



Bulletin of the FIP Thematic Philately Commission

No. 28 - October 2017

TCNews is back!

Dear friends of Thematic Philately

After a long silence period *TCNews* is again among us! I have appointed our Bureau member Jari Majander from Finland to act as its editor. I am sure he will do a great job. The new graphic layout is already one of his novelties.

TCNews will appear anytime the editor will have collected enough good articles, so please do send him contributions that you deem are interesting to our thematic family! We will publish in *TCNews* also updated lists of delegates and thematic jurors, as well as results of thematic exhibits from FIP and Continental Federation exhibitions.

TCNews will be issued at least once per year and appear only as a PDF file that will be downloadable from our TC Website, so that it can be reached also by all interested thematic collectors and exhibitors.

Short contributions and current news will continue to be published in the TC Newsletter that I will e-mail to all delegates and to anybody wishing to be present on the TC mailing list.

I am looking forward to the help of all in our thematic philately community to produce interesting and useful issues of *TCNews*!

Peter Suhadolc
Chairperson of the FIP Thematic Commission



Members of the Bureau, Chang-Han Kim (FIAP) from the Republic of Korea, Peter Suhadolc (Chairperson) from Slovenia and Tono Dwi Putranto (Secretary) from Indonesia.



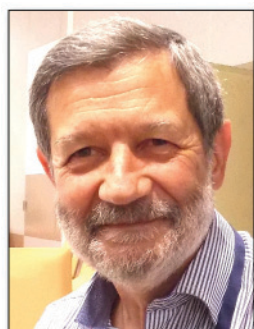
As the new editor of *TCNews*, I am happy to help you to submit new articles. If you need technical assistance, do not hesitate to contact me by-email. My e-mail address is jari.majander@gmail.com. It is possible to submit articles by e-mail or by using file sharing services, such as Dropbox. You can find more detailed technical instructions on submitting articles on page 44.

In this number of *TCNews* you can find articles on the International Academy of Thematic Philately (IATP), the Golden Ear semi-postal stationery cards of Finland, about successful strategy for thematic exhibiting, about modern Spanish “artist’s proofs” and old philatelic material related to silkworms. As the editor, I welcome your comments regarding the contents of this number of *TCNews*, as well as new ideas. Let’s make *TCNews* great again!

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What TC is about, its goals and main activities

The duties of FIP Thematic Commission (TC) are:

- To develop and promote general interest in Thematic Philately.
- To establish rules and procedures for Thematic Philately.
- To prepare brochures to explain Thematic Philately.
- To translate everything in the official FIP languages.
- To publish TC's news in FLASH and the FIP website.
- To co-operate with other philatelic organisations subject to the approval of the FIP Board.

The duties can be summarized in the following five basic activities of TC:

- Information:** To publish *TCNewsletter*, *TCNews* and TC Website.
- Education:** To stage FIP Thematic Seminars and Workshops and make available the presentations.
- Regulations:** To be responsible for the content of the Thematic Philately Guidelines and propose modifications of the Thematic SREV to the FIP Board and FIP Congress.
- Organisation:** To update the Delegates' contact information, the List of Thematic Jurors and results of FIP and continental exhibitions.
- Contacts:** To keep in touch with the FIP Board, the FIP member delegates and national societies of thematic philately worldwide.

Why we need an International Academy for Thematic Philately

Lecture given on a symposium about “High Level Philatelic Organisations” organized by the European Academy of Philately (AEP) in Venice on 5th of November, 2016.

TEXT DR. MARK BOTTU, IMAGES DR. MARK BOTTU AND JARI MAJANDER

Thematic philately – in a broader sense – is quite as old as philately itself. The first stamp, the Penny Black, is a thematic stamp. It cannot only be used in a collection of the British history or the British dynasty, but also, for instance, in a collection about the Church of England, the British Queen being head of the Anglican Church. I myself used its obliteration, the Maltese cross in a little study, incorporated in the chapter on the Maltese order. Also, e.g., the ‘Basler Taube’ or the ‘Double Genève’ can be used in several thematic collections.

The first specific commemorating stamps were issued at the end of the 19th century. Some of the magnificent examples are:

- The Vasco da Gama and the Antonio issue from Portugal
- The Columbus issue of the United States (Fig. 1)
- Also the Belgian issues for the exhibitions in Antwerp and Brussels.



Figure 1. Flag ship “Santa Maria” of the fleet of Christopher Columbus.

Thematic exhibiting started in the beginning of the 20th century. Between 1904 and 1907 philatelic articles were published about plants and animals, but also about ‘modern subjects’ such as ‘Freedom’ and ‘Persons who died a violent death’.

In 1924 V. Gesquière published a little book concerning religious motives on stamps. In the thirties of last century J.M. Van Peurse and Baroness van Heerdt-Kolff published several little books about thematic philately.

Thematic philately as a philatelic discipline started after WW II. In the fifties thematic philately became a FIP-recognized discipline.

The Belgian Reverend Frans De Troyer played an important role in the redaction of the rules. I am very happy to occupy the seat that was created in remembrance of him at the Royal Belgian Academy of Philately.

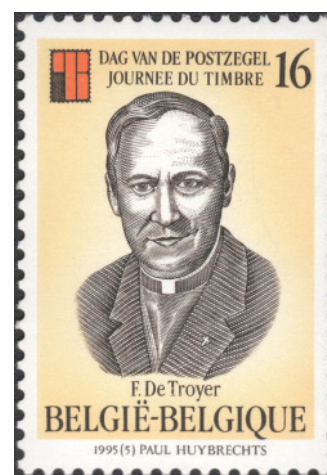


Figure 2. Frans de Troyer.

At the Salon of Honour of the Belgian Academy at Antverpia 2010 I presented a two-frame collection “The Heritage of Frans De Troyer” to explain what is necessary to get a high ranking in thematic philately.

Very important for the evolution of thematic philately was a series of contributions from Michel Hecq – a member of the Royal Belgian Academy of Philately as well as of the Académie de Philatélie/Paris and Large Gold winner at WIPA ’81 – published in the Balasse Magazine (1981 – 1986) under the title “Peut-on encore apporter des changements dans l’élaboration d’une collection thématique?” (Can we still make changes in the development of a thematic collection?)

Michel Hecq summarizes the evolution of thematic philately as follows:

1. The first generation was named “constructive philately”. It dates from the Second World War. Stamps were collected according to the subjects they represent. It resulted in a real anarchistic bringing together of stamps, documents, images, etc. and could be seen as a real destruction of Philately. It left a very bad impression with traditional philatelists, even up to this time for some.

2. The second generation of thematic philately was born in 1961 thanks to an agreement between the FIP and the FIPCO (Federation Internationale de Philatélie Constructive). Three trends emerge:

- The ‘subject’-collection, for which the reason of

issue is most important, e.g. Europa-stamps, WHO-stamps

- The 'didactic'-collection, mostly concerning organisations: UPU, EEG, NATO, also on Olympic games or scouting.
- The (precursor of the) modern thematic collection, in which - on the basis of a plan - the exhibitor tells its own story. Here a chronological or territorial arrangement is completely excluded. The explanatory text is an essential part of the collection.

3. The third generation of thematic philately started in 1972. Now there were only two types of collections, the thematic collection and the 'subject' collection. The new rules were presented by reverend Detroyer in Brussels in 1975, on the occasion of THEMABELGA, the first thematic international exhibition.

Long regarded as infant philately, thematic philately at least received the necessary honours and could compete with conventional collections of high level.

Nevertheless there has been an important evolution since 1975. Michel Hecq speaks about a 4th generation. In his long article he explains this by analysing both his thematic collections: 'Histoire des chemins de fer' (3rd generation) and 'Histoire du Second Empire' (4th generation).

He has maintained the basic assumptions of thematic philately, which are

1. the collector has the freedom to choose his philatelic material as long as it is related with its theme.
2. a thematic collection is a personal work with individual outlines and defends an "idea."

Without having knowledge of the publications of Michel Hecq, I gave a presentation "Brieven in de thematisch filatelie" (Letters in thematic philately) during a symposium organised by Patrick Maseelis in 2008. There I also high-lightened the importance of classic postal history material in a thematic collection.

Damian Läge, former president of the thematic commission of the FIP, said in one of his juror seminars that a really rare item in thematic philately is one for which you have to go into competition



Figure 3. The oldest known letter from a European country other than Spain to the Mexico Inland. Sent on 22nd of January 1778 from Bologna via La Coruna to Pantetelco in Mexico.

with colleagues of other disciplines. I give one example (Fig. 3). To illustrate that the Jesuits were expelled from Mexico in 1770, I found at an international auction a letter of a Spanish Jesuit – expelled from Mexico, who had settled in Bologna – to his former superior in Mexico. It was sent by land mail from Bologna (January 22, 1778) to Spain. The mark ITALY was put in Madrid and via La Coruna (mark SPAIN) it was sent to PANTETELCO (Mexico). It is the oldest known letter from a European country other than Spain to the Mexico Inland. I had to compete with postal historians from the three countries.

Following the opinion of D. Läge in judging the rarity, much importance is attached to the presence of early philatelic letters (pre-philately or 19th century) with unusual destinations or unusual postal routes, to letters that were transported in an unusual way (ballons montés, pigeon letters, camel letters...), to "wrecked covers", to undeliverable letters ... This kind of material – together with a profound knowledge of the theme – brings thematic collections on a very high level.

M. Hecq's collection "Histoire du Second Empire" was a very interesting experiment to build a thematic collection with a maximum of postal history material. By doing so we closely approach Postal History, especially Social Philately (Class 2 C) promoted by the former president of the FIP-commission Postal History, Leo Declercq.

Nevertheless the most important rule in thematic philately is that you have to show a large variety of philatelic material. D. Läge in his seminar 'Aspects of the Evaluation of Thematic Exhibits' stressed that the aspects, for which additional points are awarded, are:

- The presence of the widest possible range of postal-philatelic material and its balanced use
- The presence of philatelic studies and related skilful use of important philatelic material

Having collections as well in thematic philately as in Postal History and Traditional Philately, some of the topics of my thematic exhibit figure also in my traditional or postal history collection.

Twenty years ago I bought a copy of a Papal bull from 1468 concerning the founding of a convent at Tournay for my thematic collection *If you want to be my disciples: evolution of western monastic life* (Fig. 4). Finally I introduced it in the final Chapter 5: 'Is there a future for monastic life / 5.3.1. The importance of historical analysis'. It had to be pleated, even on A3 pages, and I did it so that the text 'Decretum Papale Pauli ...' could be read.

When I prepared last year my 1-frame participation *Origin and Use for the first Taxis postmark in Gent* for the 'Posthorn' competition at Sindelfingen I used the same document in the introduction "1. Messenger, Ecclesial and Royal post before 1501" to illustrate that also before the Taxis post there were routes through Europe, used by messengers. The most important route was "Posta da Roma a Trento & da Trento a Bruxelles per il Camino de Augusta (Auspurgh) e Spira". From a postal histories point of view, the "route" is the most important aspect. Therefore the addressee should be shown.

On the contrary, I had to bid high to obtain one of the most exquisite items for a collection *Ghent*: the unique letter with a Posthorn stamp, forwarded to Antwerp (Fig. 5). It is probably also the only letter that shows a combined Taxis and messenger port. When I mounted my thematic collection *Music: talking to God* about religious music, I learned that Gustav Mahler in his 3rd symphony 'Ein Sommermittagstraum' used several times a Posthorn evocating 'Nature-created-by-God'. Therefore I used this letter in chapter "6.4. From Kindertotenlieder till Auferstehungs symphony: Gustav Mahler".

We could give a lot of other examples that better items can be used as well in traditional/postal-history exhibits as in thematic ones. I think I have proved sufficiently that thematic collectors can go into competition with other disciplines for philatelic top items.

Although thematic philately is a philatelic discipline, equivalent to other disciplines and receiving equiv-

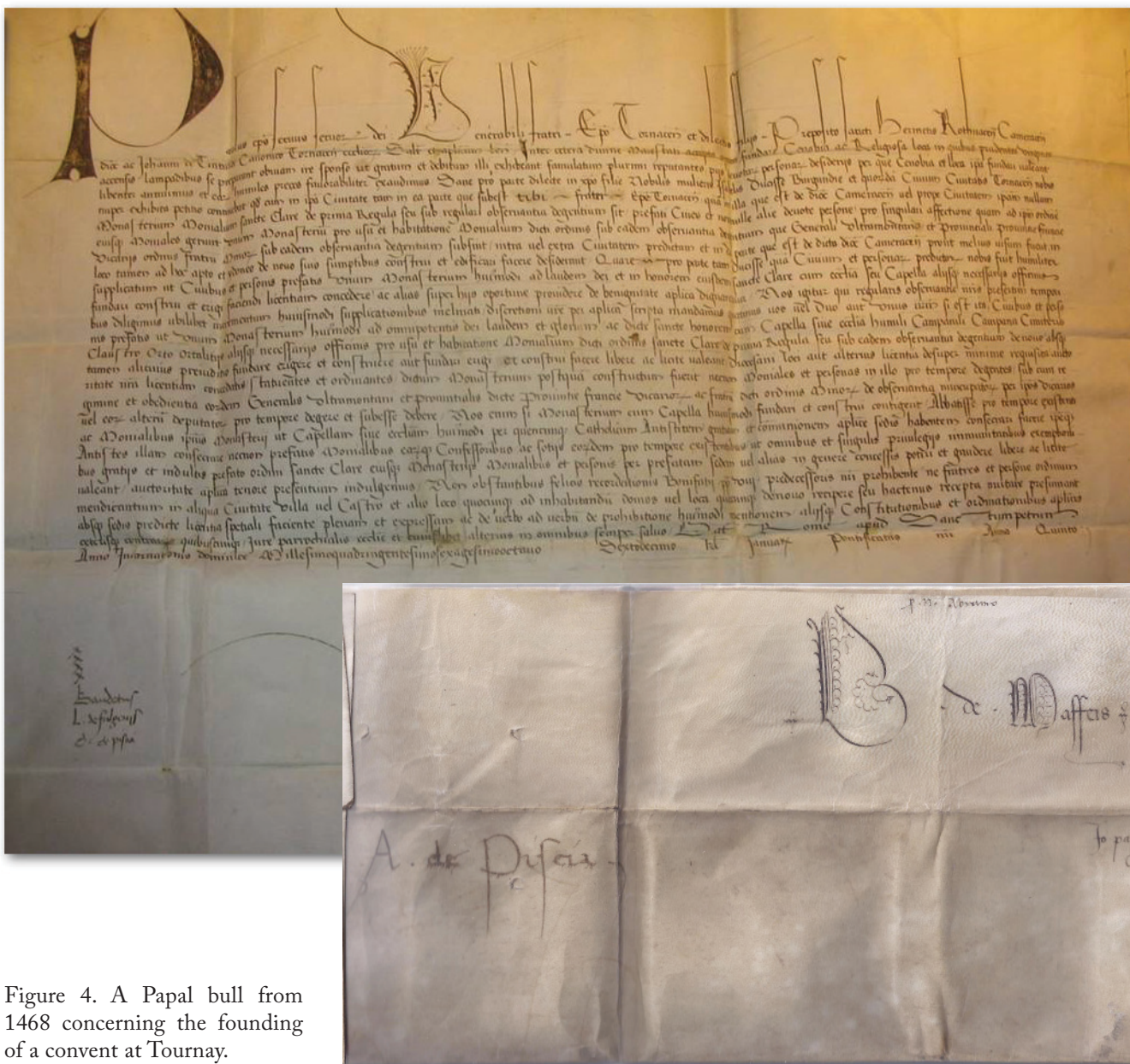


Figure 4. A Papal bull from 1468 concerning the founding of a convent at Tournay.

