included the registration fee for mailing savings bank books and deposits, in effect January 1882 to 1913.

Figure 19. An 1857 Duchy of Braunschweig stamp (1 gutegroschen, Ggr) designed to be divided into quarters to pay the $\frac{1}{4}$ Ggr fee for local delivery of letters (Bestellgeld), or higher postal tariffs using larger fractions and combinations.



Blood donors are motivated by altruism – they remain anonymous to the people that benefit from their donations. The idea of anonymity is abstract and a potentially difficult one to illustrate directly. However, this concept is very effectively communicated by an 1891 Liberian postal stationery card on which the indicium has been scratched out before postmarking (Figure 21). The story behind this unusual postal treatment is interesting, if somewhat controversial – one theory is that President Hilary R.W. Johnson, whose image appears in the indicium, absconded with the Treasury in 1891, causing the postmaster general to order his portrait deleted. A perhaps more plausible theory is that the poor quality of the image was behind the postmaster general's order. Regardless, the loss of the portrait on the modified card clearly evokes the concept of anonymity.

I recently acquired a postal stationery envelope (Figure 22) that I am planning to add to my exhibit. The indicium showing a profile of George Washington is albino – embossed but not inked; this happens when two envelope blanks are drawn into the press at the same time and only the top one is inked. As a bonus, the inside of this envelope also has an offset printing of both the carmine indicium and a black corner



Figure 20. An 1861 folded cover addressed to the District Court in Königsutter, with $\frac{3}{4}$ Ggr used to pay the $\frac{1}{2}$ Ggr postal tariff for a letter up to 1 loth (14.6g) traveling up to 5 meilen (37.5 km), plus the $\frac{1}{4}$ Ggr Bestellgeld (local delivery fee at destination), which had to be paid in advance for mail addressed to the court.

card, indicating that it was drawn into the press after a missed blank.

Examples of albino envelopes are not hard to find, but ones that are postally used in period are scarce. This particular cover has been inspected and allowed to pass through the mails with an “OK” marking in blue crayon. The colorless indicium provides a perfect visual analogy for the fact that in 1799, nearly four liters of blood were drained from Washington after he developed a throat infection, likely causing his death.

Functional philatelic analogies

While visual analogies are easy to grasp, it can take a bit more effort to understand a functional philatelic analogy, where a thematic concept is explained by virtue of its similarity to a type of postal service or a postal treatment, for example. However, I personally find this aspect of thematic storytelling to be the most gratifying – it provides a creative outlet for innovation, and I love the “Eureka!” moment when I discover a particularly suitable philatelic item that lets me illustrate a difficult concept.

In some cases, the functional parallel between the thematic storyline and the philatelic item is straightforward. For example, I use a disinfected cover (Figure 23) to illustrate the fact that donated blood is treated to destroy infectious viruses, and an ambulance cover (Figure 24) to illustrate the idea that an ailing patient (like a damaged cover) needs transportation by ambulance.

In other cases, the connection may be less obvious, and it is the job of the exhibitor to provide the link through both the thematic text and the philatelic description. During the process of blood donation, typically about 1 pint is collected, approximately 10 percent of an average person’s blood volume. I link this last fact to a 1946 cover from Belgium, franked with stamps that have been overprinted “-10%” (Figure 25). As part of measures taken to relaunch Belgium’s struggling post-war economy, postal rates were reduced by 10 percent – a parallel to the 10 percent reduction in blood volume following a donation.