alent medals at international exhibitions, thematic philatelists have difficulty entering high-level philatelic associations. Their collections are very seldom seen at high-level non-competitive exhibitions. Indeed, thematic philatelists form a small minority in National Academies or in supranational organizations such as the European Academy of Philately or the Royal Philatelic Society of London. Only exceptionally there are lectures about thematic philately in those organizations.

Thematic collections rarely enter the Champion class of FIP-exhibitions and are also a rarity at important non-competitive exhibitions. For thematic collections having received three times Large Gold there is not much future.

International Academy of Thematic Philately (IATP) does not want to put the blame on these high-level organizations. On the contrary IATP wants to stimulate thematic philatelists to promote themselves. Preparing an article about exhibitors with Large Gold and Gold collections in Thematic Philately, I contacted several high-level thematic philatelists and also some national commissaries for thematic philately. The idea to start an "Academy" of Thematic Philately" has grown.

On invitation of Jack André Denys, Past President of the American Topical Association (ATA), we were able to present our ideas about an "International Academy of Thematic Philately" (IATP) to the participants at the 'Informal Gathering of Leaders and Members of Worldwide Thematic Associations' at NY2016.

IATP would like to

- Organize meetings of high-level thematic collectors
- Promote the participation of thematic exhibits and exhibitors in courts of honour in (inter)national exhibitions or organizations or in specialized exhibitions
- Promote participation of thematic philatelists in high-level organizations (Academies etc.)
- Promote thematic presentations at (inter)national meetings and congresses
- Promote the publication of thematic collections as a book or on websites.

An idea – launched by Yukio Onuma – is to give a Special Price for Thematic Philately for the Champion class to stimulate participation of thematic exhibitors.

Even if the notion of Academy always suggests high-level participants, we will not exclusively admit only Large Gold or Gold awarded exhibitors or Large Vermeil exhibitors as aspirants. Excellence can also be demonstrated by other means, e.g. publications or people of great merit in (inter)national organizations.

We were especially happy that some of the most important leaders of Worldwide Thematic Philately supported the idea of an IATP. We can imagine that also exhibitors in maximaphily class or open class could be interested in IATP.

Therefore a provisional committee was formed with the following members:

- Dale Smith, President of American Topical Association (ATA)
- Barry Stagg, Chairman British Thematic Association (BTA)



Figure 5. Unique letter with a Posthorn stamp, forwarded to Antwerp. It is probably the only letter that shows a combined Taxis and messenger port.

- Dr. Mark Bottu, President World Federation Gabriel/Director AIJP
- Yukio Onuma, Director and executive secretary of Japan Thematic Philatelists Club (JTPC)
- Johann Vandenhaute, President Themaphila (B).

In this time of digital communication, IATP members spread all over the world will be in contact by e-mail. Information will be spread over a digitalized IATP-Newsletter and website. Members can meet each other on international exhibitions. At Finlandia 2017 IATP was presented on the TC meeting. At Monacophil 2017 three thematic exhibits about America will be presented.

I invite you all to stimulate your high-level thematic colleagues to make contact with IATP and I would especially like to thank FEPA-president José-Ramón Moreno and the newly elected FIP Chairperson of Thematic Philately Peter Suhadolc, both members of this European Academy, for their appreciation of this initiative.

People interested in IATP, please feel free to contact me at **mark.bottu@telenet.be**.

The Golden Ear semi-postal stationery cards of Finland

The Golden Ear stationeries is one of the most interesting stationery issues of Finland. 10 different stationery cards were printed to private order, issued in 1935 and were valid until 1940. The proceeds went to the Golden Ear (Kultatähkä in Finnish) charity represented by the association for the fight against tuberculosis in Finland. Typically-Finnish motifs by Martta Wendelin adorned the cards and each had verses from the Kalevala epic appropriate for each motif. These stationery cards are well suited to, but not often displayed in exhibits of thematic philately.

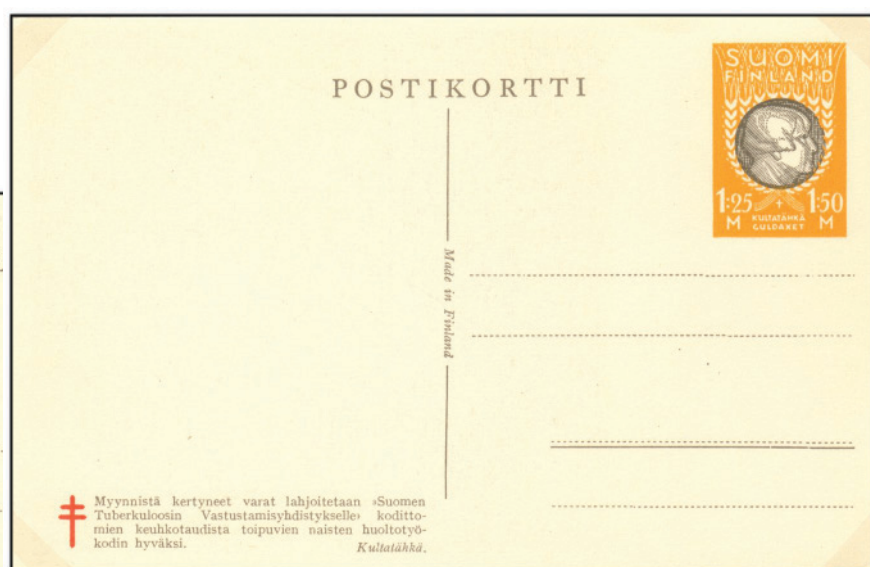
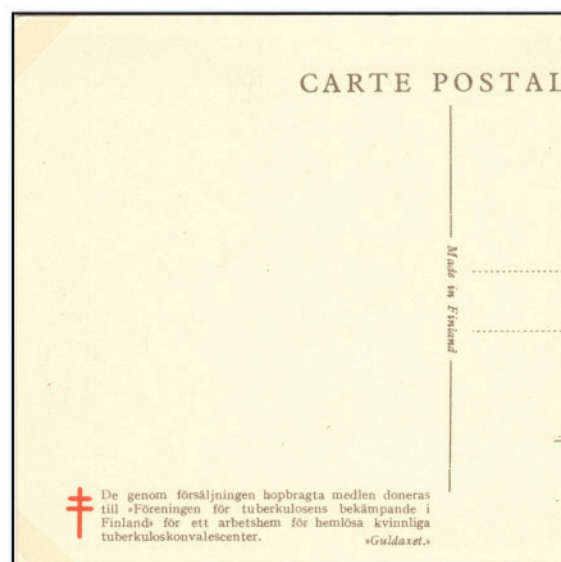
TEXT JARI MAJANDER, IMAGES JARI MAJANDER (FROM THE EXHIBIT OF KARI RAHIALA)



The value imprint of the Golden Ear stationery cards represents a portrait of Ellen Svinhufvud, the supreme patron of the Golden Ear Society, in the midst of golden ears. The postage fee is 1.25 Mk and the surcharge for the charity is 1.50 Mk.

The Golden Ear stationeries are in many respects extraordinary or even unique among the stationery issues of Finland. They are semi-postal, the proceeds from the sales of the stationeries went to a charity that supported recovery of patients suffering from tuberculosis. The value imprint of the Golden Ear stationeries was completely different from any postage stamps of the era: it represents Ellen Svinhufvud, the spouse of Pehr Evind Svinhufvud, the third President of Finland from 1931 to 1937. The First Lady of Finland was the supreme patron of the Golden Ear Society. But where does the Golden Ear originate from?

Tuberculosis is an infectious disease which mainly attacks lungs. The main cause of tuberculosis is *Mycobacterium tuberculosis*, a small bacillus, which is spread through the air. If left untreated, tuberculosis is a serious disease, killing about half of those infected. This disease is significantly associated with living conditions of humans. Social upheavals, wars, hunger, poverty and bad housing conditions favour the spread of tuberculosis. In the early 20th century it was a difficult national disease in Finland, killing on average one person every hour! The decisive turning point for the better was not until the late 1940s, when the Calmette vaccine became commonly available in Finland.



The imprinted text and the Lothringen cross in the lower left corner explain the purpose of the Golden Ear stationery issue, that is, collecting funds for fighting against tuberculosis. The text is either in Finnish or Swedish.

If they did not die immediately, tuberculosis patients were isolated in sanatoriums in order to reduce the risk of infection. The treatment of pulmonary diseases was based on improving the general health condition of patients. However, those who could recover and return home did not easily get work or security and they were suspected of falling into decay.

Since 1928, teacher Aili Sarkkila, who herself had recovered from tuberculosis, had been assisting others suffering from lung diseases, such as pneumothorax. She founded a charity society in Orivesi, in the province of Western Finland, and started making decorations for the charity sales. The most famous ornament - the gold-plated ear - became a symbol of this funds raising activity. An ear is the grain-bearing tip part of the stem of a cereal plant, such as wheat, hence suitable as a symbol of funds raising.

Aili Sarkkila can be regarded as the soul of the Golden Ear Society. The Women's Committee of the Finnish Tuberculosis Society began publishing Christmas cards drawn by the famous Finnish artist Martta Wendelin. In 1933, Kalevala postcards were

put up for sale. They were used to collect funds for rehabilitation centers of women, who recovered from tuberculosis and were returned from sanatoriums. These rehabilitation and care centers were known as the Golden Ear Homes. The postcards were licensed to use the international symbol for fighting against tuberculosis - the Lothringen cross.

Kalevala postcards were made in 70 different versions in many languages, but only in Finland their sales were a great success. Sales were boosted by Kalevala's jubilee year in 1935: it was one hundred years since the publication of the first edition of the Kalevala epic.

At the dawn of the jubilee, the work done to resist tuberculosis was given remarkable attention by the Finnish Government, who authorized the raising of funds through the use of postal items, i.e. postal stationeries. According to the publication decree of 1st November 1934, the production of stationeries should not entail any costs for the state of Finland. The publisher of stationeries was therefore responsible for all manufacturing costs. The postal fees of stationeries had to be credited to the Finnish Post. The gain on sales would be left to the Golden Ear Society, just as it was the case with sales from the Kalevala postcards.

The idea of making the Golden Ear stationeries was presented by Ellen Svinhufvud, the supreme patron



#10 Girl with a sheep, card in Finnish. Fragment from the Kalevala epic, rune L (Mariatta – Wainamoinens's Departure):

When the lambkins climbed the mountains,
When they gamboled on the hill-tops,
Stepped the virgin to the meadow,
Skipping through a grove of lindens,
At the calling of the cuckoo,
To the songster's golden measures.



#10 Girl with a sheep, card in Swedish. The Golden Ear stationery cards were printed both in Finnish and Swedish languages.



#3 Child at the grain field. Normal print in Finnish. Fragment from the Kalevala epic, rune 22 (The Bride's Farewell):

Light and airy as the leaflet,
As a butterfly in summer,
Ruddy as a mountain-berry,
Beautiful as vernal flowers.

of the Golden Ear funds raising and the First Lady of Finland. It was decided to use the portrait of Mrs Svinhufvud as the value imprint of the stationeries. The value imprint was designed by artist P. Malin.

According to the license, both stationery cards and envelopes could be published. They were intended as postal items for both domestic and international use. The size of the value imprint was 24 x 34 mm and the colours had to match the colours of the stationery card (1.25 Mk yellow) and envelope (2 Mk purple) of the era, i.e. the Model 30 definitive stationery series. In addition, the cards eventually had as high as 1.50 Mk surcharge for the charity. The surcharge of the envelopes was only 50 p.

The stationery cards and envelopes were printed by the banknote printers of the Bank of Finland. They had a total printing of 250,000 each. In addition, specimens were made for the Post Museum of Finland and the Universal Postal Union.

As was the case with the corresponding postcards, suitable verses from the Kalevala epic were printed on the backside of stationery cards. The cards were printed in two domestic languages of Finland, Finnish and Swedish. The Finnish language card has a text imprint POSTIKORTTI (meaning postcard)

and the Swedish card has CARTE POSTALE. The imprint value for each main type is the same, yellow 1.25 Mk and the surcharge of 1.50 Mk. The size of the Golden Ear stationery cards is uniform, 140 x 90 mm.