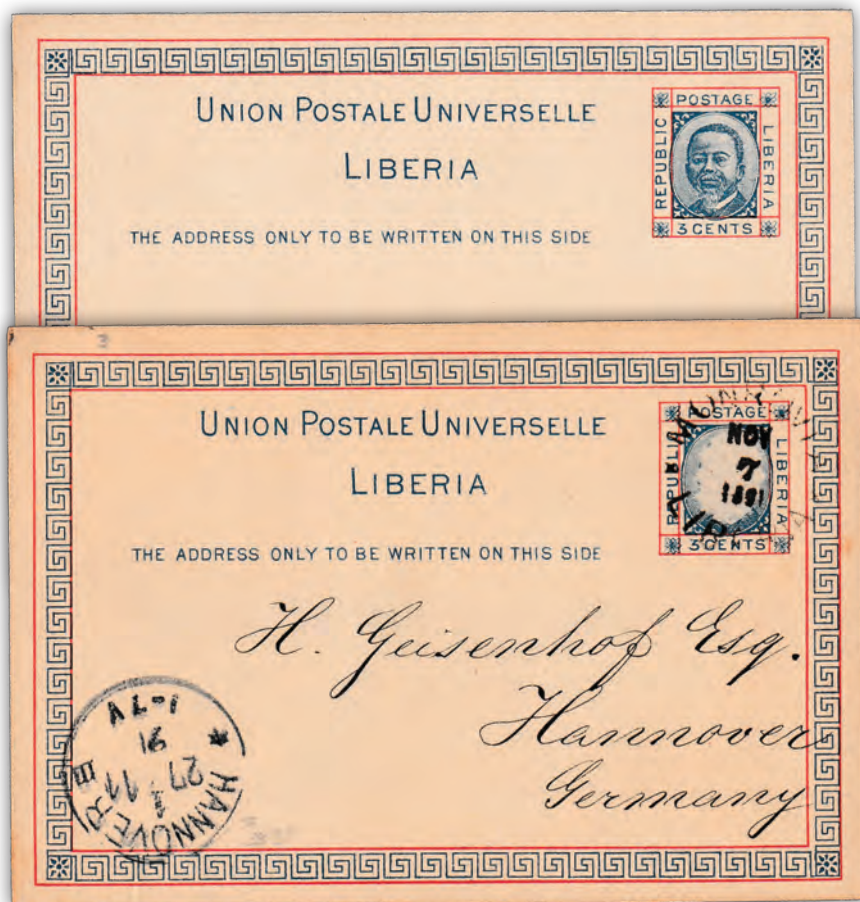


Figure 21. An 1891 postal stationery card to Germany at the 3-cent Universal Postal Union postcard rate, with an unused card for comparison. The image of the president was removed prior to mailing by hand-scraping, with the postmark applied over the “anonymized” indicium.

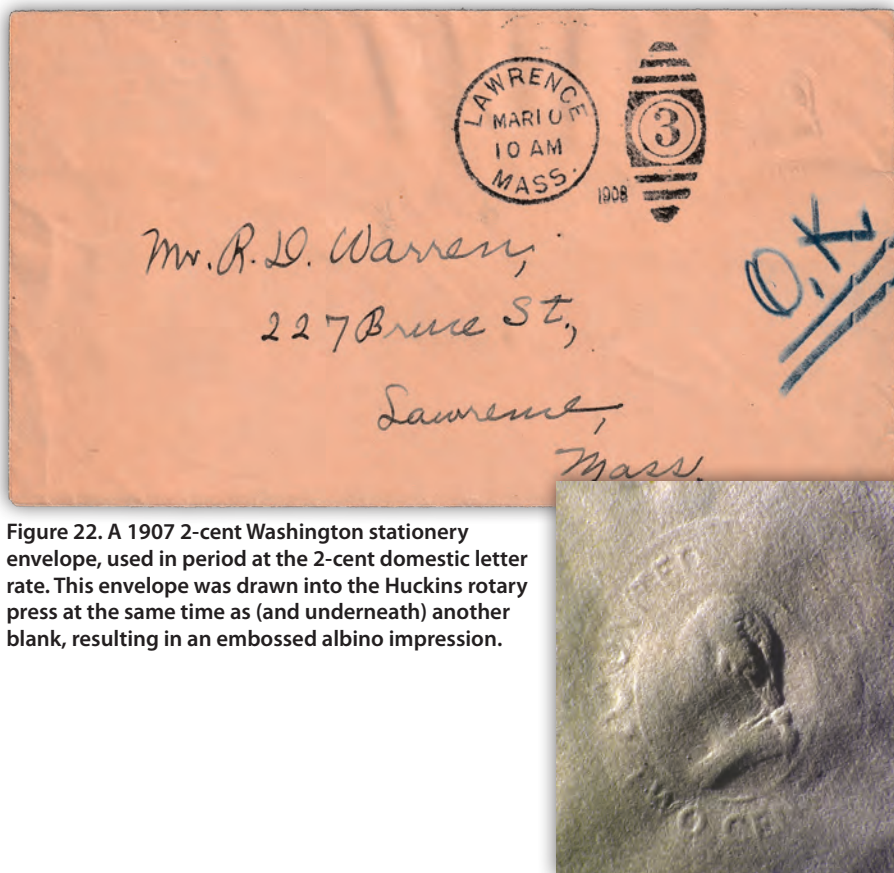


Figure 22. A 1907 2-cent Washington stationery envelope, used in period at the 2-cent domestic letter rate. This envelope was drawn into the Huckins rotary press at the same time as (and underneath) another blank, resulting in an embossed albino impression.

Figure 23. An 1842 unpaid folded letter from the Austrian Post Office in Salonich to Trieste, disinfected by rasteel perforation and fumigation at the Semlin station along the cordon sanitaire protecting Austria from plague, with "Sigillum Sanitatis" handstamp and "Sigil Sanitatis Semliniensis" wax seal.



The World Health Organization (WHO) organizes an annual celebration called World Blood Donor Day to raise public awareness of the need for blood donation, in essence, spreading the word. A philatelic analogy for this important function of the WHO is found in the phonopost service, in which voice messages recorded on cardboard discs could be sent through the mail at special rates introduced in the 1939 Universal Postal Union Convention (Figure 26). In this case, the thematic link is made not to the contents of the message but to the act of sending the message, thereby "spreading the word."

Mobile blood units reach donors in smaller communities that don't have permanent facilities for holding blood drives. The model of a mobile unit serving a small community can also be found in philately. Figure 27 shows an 1865 letter sent from Gardonne, France that was carried in a mobile mailbox

(*boite mobile*) to the nearest town with a post office (in this case, Libourne). The mobile box provided convenient postal service for Gardonne, which had a population of 381 in 1866 and did not have a post office until 1875.

Epilogue

Philately is all about stories, whether they are focused on the philatelic aspects of the material, on the history behind the material, or on the printed images and text. Thematic exhibitors have the luxury of exploring broad aspects of philately in the telling of their stories.

The use of analogy, which provides an outlet for creativity, both enhances the storytelling and enriches the collection through the inclusion of unusual and unexpected philatelic items. There's no limit to where thematics can take you, and every collection is unique.

For me, thematic collecting and exhibiting has been a gateway to a wider world of philately, both challenging and rewarding, with endless learning and enjoyment. I invite you to come along for the ride!