All parts of the Golden Ear stationery cards can be used to develop a theme in a thematic exhibit. Due to their value imprint, the Golden Ear stationeries are particularly suitable for telling about the history of Finland in the early 20th century. Since 1908, the



#3 Child at the grain field. Print in Swedish language with a partial lack of red and yellow colour in the lower left corner of the drawing.

home of the Svinhufvud family was the Kotkaniemi farm in Luumäki, a province of Southern Finland and a part of the South Karelia region. During the First World War Russia replaced various Finnish officials with Russians. Pehr Svinhufvud refused to obey the orders of the Russian procurator Konstantin Kazansky, which he considered illegal, and this led to his removal from office as a judge and being exiled to Tomsk in Siberia in November 1914. Ellen Svinhufvud followed her husband to Siberia in 1914 and went there several times after that.

The Finnish Civil War of 1918 was fought between the Reds, led by the Social Democratic Party, and the Whites, conducted by the non-socialist, conservative-led senate. In 1918, Ellen Svinhufvud fled from the capital of Helsinki, then occupied by the Reds and traveled to Luumäki with the help of



*Ajat eelleen menevät,
Vuoet tuota tuonemmaksi
Uuen päivän paistaessa,
Uuen kuun kumottaessa.
Kalevala 1: 245—248.*

#1 Flowers in a vase. Fragment from the Kalevala epic, the first rune (Birth of Wainamoinen):

And the days speed onward swiftly,
Quickly do the years fly over,
From the shining of the new sun
From the lighting of the full moon.

trusted people. She developed and maintained a vast vegetable garden on Kotkaniemi's farm, and raised animals such as hens and sheep. The image on one of the Golden Ear stationery cards depicts lambs and sheep.

Obviously the Golden Ear stationery cards are most striking due to their backside drawings, which have typically-Finnish national motifs. They are drawings of Martta Wendelin, a famous Finnish painter and graphic artist. She illustrated numerous fairy tales and school books, and drew nearly one thousand postcards and magazine covers. The cozy red cottages, birch trees, lakes and rural people, caring mothers and boldly working men were part of the Finnish mindscape that Wendelin created. The high time of her career was in the 1930s, when good quality images were used in magazines and other printed matters, such as postcards, and before photographs became widely used.

The drawings in stationery cards are similar to those in the Kalevala postcards. They depict the old Finnish cultural landscape of the countryside where people live in peace and tranquility. They admire the Finnish summer nature and rural scenery. Colours of the drawings are pastel, hence soothing and soft, lacking strong contrasts. In this way the artist de-

liberately wanted to offer an escape from a rapidly industrializing and modernizing society.

Ten different drawings by Martta Wendelin were used in the issued stationery cards. Each card has a certain fragment from the Kalevala epic, which is connected to the drawing. The motifs of the drawings and the associated verses (runes or songs) from the Kalevala epic are as follows:

#1 Flowers in a vase	Rune I: 245-248
#2 Girl at the door	Rune X: 237-240
#3 Child at the grain field	Rune XII 91-94
#4 Lady weaver	Rune XXIV: 35-40
#5 Mother with her children	Rune XXIV: 337-340
#6 Cottage in valley	Rune XXIV: 471-476
#7 Family at the gate	Rune XXX: 465-470
#8 Couple on a boat	Rune XLIV: 105-108
#9 Folk dancing	Rune XLVI: 639-642
#10 Girl with a sheep	Rune L: 49-54



*Otti vaattehet valitut,
Pukehensa puhtahimmat;
Viitiseikse, vaatiseikse,
Pääsomihiin suoritseikse.
Kalevala 10: 237—240.*

#2 Girl at the door. Fragment from the Kalevala epic, rune 10 (Ilmarinen Forges the Sampo) talking about the beautiful daughter of Louhi, hostess of Pohjola (Northland):

(Now the daughter of the Northland,
Honored by the land and water,
Straightway takes her choicest raiment,
Takes her dresses rich in beauty,
Finest of her silken wardrobe,
Now adjusts her silken fillet,

This article displays all the different backside drawings of the Golden Ear stationery cards. As explained above, stationery cards were published in both Finnish and Swedish languages. Cards #3 and #10 are displayed in both languages. Other cards are displayed only in Finnish language.

The Kalevala epic is based on Finnish-Karelian folk poems assembled by Elias Lönnrot, a Finnish philologist and collector of traditional Finnish oral poetry, since 1828. These poems are Kalevala poetry, that is, they are made of Kalevala verses. The Kalevala, as well as the folk poetry it is based on were always sung in the same metre. The Kalevala's metre is a form of trochaic tetrameter, which refers to lines of four trochaic feet i.e. consisting of stressed syllables followed by an unstressed one. Its syllables fall into three types: strong, weak, and neutral, with a few main rules.

There are four or six phrases besides each drawing. Each phrase typically has eight syllables. The styles of the Kalevala metre are the matching word-stresses and foot-stresses. For example, a long syllable with a main stress is metrically strong: at least two words begin with the same consonant and vowel combina-

tion or a combination of two vowels, for example:

Mieleni minun tekevi, I am driven by my longing
ai voni ajattelevi. And my understanding urges.

Simple telling means saying the same thing in other words in sequential phrases. Sometimes, in successive lines, two different or even contradictory points of view are expressed. Thanks to the sophisticated figures of speech, the poems become alive even in our modern times. Obviously it is very difficult to translate the Finnish epic poems into other languages without losing some of the ephemeral essence. The Kalevala metre is thought to have originated during the Proto-Finnic period, which means that it is challenging also for present-day Finns.



*Niin sen piukki pirran ääni,
Kuin käki mäellä kukkui;
Niin sen suihki sukkulainen,
Kuin on portimo pinossa;
Niin sen käämi käännähteli,
Kuin käpy oravan suussa.
Kalevala 24: 35—40.*

#4 Lady weaver. Fragment from the Kalevala epic, rune 24 (The Bride's Farewell):

Make thy weaver's loom as merry
As the cuckoo of the forest;
Make the shuttle glide in beauty
Like the ermine of the woodlands;
Make the spindle twirl as deftly
As the squirrel spins the acorn;



*Kiitän mä, emo, sinua
Nuorna tuuteltuasi,
Pienotsna pi'eltyäsi,
Rinnoin ruokkieltuasi.
Kalevala 24: 337—340.*

#5 Mother with her children. Fragment from the Kalevala epic, rune 24 (The Bride's Farewell):

Gratitude to thee, dear mother,
For thy tender care and guidance,
For my birth and for my culture,
Nurtured by thy purest life-blood!

Quotes from Kalevala's poems are related to the theme of each of the stationery card. However, drawings may not always be directly or easily linked with the key events in the Kalevala epic, although links to some of the characters in Kalevala are obvious.

For example, a barefooted girl at the door of the card #2 is probably the daughter of Louhi, hostess of Pohjola (Northland). She is beautiful but very difficult



#6 Cottage in valley. Fragment from the Kalevala epic, rune 24 (The Bride's Farewall):

All ye shade-trees by the cottage,
All ye junipers and willows,
All ye shrubs with berries laden,
Waving grass and fields of barley,
Arms of elms, and oaks, and alders,
(Fare ye well, dear scenes of childhood,
Happiness of days departed!)

to reach. The verses are part of the tenth poem of Kalevala, where blacksmith Ilmarinen forges the Sampo as required by Louhi for the hand of her daughter, but has to return without the promised bride. Blacksmith Ilmarinen is immortal and capable of creating practically anything, but is portrayed as being unlucky in love. The Sampo is a pivotal element of the plot of the Kalevala epic: it is a magical artifact that brings riches and good fortune to its holder.

Obviously, the drawings of the Golden Ear stationery cards can be utilized in thematic exhibits also without any connection with the events or characters of the Kalevala epic. For example, on the folk dancing card #9, a fiddler is shown playing a violin, one of the earliest stringed instruments of folk music of newer age.

In the stationery card #3 (Child at the grain field), a butterfly flies over a grain field and a flowering hillside. Although it is not possible to define the species of the butterfly, the picture can be used to tell about the living habits and environments of butterflies, which mostly fly only during warm, sunny weather.

The attached poem allows us to find another reason for displaying this card in a thematic exhibit. The card can also be used to tell about the carefree childhood days, which the child, the butterfly and the warm summer scenery also reminds us:

<i>Ei ollut huolta ollenkana,</i>	Never wert thou, child, in sorrow,
<i>ajatusta aioinkana:</i>	Never hadst thou grief nor trouble,
<i>annoit huolla honkasien,</i>	All thy cares were left to fir-trees,
<i>ajatella aiaksien,</i>	All thy worry to the copses,
<i>surra suolla suopetäjän,</i>	All thy weeping to the willows,
<i>kangaskoivun kankahalla.</i>	All thy sighing to the lindens,
<i>Itse liehuit lehtyisenä,</i>	Light and airy as the leaflet,
<i>perhosena pyörähtelit,</i>	As a butterfly in summer,
<i>marjana emosi mailla,</i>	Ruddy as a mountain-berry,
<i>vaapukkana vainiolla.</i>	Beautiful as vernal flowers."

There may also be a deeper meaning in the butterfly depicted on the card. In Finnish mythology Ukko ("Old man") was a god of the sky, weather and the crops. The Finnish word for thunder, ukkonen ("little old man") or "ukonilma" ("old man's weather"), is derived from his name. Ukon koira ("Old man's dog") is an ancient Finnish name for the butterfly, and is looked upon as a messenger of the Supreme Deity. It



#7 Family at the gate. Fragment from the Kalevala epic, rune 30 (The Frost-fiend):

These the words my father uttered,
These the thoughts his son advances:
'Guard us, thou O great Creator,
Shield us, thou O God of mercy,
With thine arms of grace protect us,
Help us with thy strength and wisdom,

may be interesting to observe that that the Bretons in reverence called butterflies “feathers from the wings of God.”

The Golden Ear stationeries were printed to private order and accepted for postal use by the Finnish Post, which means that they can be displayed in thematic exhibits like other postal stationeries. This despite the fact, that the Golden Ear stationeries were never on sale at post offices, but were sold only by the Golden Ear Society. Such kind of stationeries printed to private order and sold by private enterprises were widely used for instance in Germany and France in the end of 19th century.

The purpose of issue of the Golden Ear stationeries, i.e. collecting funds for fighting against tuberculosis, can obviously also be used to develop the subject in an exhibit of thematic philately. In that case, it is worth presenting precisely the value imprint side of the stationery card as well as the imprinted text in the lower left corner of the card (translated into English):

The proceeds from the sales are donated to the “Finnish Tuberculosis Society” for the benefit of the rehabilitation and care centers of homeless women, who are recovering from tuberculosis.



Osalliset, onnelliset
Tuota toivovat alati
Kesän kaunihiin tulevan,
Suven suuren lämpiävän.
Kalevala 44: 105—108.

#8 Couple on a boat. Fragment from the Kalevala epic, rune 44 (Birth of the Second Harp):

Stand here motionless for ages,
Stand alone in fen and forest,
In these woodlands vast and joyless.
Others hope for coming summers,
For the beauties of the spring-time;

This text and the symbol of the fight against tuberculosis connects seamlessly to the themes of national chronic diseases and infectious diseases in general, and tuberculosis in particular. It can also be used to talk about the living conditions of those lucky ones who recovered from tuberculosis, but were unlucky enough when trying to settle down and integrate again with the society.

The use of the Golden Ear stationery cards in thematic exhibits is made attractive by, in addition to their versatility, the affordability of their catalogue prices. The Golden Ear stationery cards are not ex-



Päivät soisin soitettavan,
Illat tehtävän iloa
Näillä mailla, mantereilla,
Suomen suurilla tiloilla.
Kalevala 46: 639—642.

#9 Folk dancing. Fragment from the Kalevala epic, rune 46 (Otso the Honey-eater):

To awaken song and gladness
In the forests of Wainola,
On the snowy plains of Suomi,
On the meads of Kalevala,

pensive, as unused they can be bought even less than ten euros per piece. The prices of used cards are somewhat higher, which is usual for genuinely used postal stationery cards. On the other hand, finding more or less unusual postal items is not easy and prices can be clearly much higher.

There are very few temporary printing errors in cards, such as missing colours.

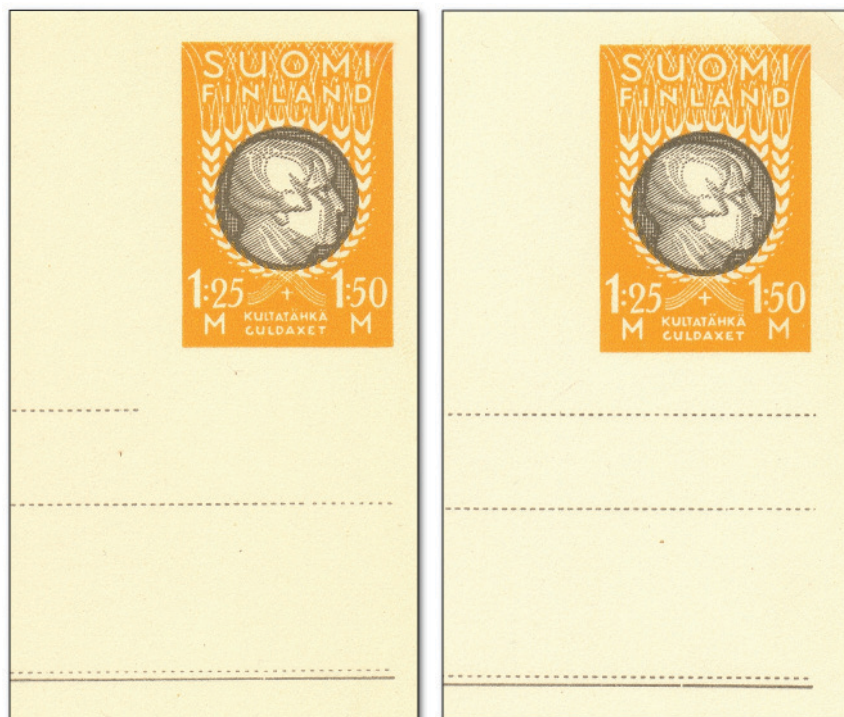
It is known that specimen cards were printed and send to the member countries of the UPU.

20 different stationery cards were issued, 10 in Finnish and 10 in Swedish language. Currently there is no detailed information available about the printing of the stationery cards. For example, the size of the print sheets is not known.

In addition to the main types of stationery cards, there are two subtypes. In the other subtype the topmost address line extends full length under the value imprint, in the other subtype the topmost address line ends at the left edge of the value imprint. These subtypes are significant from the manufacturing point of view, because they suggest that there were at least two different prints which can be easily distinguished.

Simultaneously with the Golden Ear stationery cards, also stationery envelopes were issued in the letter rate for the first weight class latter. The 2.00 Mk value imprint is the same as in cards, but printed in lila. The additional charity fee was 50 p.

Envelopes were produced in two sizes. The larger was 154 x 122 mm and the smaller 146 x 113 mm. The printing paper used for larger envelopes was watermarked (Haarla Paperi N:o 2 and Finnish Coat of Arms). Envelopes with watermark are rare because there was only one watermark in the whole printing paper sheet. The paper used for smaller envelopes did not have watermark, instead they have a thin blue silk paper inside.



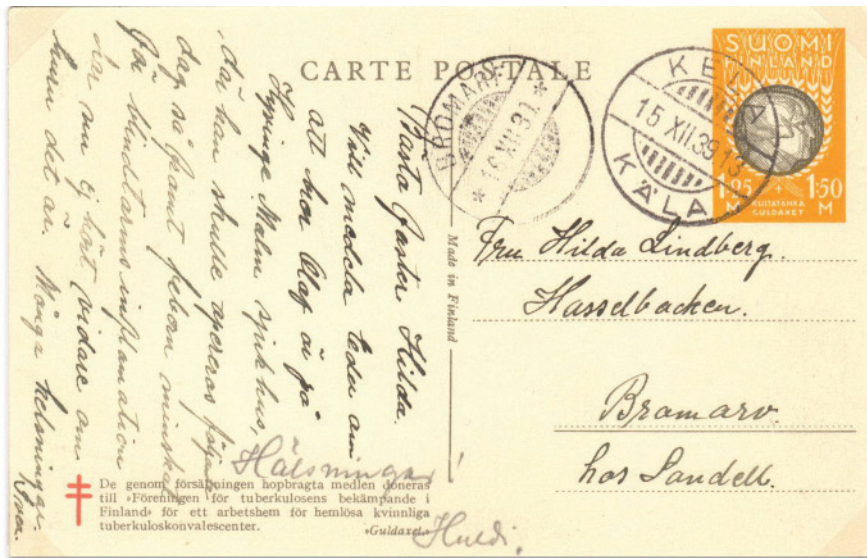
Two different subtypes of the Golden Ear stationery cards can be easily distinguished by examining the preprinted address lines below the value imprint. On the left card the topmost address line ends before the left edge of the value imprint, whereas on the right card it extends full length. Most probably the difference is caused by two different printings. More detailed information is currently not available.

Obviously the Golden Ear stationery envelopes are not quite as interesting as the stationery cards from the point of view of a thematic philatelist. Nevertheless they share the common reason why they were issued: to collect funds for fighting against tuberculosis. However, from the point of view of a postal stationery philatelist, the envelopes have more variety.



The value imprint in the Golden Ear stationery envelopes is the same than in the stationery cards, but in different colour: dark lila. There are not any other imprints in the envelopes and the Lothringen Cross is also missing. The reason for issuing these envelopes is nevertheless the same: fighting against tuberculosis and collecting funds for the charity organised by the Golden Ear Society.

It is interesting that the selling price of the Golden Ear envelopes (2 Mk 50 p, including 50 p for the charity) was less than the selling price of the cards (2 Mk 75 p including rather hefty 1.50 Mk for the charity). The high charity fee probably influenced the popularity of the cards.



Normal domestic use of the Golden Ear stationery card. Sent from Kela on 15th December, 1939 and arrived at Bromarv next day. The domestic postcard rate was 1.25 Mk throughout the time of validity of the Golden Ear stationeries until 15th of June, 1940. The postcard rate was the same also to other Nordic countries and the Baltic. Card printed in Swedish, the topmost address line extends full length under the value imprint.

The exact date of issue of the Golden Ear stationeries is not known for sure. Official information of the issue was delivered on 26th February, 1935. According to the Finnish Postage Stamp Handbook (Part V, 1970):

The issue of the card will be announced in a circular of Post Government on 26th February, 1935, the earliest reported use is on 17th April, 1935.

In practice, the earliest cancellations of stationery envelopes are already from March, 1935, though they apparently were not genuinely used postal items, but rather cancelled in favour. More commonly, the genuinely used envelopes are known since 18th April, 1935.

Until 15th of June, 1940, 2 Mk was the rate of the first weight class letter. After 16th of June, 1940, envelopes were still used with added stamps.

Naturally, the majority of the Golden Ear stationery cards have been domestically used without any additional stamps to pay surcharge fee, because that was not needed. The rate of the postal card for the Nordic countries and the Baltic countries was the same as in Finland during the entire period of validity of the Golden Ear stationery cards, i.e. 1.25 Mk. In practice, stationery cards addressed to the Nordic countries or the Baltic are more unusual than the domestically used ones.

A kind of domestic curiosity is the presence of the Golden Ear stationery cards with an additional stamp, namely the 2 Mk stamp issued in 1931 in honour of President Svinhufvud's 70th birth anniversary. In other words, the President of the Republic of Finland and his spouse Ellen Svinhufvud appear on the same stationery card! Obviously in this case the additional stamp was not required for payment of the postal fee.

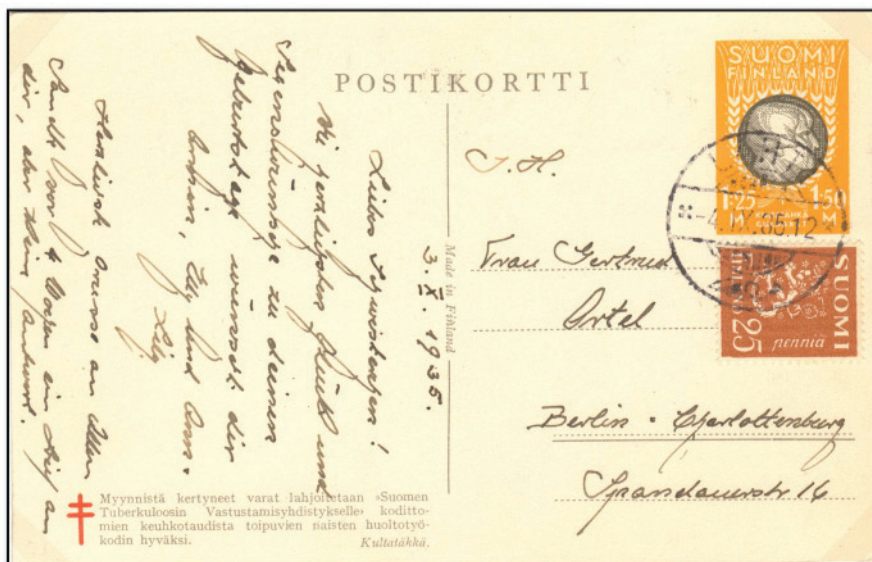
Such a "non-philatelic" curiosity is nevertheless thematically appealing for those interested in the history of Finland. Despite being the First Lady of Finland and a philanthropist, Mrs. Svinhufvud was also a district judge and a senator. The Svinhufvuds were married in 1889 and had six children. They spoke Swedish, but their children were taught in Finnish.



Sent from Helsinki on 19th April, 1935, with an additional commemorative stamp with a portrait of Pehr Evind Svinhufvud, the President of Finland from 1931 to 1937. This is considered a curiosity, because both the President and his spouse appear on the same card. The 2 Mk additional stamp was not necessary for paying the postage fee.

A surcharge of 25 p was necessary for postal delivery of the Golden Ear stationery cards outside of the Nordic and Baltic countries. All Golden Ear stationery cards sent elsewhere are seldom available. Even in the United States, where many Finnish migrants left in the 1910s, the used cards are surprisingly rare. The high charity fee may have influenced the popularity of the cards?

The validity of the postal use of the Golden Ear stationeries ended on the same day when postal rates were raised on 15th June, 1940. The domestic rate of a postcard rose as much as 50 p. The unused cards were cancelled with a triangular mark directly on the value imprint. This invalidation of the value imprint may have occurred in the mid 1940s, but the exact date is not known. Only Finn-



Foreign use of the Golden Ear stationery card (at left). Sent from Lahti on 4th of September, 1935, to Berlin – Charlottenburg in Germany. The postcard rate to the outside of the Nordic and Baltic countries was 1.50 Mk, so the 25p additional stamp was required to pay the postage fee.

Unusual foreign use of the Golden Ear stationery card (below), sent from Loviisa on 17th of April, 1935, to Oudonga, South-Africa. The correct postcard rate was 1.50 Mk, so this card has 20p extra stamp not necessary to pay the foreign postage fee. All Golden Ear stationery cards addressed outside of Europe are unusual.

ish language cards are known to have been invalidated with this triangular mark. After the period of validity had ended, the cards were sold in a few paper shops in Helsinki and were used as ordinary postcards.

This extraordinary procedure of invalidating only highlights the special character of the Golden Ear stationeries among all stationery issues of Finland. Due to their semi-postal character, the use of the Golden Ear stationeries after their period of validity was more free than the use of the



The validity of the postal use of the Golden Ear stationeries ended on 15th June, 1940. The unused cards were cancelled with a triangular mark directly on the value imprint. Afterwards these cards were sold in paper shops and were used as ordinary postcards. According to the rules of thematic philately, such postcards cannot be displayed in thematic exhibits instead the Golden Ear stationery cards.



Invalidated stationery card used as a normal postcard. Sent from Eskola on 8th February on 1951, after the period of validity of the Golden Ear stationeries, to Haapajärvi. The domestic postcard rate then was 12 Mk. Card was printed in Finnish, the topmost address post line ends at the left edge of the value imprint.

fully postal stationeries (which were normally destroyed).

The Golden Ear semi-postal stationeries of Finland are exciting, beautiful and affordable, but not very well known, philatelic items of interest for thematic philatelists worldwide. They can be displayed in thematic exhibits due to numerous reasons. The purpose of issue and the value imprint connects closely with fighting against tuberculosis. The backside drawings in stationery cards depict Finnish cultural landscape and scenery. Finally the quotes of the Kalevala epic provide endless possibilities for those interested in the ancient Finnish folklore and mythology.

The Kalevala epic helped to shape the identity of Finland and its people and continue to inspire new generations. When Kalevala appeared in print for



Invalidated stationery card used as a normal postcard. Sent from Eskola on 28th of March, 1952, after the period of validity of the Golden Ear stationeries, to Haapajärvi railway station. The domestic postcard rate was 15 Mk. In all these invalidated stationeries the topmost address line ends at the left edge of the value imprint.



Golden Ear stationery card with a triangular cancellation used as a normal postcard well after the period of validity. Sent from Kauhava on 27th of October, 1964. The correct postcard rate was then 25 p. In 1963 the Finnish currency was revalued: old markka (Mk) was replaced by the new markka, equivalent to 100 old markka.

the first time, Finland had been an autonomous Grand Duchy under Russia, and prior to that, a part of the Swedish empire. It brought a small, unknown country to the attention of other Europeans and bolstered the self-confidence of Finns.

The Golden Ear stationeries are clearly semi-postal, privately issued for the charity purposes, and were never on sale at post offices. However, accord-

ing to the publication decree of 1st of November, 1934, they were permitted to be taken into use by the Finnish Post, which collected the postal fees. This gives them postal-philatelic status and therefore they can be freely displayed in thematic exhibits. The role of the Golden Ear Society, a private charity, was to sell the stationeries, collect funds from charity fees and credit postal fees to the Finnish Post.

There are few pitfalls in displaying these stationeries in thematic exhibits. It is good to be aware of the cards that were invalidated after their period of validity, as they are no longer postal stationeries, but rather should be treated just like normal postcards. Also, because the same cards were issued also without value imprint, in the Kaleva series of postcards, it is advisable to always check both sides of cards before buying them.

Sources of information:

Kari Rahiala: *Finnish Charity Postal Stationery of 1935* (an exhibit of postal stationery class containing all of the Golden Ear stationery cards depicted in this article).

Kari Rahiala: *The Golden Ear (Kultatähkä) Postal Stationery Cards*; The Finnish Philatelists, Vol. 10, No. 3, August 2005.

Jukka Sarkki: *Kultatähkäehiöt 1935 - Suomen erikoisin ehiöjulkaisu*; Abophil No 5/2006.

The Kalevala, translated by John Martin Crawford (1888); en.wikisource.org/wiki/The_Kalevala

My strategy for thematic exhibiting

At JAPEX 2004, I first received a Gold Medal for my 3-frame thematic exhibit *L. v. Beethoven - His life in a historical Context*. 11 years later at the Singapore FIP exhibition I achieved my third Large Gold medal. What is the key for this achievement? I do believe three Large Gold medals for my exhibit was realized due to well-devised strategy of allocating my limited resources (material, money and time) in most effective way. In this article I explain my strategic approach to thematic exhibiting.

TEXT AND IMAGES YUKIO ONUMA

At JAPEX 2004 (national exhibition), I first received a Gold Medal for my 3-frame thematic exhibit *L. v. Beethoven - His life in a historical Context*. Nine years later at the Brasiliana 2013 FIP World exhibition, I was the first Japanese to win a Large Gold medal in Thematic Class for the 8-frame version of the same exhibit. In the following two years at Seoul and Singapore (both FIP World), I also won Large Gold. Within 10 years, I achieved my final goal of three Large Gold medals.