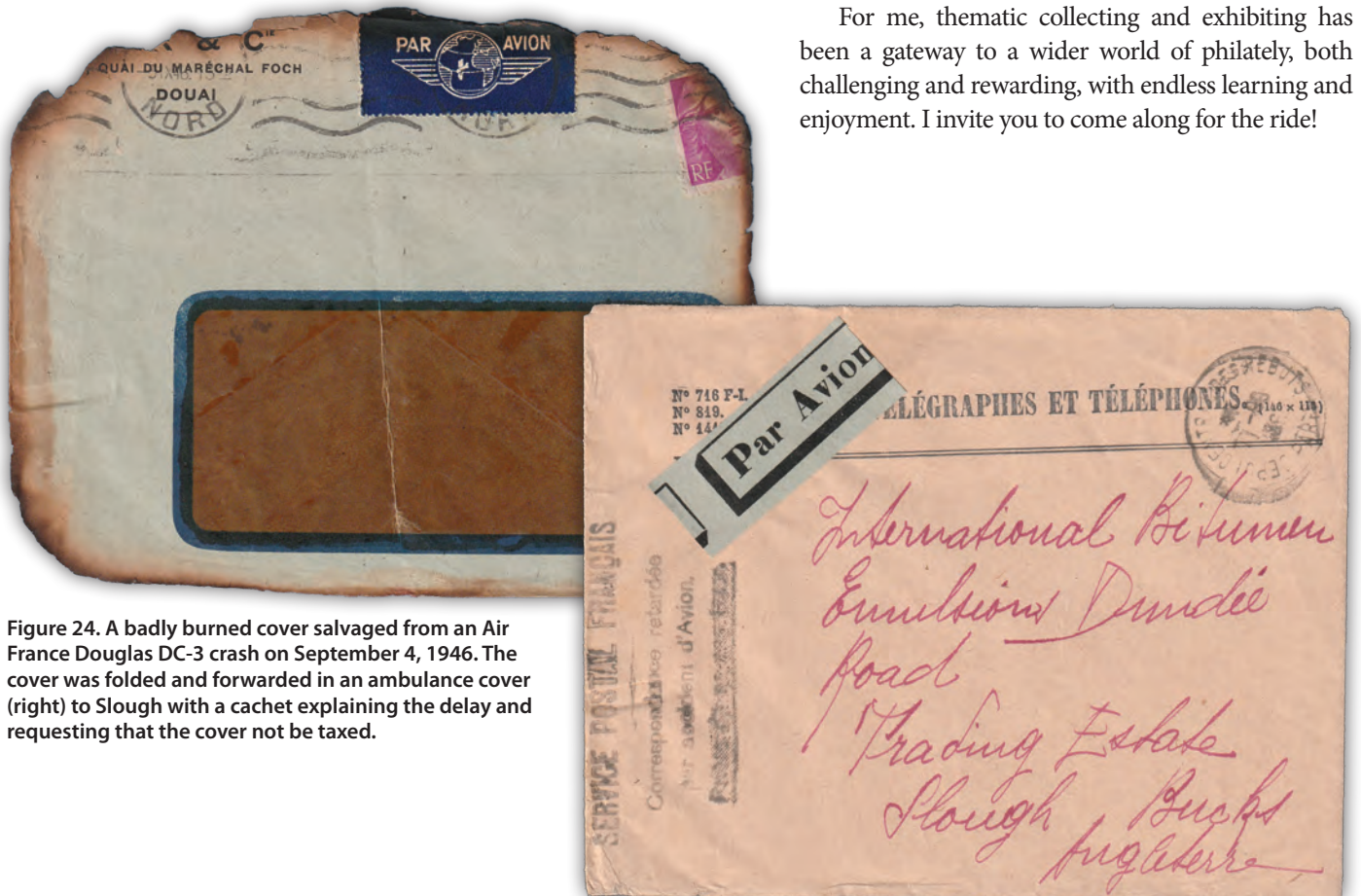


Figure 24. A badly burned cover salvaged from an Air France Douglas DC-3 crash on September 4, 1946. The cover was folded and forwarded in an ambulance cover (right) to Slough with a cachet explaining the delay and requesting that the cover not be taxed.

Resources

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- Wang, Jean. "Thematic Exhibiting: Connecting Through Creativity," *The Philatelic Exhibitor* (First Quarter 2023).



Figure 25. A registered domestic cover from Belgium franked with King Leopold III stamps, each with a provisional boxed “-10% overprint.” Postal rates were reduced by 10 percent effective May 20, 1946 until December 14, 1948 to help the country’s struggling post-war economy.



Figure 26. A 1941 phonopost disc with recorded voice message, mailed within Argentina in a special reinforced envelope with accompanying needle for playback. The domestic rate of 10 centavos paid for sending the 30-gram disc. The cost of the recording service was paid directly and thus not included in the franking.

The Author

Dr. Jean Wang is a hematologist and leukemia researcher in Toronto, Canada, with an interest in medical philately. She is the Royal Philatelic Society of Canada delegate to the Fédération Internationale de Philatélie’s Thematic Commission, a member of the Board of Directors of the Vincent Graves Greene Philatelic Research Foundation, and since 2018 has been a member of Canada Post’s Stamp Advisory Committee. In 2023, she was the first Canadian to be appointed to the Board of Trustees of the American Philatelic Research Library. Wang has given numerous presentations on medical philately and thematic collecting and exhibiting and her articles on these subjects have appeared in various philatelic journals including *The Canadian Philatelist*, *Topical Time*, and *The Philatelic Exhibitor*. At CANPEX 2019, her exhibit “Blood: A Modern Medicine” became the first thematic exhibit to win the grand award at a national level show in Canada. Interested readers can follow the evolution of the exhibit from the very beginning on Stampboards at <https://bit.ly/BloodThematicExhibit>.

Figure 27. An 1865 letter sent from Gardonne, France, carried in a mobile mailbox to Libourne that received a large numeral 2032 Libourne lozenge obliterator and a “BOITE MOBILE” circular datestamp.