The chart (fig.1) shows all of my scores at FIP/FIAP exhibitions. You can see that the trend is on a gradual increase except a sharp rise at Seoul 2009 (FIAP International).

The objective of this article is to provide some useful reference to thematic exhibitors by showing my own strategic approach. There must be various routes to climb the top of Mount Everest but I hope this will serve as one of them to thematic exhibitors.

I Strategy

It is impossible to overemphasize the importance of strategic thinking in thematic philately. Here I want to elaborate my strategic approaches in three aspects:

1. theme selection
2. focusing
3. artistic quality.

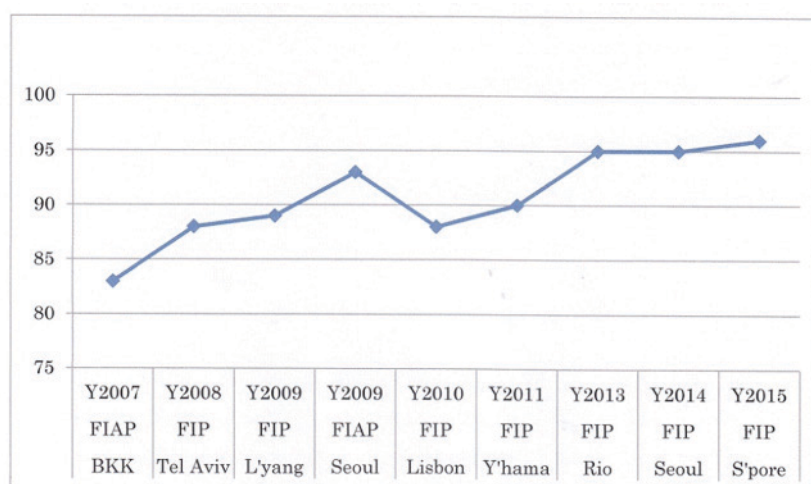


Figure 1. My scores in international exhibitions 2007-2015.

The first aspect is strategic selection of theme. If you choose a wrong strategy, you will never make up for it with tactics. The key points of thematic collection are variety and rarity of philatelic materials. It is extremely important to choose a theme for which abundant appropriate materials are available both in quality and quantity. The main reason why I choose Beethoven is quite simple.

Beethoven and Mozart are the two outstanding composers for whom abundant philatelic materials are available. Then, why did I choose Beethoven? The answer is that the era of Beethoven was more turbulent than that of Mozart due to French revolution, Napoleonic wars and so forth. Although Beethoven was only 14 years younger than Mozart, it was time of transition from aris-

tocratic to democratic society when artists were obliged to change their lifestyle drastically. Therefore, in case of Beethoven, I was able to expand scope of story lines better than that of Mozart.

Someone once commented, "It might be difficult to win a LG with such a limited scope of an individual's history" However, by incorporating historical background, I was able to expand scope of my exhibit. I am convinced that my strategic choice was correct. At Seoul2014 a judge praised that adding historical background was very original. In hindsight, the inclusion of historical background gave depth and breadth to my exhibit.

Such themes as "Housing", "Food" and "Clothing" have great advantage, because you can choose from a wide range of philatelic materials covering from pre-philately to modern items. But if you choose a theme of modern era, you have disadvantage because you cannot use rare classical materials. An ambitious exhibitor should choose his own theme very carefully in order to avoid stumbling blocks as he advances to higher level.

My second aspect is "Single-minded focus on one theme". Once you decide a theme, you should study it in depth. I have read not only Japanese books on Beethoven, but also major books published in English such as by A. W. Thayer, Barry Cooper, Maynard Solomon etc. Especially I carried out in depth studies of episodes which I took up in my exhibits utilizing book's index. Also internet website information such as archives of Beethoven-Haus Bonn was helpful.

Talking about philatelic materials, I collected probably 3 to 4 times more materials than I actually used for my exhibit. Out of those abundant materials I selected good items really appealing to my aesthetic sense. Available resources (material, money and time) being limited, it is advisable to focus on one carefully selected theme, as a proverb says "He, who chases two hares, catches neither."

My third aspect is "Aiming at Artistic Exhibits". Thematic exhibit is a fusion of "image and text". It is a condensed art of various elements such as research ability, story construction, logic, conciseness and coherent layout. An exhibit must be a fine art composed of proper density (materials are neither overcrowded nor sparse), well-balanced blending of materials and text, and artistic layout using personal computer.

My principle of writing text is 3Cs: Clear, Correct and Concise. Though only 5 points are allotted for presentation, line-up of neat sheets creates halo effects (by Mr. José-Ramón Moreno) giving favorable impression to the exhibit as a whole.

II Information gathering

To get high score at competitive exhibition, it is absolutely imperative to gather firsthand information concerning jury's way of thinking. There is no standard text book on this issue. I mostly learned from my experience. Before winning LG, I exhibited 13 times abroad visiting all of them regardless of distance from Japan, such as Bangkok, Tel Aviv, Luoyang, Seoul, Rio de Janeiro etc.

• Jury appraisal

You should not miss jury appraisal, since it is the most important source of information.

First, I ask overall score and its breakdown (fig. 2). I rarely make counter argument as it often loses valuable time. I prefer to listen into jury's comments as long as possible to find out what he has in his mind. When I ask something, I usually ask a general question such as "Please tell me what I should do to get better result."

Item	Description	Point
1. Treatment	1) Title and Plan	15
	2) Development	15
	3) Innovation	5
2. Knowledge and Research	1) Thematic Knowledge	15
	2) Philatelic Knowledge	15
3. Condition and Rarity	1) Condition	10
	2) Rarity	20
4. Presentation	1) Presentation	5
Total		100

Figure 2. Point allocation in thematic philately.

Critique is an excellent opportunity to find out how jury is viewing your exhibit. An exhibitor is usually aware of "his own eyes" or "visitor's eyes", but what really needed is accurate understanding of how judges perceive your exhibit, if you want to get high score.

Let me quote some specific instances.

If you are told that "This is an artist's die proof. Can you find a sepia die proof?" Then, you should look for a sepia die proof. It is a wonder that if you become serious enough to search an item you can always find it to your pleasant surprise. Joy of discovery is true attraction of the hobby.

One of juries told me that "As far as Wagner is concerned you should use rarer stationery issued by Bayern than the one you are exhibiting." I was panicked as I immediately noticed what he really meant. Actually the item was so expensive and

I could not afford it at that time. I managed to buy the item eventually.

Once I was told that "This cancellation does not seem to be directly related to the main story" In thematic exhibit one sometimes cannot resist temptation to use certain rare items though not directly related to topics, especially when one wants to show off its rareness or wants to use it as a space filler. In these cases one should be adamant to look for other materials more directly related or change story line.

I was determined to look for other materials more related to the story or change story line.

Sometimes I was advised about layout. "Here the original drawings are laid out in two consecutive sheets. As a result, good points of both drawings are offsetting each other. It is better to change positions of these sheets" My exhibit is basically arranged in chronological order and the order is automatically determined, so at first I hesitated to make rearrangement. Eventually I changed the order and found that the layout balance of the frame looked far better.

One tends to stick to one's own idea, but it is important to have open mind to accept other's ideas.

• Seminars

I make it a rule to attend philatelic seminars. Since seminars are held for the sake of judges and their

apprentices, it is an excellent opportunity to learn how exhibits are judged. Excellent lectures by Prof. Dr. Damian Läge, ex-Chairman of FIP thematic commission, in Luoyang in 2009, by Mr. Bernard Jimenez, Director of FIP, in Yokohama in 2011, by Mr. José-Ramón Moreno, President of FEPA in Rio de Janeiro in 2013 were great help to me. I always take USB memory sticks with me and try to get a copy of presentation file.

I also attended a major seminar, Malmö 3rd Philatelic Summit held in 2014, chaired by Mr. Jonas Hällström, ex-Chairman of FIP thematic commission, under sponsorship of Postiljonen. Besides thematic philately I learned state-of-art approach through lectures of specialist in traditional philately and postal history.

• Studying high-grade exhibits

World or International exhibitions give us one of the best opportunities to study LG and G medal exhibits by other people. It is also useful to receive CD-ROM from other exhibitors and study it later.

III Analysis of strengths and weaknesses

You must understand your weak points in an objective way. I use three types of techniques in order to identify problems in my exhibits.

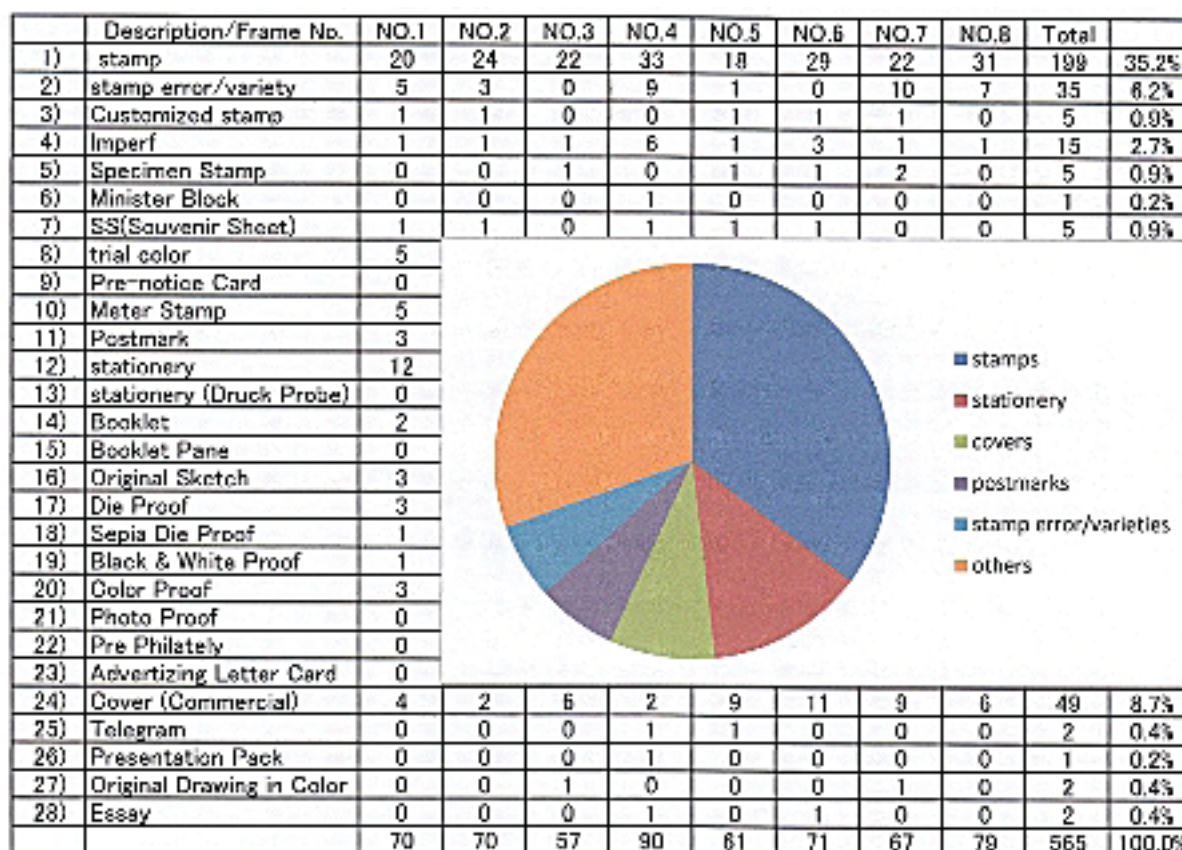


Figure 3. Table of variety analysis and its pie chart.

1. Variety analysis

This technique will tell you how diverse varieties of materials are used. For thematic exhibit it is imperative to use a wide variety of materials, for instance, die proof, color trial, postage stamps, imperforated stamp, booklet, specimen, error, commercially used cover, pre-philately, stationery, commemorative stationery and so forth. You need to maintain well-balanced mixture of those materials. For my exhibit I use as many as 28 types of philatelic materials.

The technique is simple. Make a table writing down type of materials in columns and sheet number in rows. By filling each box with quantity of materials and aggregating quantities frame by frame, you can create a pie chart from which you would know how far advanced in variety comparing with your previous version (fig. 3).

My early exhibit had proportion of stamps as high as 60-70%. By replacing stamps with other non-stamp materials, its current ratio has come down to about 35%. I also check balance of different materials in each sheet. For instance, if some sheets contain only stamps or stationeries, jury might think they are not well-balanced. There is no absolute standard for a right proportion, but this technique is an effective tool to see if a specific material has too much higher ratio.

2. Rarity analysis

This is a technique to judge rarity of materials in each sheet. In thematic philately, 20 points are allotted to rarity just the same as traditional philately. Even in thematic philately, rarity is of ultimate importance. If you use a material in which rarity is obvious at a glance, it will create a strong halo effect giving overall favorable impression to your exhibit.

It is often said that rarity is not necessarily related to price. It is true to say that such items as certain commemorative cancellations and used stationeries are sold at low prices but hard to get. But rarity is ultimately determined by supply and demand, thereby basically reflected in prices.

My rarity analysis tool is very simple. You make a table writing up rough amount of money you spent for each sheet. It will tell you at a glance which sheet is of high or low rarity. Using this table you can easily identify which sheets need to be improved. Sometimes if rare materials do not exist for a sheet which handles thematically important topics, I replace the topics with another one so that I can use rarer materials. Since rarity is of ultimate importance, I will try to use best possible materials provided that there is no much digression from the main line of story.

Prof. Dr. Damian Läge, ex-chairman of FIP thematic commission, once said that an exhibit which can get 20 points in rarity should have "rare items and

top rarities throughout the exhibit, including material of very high philatelic importance". It means that in high level competition, rarity is a decisive factor to win the game.

3. Importance analysis (Matrix approach)

This technique is to tell relative importance of each material. There are two types of importance in materials, philatelic and thematic.

Philatelic importance is judged by genuineness and rarity. In case of a used cover, genuineness means a pure commercially used cover. In other words it is not produced for the sake of philatelists only. Core philatelic materials such as postage stamps, cancellations, stationeries issued by authentic authorities have high degree of genuineness, but, stamps issued for philatelists for commercial purpose (so-called dubious items) have extremely low degree of genuineness. Further down is the border line item and then completely private items such as postcards have negative degree of genuineness.

Meanwhile, thematic importance is judged whether a material is directly and deeply related to the theme or not. For instance, if it is apparent that a postage stamp is directly related to a theme through its design or its issuing purposes, it will have a high degree of importance.

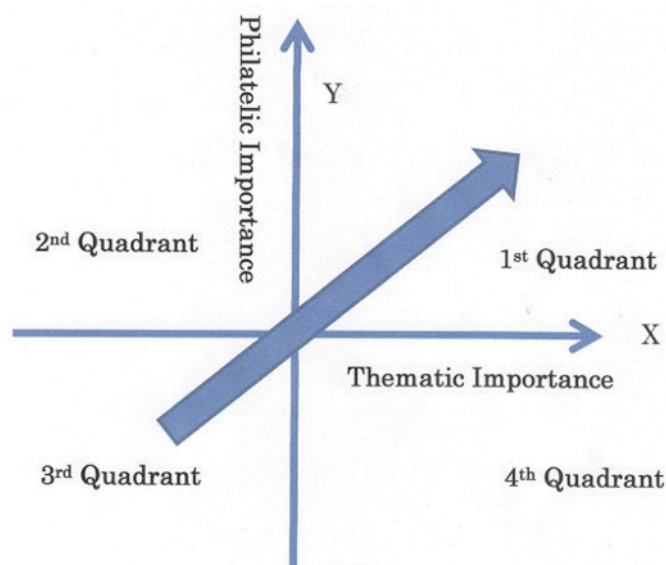


Figure 4. Diagram of Importance Analysis.

Please see diagram (fig. 4). The importance can be best illustrated graphically. X-axis indicates thematic importance and Y-axis philatelic importance respectively. Importance increases following direction of arrow. You can judge level of importance by which quadrant the material in question lies.

1st quadrant: Philatelic materials which fall under this quadrant and lie near the tip of bold arrow are first class in importance both thematically and philatelically. Original drawing, sketch, die proof, com-

mercially used cover, postage stamp and stationery etc. all fall under this category. Unaddressed FDC, Maximum Card, postage stamps for philatelists only (what is so-called “dubious item”) have less philatelic importance, even if they have high relevance to the theme.

Materials come near the tip of the bold arrow are the most favorable ones. Meanwhile, materials staying near the X, or Y-axis are the least favorable ones.

2nd quadrant: Materials in this quadrant which are philatelically excellent but not apparently related to the theme need convincing explanations to show thematic relevance. (Ex. Hindenburg crash cover, Augarten porcelain stamp-see My Website) Consequently, it gives a good opportunity for an exhibitor to show how deeply he studied his theme.

3rd quadrant; Being neither thematically nor philatelically important, materials in this quadrant are out of question.

4th quadrant: Materials in this quadrant are thematically closely related but philatelically of no value. Examples are the case of postcards and repiquage. You may use those non-philatelic items in your plan page but not in the main pages of exhibit.

In summary, I always keep the matrix (fig. 4) in my mind and select items which lie as close as possible to the tip of bold arrow.

IV Tactics

- **Input your resources all at once (not little by little)**

If you want to raise level of your exhibit one grade higher, it is important to put in impressive high-impact materials all at once. High-impact material means “material which any philatelist can appreciate its high rarity at a glance” If you change materials bit by bit each time you exhibit, there is a risk of your evaluation being fixed at a certain level. Like at a battlefield, your tactics should be putting resources all at once instead of little by little.

Please see figure 1 again. The score sharply increased by 5 points from 90 points of 2011 to 95 points of 2013. This shows my tactics was correct. In 2012 from April to June I had an honor of displaying my exhibit at Beethoven Haus Bonn for three months. See: www.beethoven-haus-bonn.de/sixcms/detail.php/63993.

As a result I could not participate in any world-class stamp shows and obliged to concentrate my efforts to find impactful materials. During this period I was successful in acquiring quite a few rare materials, such as, Hindenburg crash cover, original drawing of Brahms and Goethe, Pre-philately of Maria Theresa and so forth which gave a dramatic change in my ex-

hibit. I believe it was the main reason why I received sharp rise in score in two years.

- **The principle of “Guilty until proven otherwise”**

If a jury member throws a skeptical look at a material, I never use it until I am 100% sure that it has no problem. Contrary to the principle of “innocent until it proved guilty” in criminal law, my principle is “guilty until it proved innocent”

Now, I quote typical examples.

When I used water colored original drawing of a certain country, a jury member cast doubt on its authenticity. As anticipated, one day my close friend collecting Beethoven dropped me a line asking “I got the same original as you have. Do you know which is genuine?” So I inquired the dealer who sold the material to me. To my surprise his answer was “The original drawing you have is the second original. You can use it at an international competition without any problem” But I wondered the existence of plural originals for a stamp and decided not to use it any longer.

Repiquage is additional private printing on issued postal stationery and is an easy case to make mistake. I have some bitter experiences of jury shaking head to my repiquages in negative way. Since then I have not used any doubtful materials. Since repiquages occasionally come into market at high prices, they are easily misunderstood as good items. Private postcards, however, which were printed by official organization to meet private order (named Privatganzsachen in Germany) are regarded as authentic philatelic materials. There are meticulous catalogs of those materials in Germany and you can easily identify them. I suggest you make careful prior studies whenever you have some doubt in similar materials.

I neither use an unaddressed FDCs nor Maximum Card, because jury members have sterner eyes as higher the level of exhibits becomes. In principle, I do not use so-called dubious items. I use only a few of them only when I have no other alternatives in telling some important topics.

- **Thorough quest for rare material**

In thematic class judging, philatelic elements constitute only 45% of total evaluation scores, while non-philatelic ones, such as treatment, knowledge and research of theme and presentation, account for the rest of 55%. If you are a beginner, you will have enough room to get higher score in non-philatelic criteria. It will be more productive to put your efforts on areas other than mere chase of rare materials.

For advanced collectors, however, having reached a saturation point in non-philatelic criteria, only room left for further improvement will be rarity. Competi-

tion ultimately becomes competition of rarity, thus, quest for rarity become the most important tactics.

In pursuit of higher score I make every effort to use relevant yet as rare materials as possible such as fancy cancel, streetcar mail, cover for unusual destination, pneumatic mail, prisoner of war mail, Ballon Monté, Catapult mail and so forth.

What will be best way to find such rare items? My suggestion is to establish contact with major auction houses. You cannot, however, always find what you want at major auction houses. It is advisable to approach small-and-medium auction houses as well. Today there are some websites which provide centralized information on current listings of many auction houses. They are extremely useful for continuous search for what you want by registering your needs.

For example:

- www.philasearch.com
- www.stampcircuit.com
- prestige.delcampe.net

V Examples of material usage

Please see the following Website for my latest collection. Please click “English” version, and open “the exhibit” where you can study my enlarged exhibit page by page.

beethoven-philately.com/BeethovenJ.html

Conclusion

Let me summarize the tips for success:

- 1) Select an appropriate theme
- 2) Use as many rare impactful materials as possible
- 3) Pay good attention to jury’s observation.

Thematic exhibiting is continuously changing with the times. The current high level exhibiting is termed as “4th generation” by Mr. Jonas Hällström. Serious students of thematic exhibiting must keep close watch on new trends of 5th or 6th generations in the future.

Profile of the Author

Name: Yukio Onuma

Vice-Chairman of Japan Thematic Philatelist Club, an accredited Judge of Japan Philatelic Society.

Collecting interests: Music Stamps with special emphasis on Beethoven.

Awards History:

Thematic Collection: “L. v. Beethoven-His life in a historical context and his legacy”

2013: LG Brasiliana 2013 (FIP World)

2014: LG PhilaKorea 2014 (FIP World)

2015: LG Singapore 2015 (FIP World)

2016: Championship Class New York 2016 (WSS)

2017: Championship Class Melbourne 2017 (FIAP)

Memberships:

JPS, PFJ, RPSL, AIJP, ATA, AAPE

Motivgruppe Musik e.V.

Verein Beethoven-Haus Bonn

Publications:

L .v. Beethoven- His Life in a Historical Context (Sairyusha 2007).

W. A. Mozart - His Life & Travels (Sairyusha 2008).

The Ninth and Japan - A History of Encounter by Dr. Nicole Kämpken (Translation Supervision-Sairyusha 2011).

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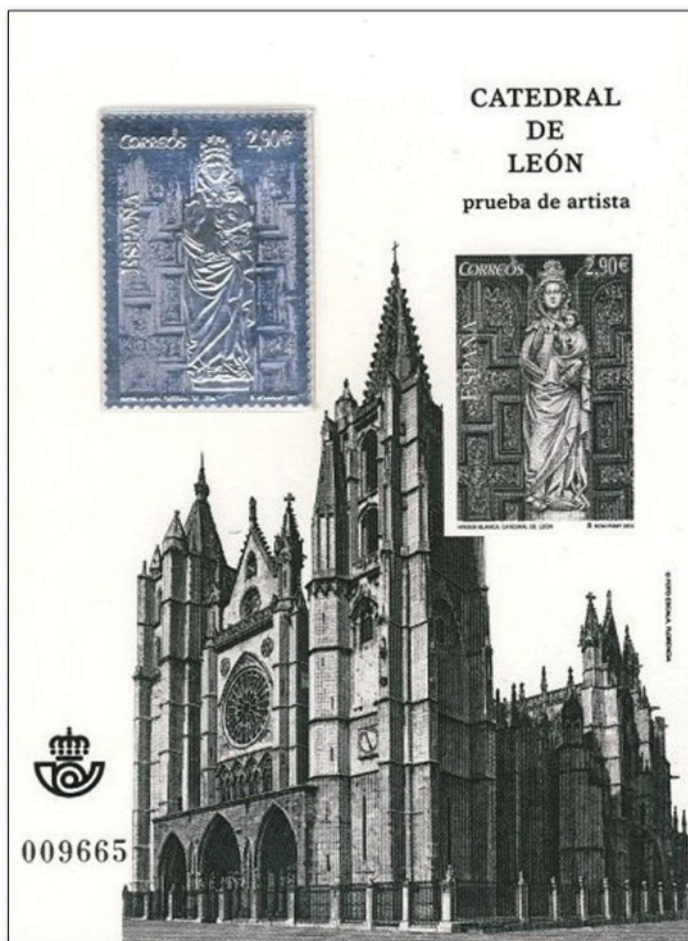
The modern so-called Spanish “artist’s proofs”

TEXT AND IMAGES PACO PINIELLA

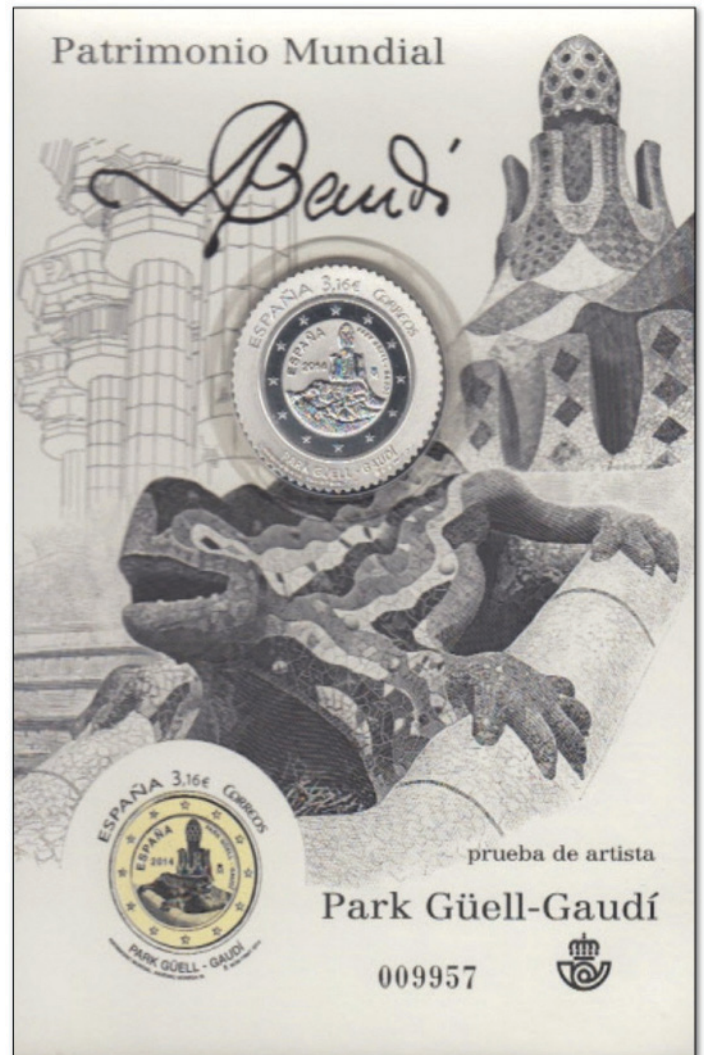
The Australian colleague Mike Rhodes wrote to me the other day to solve a doubt about a piece that we know in Spain closely, but that in other countries can lead to a deception, it is the famous modern “artist’s proof”, as I say I, the artist is the person that sells, besides the business of the Spanish Post with these and other souvenirs.

Evidently they are not authentic proofs because they are printed when the emission of the stamp is ready. We need to analyse the rules, the rules for the philatelic exhibitions, because obviously you can collect what you feel like. These so-called “artist’s proofs” are not prohibited as a drug, it is a piece of collecting and you can obviously buy and store, but the question is not that, the question is: is it valid to include it in our exhibition, on the sheets of the collection that we are going to exhibit in a competitive exhibition?

By analysing the rules, regulations and guidelines, we see that in the SREV of our Thematic Philately we



Lyon Cathedral is dedicated to St John the Baptist, and is the seat of the Archbishop of Lyon. Miniature sheet issue 2012.



UNESCO declared the Park Güell in Barcelona a World Heritage Site under “Works of Antoni Gaudí” in 1984. Miniature sheet issued in 2014.

find in the article 3 an approximation to the principles for the composition of participation, ultimately the materials they can use:

Guidelines Article 3.1. Appropriate postal-philatelic material is that which, for the purpose of transmitting mail or other postal communications, has been issued, intended for issue, or produced in the preparation for issue, used, or treated as valid for postage by governmental, local or private postal agencies, or by other duly commissioned or empowered authorities.

The material that is used in the production of an issue has a relationship with the printing process, first the design is entrusted to an artist and it begins to make

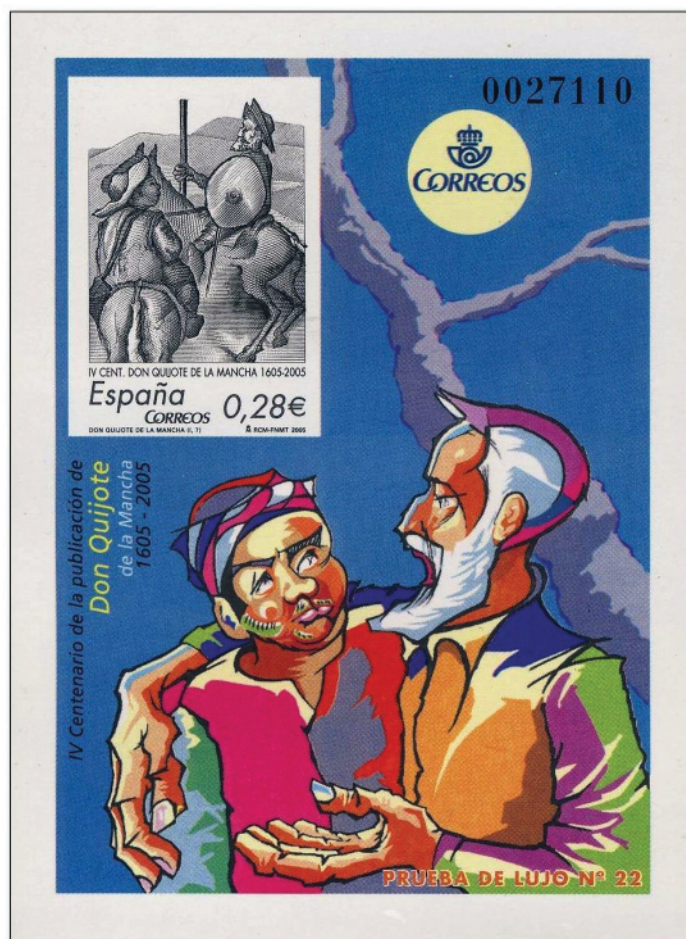
sketches. The next step is the photographic reduction and from there to the block of sweet steel; from these moments the modelling process is finished, to enter fully in the various tests to verify the work is well done, or to present and obtain the approval of its approval: different proofs, different types of papers. The die proof is printed with the original punch. These proofs are done to present the finished stamp and for final approval before engraving the plate. There may even be evidence of progress, even printing separately the frame and the central vignette. There are as many proofs as you want to try to make the final product perfect.

The problem with these so-called Spanish “artist proofs” is that these souvenirs are printed when the final design is decided, and they should not be considered as appropriate philatelic material. They are emissions that are put on sale, their objective is to obtain benefits. Let’s not even think that the exhibit will disqualify itself for this, it may even go unnoticed, but it is a lack of philatelic knowledge.

This theme is not exclusive of Spain other countries elaborates and has elaborated “material” of this type. Bernard Jiménez and later José Ramón Moreno have researched about this type of material that is not part of the process of making the stamp and should not be presented in competitive exhibitions. We are talking about this typology:

- Luxury Proofs
- Collective Luxury Proofs
- No official imperforated
- Official Philatelic Documents
- And other “philatelic” documents

Special French sheets (francophone area), (Epreuve de Luxe) are not proofs because like Spanish “proofs” they are not part of the process of elaboration of the stamp. And in this case they are not new since their existence dates from the year 1923. They are easy detected because below it is printed Imprimerie des Timbres-Postes. The success of these luxury “proofs” is due to the scarce number of these: a philatelic business “philatelics are like that”, we love the “unique” and we jump in the deep end and buy them, in addition to feed the corruption of some persons which in the case of France received these “proofs” and they sell them in the philatelic market. But please... do



Don Quijote is the chivalric main character in a fictional Spanish novel “El ingenioso hidalgo Don Quijote de la Mancha” published in 1605. The 400th anniversary issue of 2005.

not fall into the temptation to expose because your score “Philatelic Knowledge” will fall, in addition to having to remove it in the next exhibition.

I hope I have not bothered with this column to anyone, it is not about banning anything but about informing and knowing what we buy.

Original article in Spanish can be found at:
filatelia-tematica.blogspot.com.es/2017/06/el-artista-que-vende-la-prueba-no-la.html

Old philatelic material related to silkworms

Already for more than one thousand years man has been using beautiful textiles made of natural silk from chrysalises of the Silkworm Moth caterpillars. Sericulture, the production of silk in all its phases, has influenced worldwide the economy and politics since its inception in Ancient China.

TEXT AND IMAGES VLADIMIR KACHAN

Already for more than one thousand years man has been using beautiful textiles made of natural silk from chrysalises of the Silkworm Moth caterpillars. The first silk was only produced in China. In Chinese silk is called “shi”, after the Empress Hsi-Ling-Shi, who according to legend “discovered” silk four thousand years ago. She had tea in the garden, and a cocoon of a silkworm fell in her cup by chance. Trying to take it away by silk thread, she got the first thread, having unwound the chrysalis. Sericulture, the production of silk in all its phases, has influenced worldwide the economy and politics since its inception in Ancient China.

Sericulture eventually spread via the Silk Road to Western Europe. In particular, many Italian States saw an economic boom exporting silk to the rest of Europe. In the second half of the 1st century BC silk was brought to Rome. It is known that the shape of the silkworm moth was used in the Direzione di Roma postmark by the Main post office in Rome on a pre-stamped letter in 1844 (Fig 1). This type of postmark was used during a short period February – April 1844.



Figure 1. Pre-stamped letter of Italy 1844 with silkworm moth.

Povegliano is located south of Verona in the plain called “Great Veronese and Ostigliese Valley”, where the cultivation of mulberry trees for feeding silkworms was very important since the 14th century. The expansion of sericulture in Verona took place thanks to an ideal breeding ground for the breeding of silkworms for the Veneto region.

Povegliano was very successful in their cultivation of Mulberry trees, hence sericulture. Perhaps for this reason their town seal featured two silkworm moths. The seal is oval, 35x28 mm, with the inscription “Municipio di Povegliano” on the top, a small design/arabesque at the bottom, and in the center two silkworm moths are depicted. The silkworm moth free franking was applied to official correspondence between Mayors and other

government offices. Two types of Mayor cancellations with silkworm are known. The first early type has an illustration of two flying silkworms in an oval and was used from about 1800 to 1860. It can be seen in Fig 2 on a letter mailed January 9, 1856 from Povegliano to Peschiera. After 1874, the franking was allowed at a 50% reduced rate only.



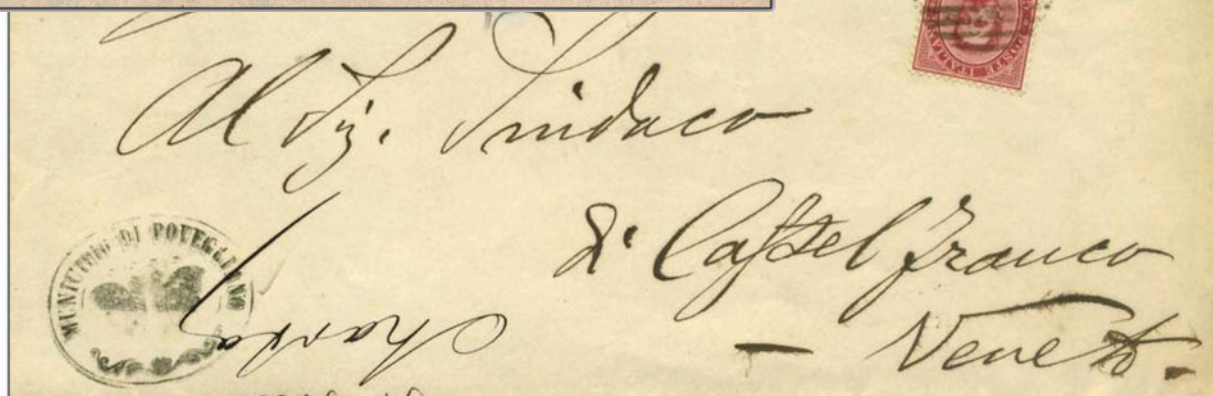
Figure 2. Povegliano 1856.

The second type of Mayor cancellation was used from about 1860 to 1920, and has another illustration of two silkworm moths in an oval. It is known in dark blue color (Fig 3) and in black color (Fig 4), as seen on the letters sent from Povegliano in 1885 and 1889, respectively.



Figure 3. Povegliano silkworm Mayor cancel dark blue color 1885.

Figure 4. Povegliano silkworm Mayor cancel black 1889



The silk road in Italy joins the Adriatic to the Tyrrhenian and is part of the history of the cities that are connected by it: Venice, Ferrara, Bologna, Lucca, Pisa and Livorno. In the period from 1839 to 1846 the Livorno post office used a postmark with an illustration of two silkworm cocoons and part of a silk thread. Postmark in red were applied on letters from Livorno (Fig 5 – prestamped letter 1841) and in black, on back, for letters to Livorno (Fig 6 – prestamped letter 1846).



Figure 5. Prestamped letter of Italy 1841- red cocoons in postmark Livorno.



Figure 6. Prestamped letter 1845 with arrived black postmark Livorno.

During thousands of years silkworm is being reproduced by men. The silky fiber of a cocoon is the basic material for making natural silk in the textile industry. However, we could solve a lot of other problems with the help of silkworm. These concern allergic illnesses, hereditary illnesses and medical anesthesia. From the chrysalises of silkworms a medicinal oil is extracted which is used today when a person has a disease like cancer. Caterpillars of silkworm have been used for the industrial production of interferon – a preparation against viruses. The silkworm chrysalis is known in China as an excellent stomach medicine, both fortifying and refreshing, and often a successful remedy for those in poor health. In Thailand, China, Vietnam, India, Korea, Japan, and other Asian countries with a silk industry, cocoons of the silkworm moth were collected and sold commercially and the pupae boiled, steamed, baked, fried, or roasted, depending on the locality and individual preference. In China they are pickled with salt, or softened with water and fried with chicken eggs in an omelet, or simply fried with diced onion and a thick sauce. In Thailand, in 1987, the Thai Ministry of Public Health included silkworm pupae on a list of local food that could be used in supplementary food formula developed for malnourished infants and pre-school children. They are fried and ground into a coarse powder that is then added to curries and soups. In Vietnam, they are boiled with cabbage, seasoned, and served as a soup. From South Korea, they are exported in tins and sold in Asian groceries as far away as the United States. They may also be dried in the sun, preserving them for later use.

Silk fiber, from which chrysalises are composed, is the main material for silk production in textile industry. Sericulture is part of the Brazilian economy. Brazil produces 14 000 tons of raw silk per year and ranks fourth in the world for its production. A pre-stamped letter of Brazil with cancel "RIO 4" and cancel "FRANCA" in the form of a cocoon (Fig 7) is known.



Figure 7. Cocoon stylized cancel Brazil RIO on prestamped letter.

Sericulture in Spain was and still is distributed in the regions of Valencia, Andalucia, Murcia and some others with minor production as in Castille, Aragon and Catalonia. The city of Soria is situated in the Castille & Leon Autonomous Community and its local silk production is commercialized under the trademark "Soria silk". In the period 1789-1839 in Soria a red and black (Fig 8) cancel in the form of a cocoon was used.



Figure 8. COCOON form cancel SORIA black 1837.

In the early 19th century sericulture prospered in Vienna. In 1841 in Vienna 12 million guilders (61% of the whole of Austria) were gained from silk fabrics. Perhaps for this reason a cancellation in the form of a cocoon in oval was used in Vienna in the period 1818- 1819 (Fig 9).

For 1500 years, the Japanese have been making beautiful textiles of natural silk, prepared from the silkworm cocoons. Since 1911, Japan has been the world leader in natural silk production. The first special cancel in the world with a cocoon illustration was that used in 1925 in Kobe/Hyogo for the Japan Silk Exhibition (Fig 10).

Natural silk is used also in medicine. Silk thread made from silkworm cocoons (Fig 11-silk thread on a pre-stamped letter of France 1659), has been used in surgery as suture material for nearly 1,000 years. Surgical suture material made from silkworm cocoons has remarkable properties: it is not rejected by the human body, is well-sterilized and extremely thin and strong, which is very important for cosmetic and dental surgery.



Figure 9. Vienna cancel 1818 in cocoon form.



Figure 10. Cocoon of silkworm special cancel of Japan 1925.



Figure 11. Silk thread on prestamped letter of France post passed in 1659.

I hope that my article will stimulate the interest of thematic philatelists in further researching butterflies and moths on cancels, covers and postal stationery items.

The Author is ready to help philatelists in creating philatelic exhibits on butterflies and insects. His address is: Vladimir Kachan, street Kulibina 9-49, Minsk-52, BY-220052, Republic of Belarus, E-mail: vladimirkachan@mail.ru



Results of the FIP and Continental Exhibitions

as of **September 2017** by TC Chairperson Peter Suhadolc

ECTP 2017 - Essen / FEPA

MÄRKI Kurt	ArtsCulture	Der Abendländische Kirchenbau in hohen und späten Mittelalte	Switzerland	90	G
GEBURTIG Gerd	ArtsCulture	"Cosmos" Goether - fascinating to today	Germany	86	LV
KNIESE Eric	ArtsCulture	A Book is more than a story	Holland	78	LS
OP DEN CAMP Johannes	ArtsCulture	Portugal, Country of Contrasts with Glorious Past	Holland	76	LS
WELSCHHOFF Heinrich	ArtsCulture	Lichtwesen - Engel als Mittler zwischen Himmel und Erde	Germany	75	LS
PINIELLA Francisco	HistoryOrganisations	A Country where the Sun never sets	Spain	92	G
STAMMERS Marjorie Anne	HistoryOrganisations	Rock to Richies	Great Britain	81	V
MEUSEL Georg	HistoryOrganisations	Martin Luther King - Gewaltfreier Kampf für Gerechtigkeit und Frieden	Germany	78	LS
VANYO Jozsef	HistoryOrganisations	The short story of the two World Wars, including the related Hungarian Events	Hungary	77	LS
TRAWINSKI Krzysztof	ManEverydayLife	In the Shadow of Trees	Czech Rep.	91	G
VAN NIES Peter	ManEverydayLife	Karneval, mehr als nur drei fröhliche Tage!	Holland	90	G
STOBELAAR Peter	ManEverydayLife	Stories about School	Holland	86	LV
MENZE Xaver	ManEverydayLife	Das Fahren und Flaggenwesen - eine Weltsprache	Germany	85	LV
RASMUSSEN Leif W.	ManEverydayLife	An Evolving Society	Denmark	83	LV
FRITZ Rüdiger	SportLeisure	Das olympische Comeback	Germany	91	G
PAN DE ALFARO Estanislao	SportLeisure	The Scouting Adventure	Spain	88	LV
STAGG Barry	SportLeisure	Parachuting through the ages	Great Britain	78	LS
KLEIN Zoltan	SportLeisure	The great Festival of Sport (Gods, Heroes, Champions, Olympic games)	Holland	72	S
DELAAY Yannick	TransportTechnology	Mail in Motion	Belgium	92	G
BATS Willy	TransportTechnology	The Omnibus - Transport for all	Belgium	87	LV
BARAK Izhak	TransportTechnology	The Development of Aviation and Transportation of Mail by Air until 1914	Israel	86	LV
BUCKLE Wendy	TransportTechnology	Paper past and present	Great Britain	83	V
TSCHUMI Marcel	TransportTechnology	Brücken, Wunder der Technik aus vier Perspektiven	Switzerland	82	V
BRANDS Hans-Jörg	TransportTechnology	Auto-mobil unterwegs ins dritte Jahrtausend	Switzerland	80	V
MIRALLES Teresa	MedicineScience	Nurse to Care, to Teach and to Confort	Spain	90	G
SCHMIDT Eberhard	MedicineScience	Kometen - Asteroiden - Meteoroiden, Wanderer in unserem Sonne	Germany	87	LV
BROSCHER Gerhard Giso	MedicineScience	De Prohibitione Contagionum	Germany	86	LV
KLEMI Pekka	MedicineScience	Fight against Cancer through the Years	Finland	80	V
FUCHS Wilfried	AnimalPlants	Der Fuchs und seine wechselvolle Beziehung zu den Menschen	Germany	90	G
BÜRKI Heinz	AnimalPlants	Lebendige Vielfalt des Waldes	Switzerland	85	LV
STREIT Toni	AnimalPlants	Säugetiere: Menschliches, allzu Menschliches und Übermenschliches	Switzerland	84	V
WOJTYRA Wojciech	AnimalPlants	Adapt to survive	Poland	83	V
RASMUSSEN Leif W.	AnimalPlants	Hunting and Fishing	Denmark	82	V
DOUWSTRA Sijtze	AnimalPlants	Millions of Years of Nature encapsulated in Stone	Holland	80	V
STREIT Erna	AnimalPlants	Vögel: Bunte Welt voller Überraschungen	Switzerland	80	V
VAN LAERE Roger	AnimalPlants	Atlantic Puffin: Clown of the Ocean	Belgium	80	V
BOTOS Lajos	AnimalPlants	Antarctica - The White Desert	Hungary	73	S
KÄLIN Sylvia	AgriculturePets	Ich liebe Hühnervieh	Switzerland	88	LV
SCHOLZ Hartmut	AgriculturePets	Die "Biographie" des Bieres	Germany	83	V
FUCHS Wilfried	AgriculturePets	Die Erfolgsgeschichte des Weins - von der Rebe zum Genuss	Germany	81	V

MAGIER Joshua	ChampionsClass	Land Cultivation from the Beginning of Agriculture to the present Time	Israel	96	LG
GRIFFITHS David	ChampionsClass	Here be Dragons	Great Britain	91	
RASMUSSEN Leif W.	ChampionsClass	Animals subjected to Man	Denmark	91	G
WEBER Hans-Jürg	ChampionsClass	Unser Trinkwasser	Germany	87	LV

FINLANDIA 2017 - Tampere / FEPA with FIP recognition

FRICK Jean	TH-C	L'acoustique	France	95	LG	SP
MEUWIS Michel	TH-B	Teach me the French Literature	Belgium	95	LG	SP
DELAHEY Yannick	TH-C	Mail in Motion, a Primary Function of the Railroads	Belgium	93	G	
JOINING Jean Luc	TH-B	La franc-maçonnerie	France	93	G	SP
VEGGELAND Turid	TH-C	Better Pills and Strong Drops	France	93	G	
JANKOVIC Vojtech	TH-C	My Life as a Bicycle	Slovakia	92	G	
LICATA Giovanni	TH-A	The Palm, a Royal Plant	Italy	92	G	
LUBIANIKER Yoram	TH-B	Chess - The Game of War	Israel	92	G	SP
ÖSTERDAHL Bengt-Göran	TH-C	The History of Chemistry	Sweden	92	G	
PRANGE Ryszard	TH-A	Vine and Wine - the Gifts of Gods, Sun and Soil	Poland	92	G	
VANDENHAUTE Johann	TH-A	Chocolate, Drink of the Gods, but now a pleasure for everyone	Belgium	92	G	SP
ZEHNDER Erika	TH-A	Bären (Bears)	Germany	92	G	SP
ETHERINGTON Jim	TH-B	1940: A Desperate Year for Britain	UK	92	G	
ALBE Felix	TH-B	Le dimanche, ordinaire ou grand, phénomène de société	France	90	G	
ABRAM Michel	TH-A	Rencontre avec le cheval	France	90	G	
RADZUWEIT Thomas	TH-B	Verfolgung - Widerstand - Holocaust	Germany	89	G	
BOTTU Mark	TH-B	Music, Talking with God	Belgium	88	LV	
ISRAEL Alain	TH-B	The Red Cross from Solferino to Modern Times	France	88	LV	
KEMPPILÄ Ulla	TH-B	The Story of the Book - from an Author to a Consumer	Finland	88	LV	
SEYDOUX Jean-Marc	TH-B	Our Little Sister the Moon	Switzerland	88	LV	
BARAK Izhak	TH-C	The Development of Aviation and Transportation of Mail by Air until 1914	Israel	87	LV	
BRUNO Massimiliano	TH-B	Footballers of the World Play for a Cup	Italy	87	LV	
JASKULSKI Janusz	TH-A	Angling - My Hobby	Poland	87	LV	
SUYS Jean-Pierre	TH-B	From Body Sounds to Sound Bodies	Belgium	87	LV	
KUNZ Alfred	TH-A	Wine - History, Economy and Culture	Austria	86	LV	
LEE Linda	TH-A	Flower Magic	Australia	86	LV	
ANDREYUK Valery	TH-A	Forest & Mankind Together for Centuries	Belarus	85	LV	
FERREIRA DE SOUSA Paulo Jorge	TH-C	A Look into a Sustainable Future	Portugal	85	LV	
HERRÁIZ José Antonio	TH-B	Monarchy, a Form of State	Spain	85	LV	
KAIDO Andres	TH-B	University of Tartu 1632-2012 (People and Circumstances)	Estonia	85	LV	
RIERA Manuel	TH-A	Les Chéloniens (Turtles)	France	85	LV	
PÉTERS Bernard	TH-A	Cetaceans, Endangered Mammals	Belgium	82	LV	
SANCHEZ Marcel	TH-B	The Cathedral, Masterpiece of a City	France	82	V	
CHAUTEMPS Jacques	TH-B	The Rooster, a Domestic but a Star	France	81	V	
PACQUEST Jacques	TH-B	The Gothic Cathedral Between God and Men	Belgium	81	V	
VILJANEN Olli	TH-B	The Worlds Meet	Finland	81	V	
KLEMI Pekka	TH-A	Fight Against Cancer Through the Years	Finland	79	LS	
HARMON Brian	TH-C	Bridging the Divide	Ireland	78	LS	

PIKKUHOOKANA Eero	TH-B	Chess-Mate - From its Roots in India to Today's Competitive Games	Finland	78	LS
SANTRAINE Bernard	TH-C	Cement and its Application	France	78	LS
JOHANSEN Odd	TH-C	Bridges - The Fascinating Link	Norway	75	LS
JUSSILA Risto	TH-B	Searching for Peace, Security and Stability - European Integration and Finland until 2004	Finland	75	LS
TURYN Leonid	TH-C	The History of Development of Northern Latitudes	Belarus	73	LS
GENNADIOU Antonis	TH-B	Pre-War Olympic Philately from Host Countries: the First Sponsors and Promoters of Olympic Games	Cyprus	72	S
One frame					
PICCONI Salvatore	TH-B	The Nuragic Civilization	Italy	83	V
URUSHIMA Andrew	TH-B	Spoiled by the War: The Games of the XIIth Olympiad	USA	82	V
GRANDE Claudio	TH-B	A Walk on the Champs Elysées	Italy	75	LS
MARTINAŠ Ivan	TH-B	Emigrants' Travel from the Port of Rijeka (Fiume) 1882-1914	Croatia	70	S
GEORGIEV Doncho	TH-C	Life Motion of Black Gold	FYROM	67	SB
DAVIES Grace	TH-B	Toward United Nations	UK	65	SB

BANDUNG 2017 - Bandung / FIP

Daoguang LUO	TH-B	"Liquid Bread" - Beer	China	95	LG
Turid VEGGELAND	TH-C	Bitter Pills and Strong Drops	Norway	93	G SP
Ryszard PRANGE	TH-A	Vine and Wine - the Gifts of God, Sun and Soil	Poland	92	G SP
Shih-Cheng HSIAO	TH-C	Better Oral Health for Better Life...	Taipei	91	G SP
Dongming KONG	TH-C	An Electrifying Account of Electricity	China	91	G SP
Linda LEE	TH-A	Flower Magic	Australia	90	G
Yumin HUANG	TH-A	The Horse - From taming to Return to the Wild	China	90	G
Yuichi ENOSAWA	TH-C	Tramway - The Origin of Transport	Japan	90	G
Yosuke NAITO	TH-B	A History of Hong Kong	Japan	90	G
Carlos Dalmiro SILVA SOARES	TH-C	Petroleum: The Black Gold	Brasil	90	G
Junsheng WANG	TH-B	Cheers! Let's Drink - Alcoholoc Beverages	China	87	LV
Zhongwei ZHAO	TH-B	From Birth to Kindergarten	China	86	LV
Pradip JAIN	TH-B	Mahatma Gandhi	India	85	LV
Herman Yosep HANDOYO	TH-A	Elephant, the Living Giant on Earth	Indonesia	85	LV
Jaewon LEE	TH-C	History of Electricity Industries	Korea	85	LV
Jeffrey GROENEVELD	TH-B	The Four Dutch Queens ...	Netherlands	83	V
Quingquan LUO	TH-C	Disinfection Make you Healthier	China	83	V
Nico HELLING	TH-C	The Motorcycle, it's History...	Netherlands	83	V
Christian Gabriel PEREZ	TH-B	In the Footsteps of Impeesa - Scouting	Argentina	82	V
Shakil AHMED	TH-B	Femme Dishabille	India	82	V
Albertus DOJOPRAWIRO	TH-B	Christmas Tradition...	Indonesia	82	V
Jusak Johan HANDOYO	TH-C	I am a Shipbuilder	Indonesia	81	V
Anand KAKAD	TH-A	Birds of the Phaesent Family	India	81	V
Avie WIJAYA	TH-C	Ship, The Human thought to make it better	Indonesia	81	V
Roberto N. CRAVERO	TH-B	Earth Drawings	Argentina	80	V
George CONSTANTOURAKIS	TH-B	Greco-Roman Sculpture & Influence	Canada	78	LS
Ryoji MURAYAMA	TH-B	Czeslaw Slania The Great Works..	Japan	78	LS
Line Hellum FOMENKO	TH-A	In the World of Butterflies	Norway	76	LS
Sanjyay Kumar JAIN	TH-B	Live and Let Live - Jainism	India	75	LS
Yury LOGINOV	TH-C	Fires	Belarus	73	S

Dato' Anouar Bashah Hj. Mohd. SOHORE	TH-B	Mosque	Malaysia	73	S
Abraham VALENCIA	TH-A	Fish and their families: a look and human classification	Peru	73	S
Patricia PREVEY	TH-A	Who gives a hoot? Owls	Canada	70	S
Srinivasan ANANTHRAMAN	TH-A	The Humble Banana's Extraordinary Story	India	68	SB
Misheel DORJKHORLOO	TH-C	Intercosmos	Mongolia	65	SB
Thuraya ZAKARYA BELLA	TH-B	Olympic games	Bahrain	60	B
One Frame					
Omar CARILLO	TH-OF	Machu Picchu, Historic Sanctuary	Peru	85	
Sergio RECUENCO	TH-OF	SARS, the First Epidemic of the 21st Century	Peru	81	
Paulo DUEK	TH-OF	Ayrton Senna - Formula1 Racing Driver 1960-1994	Israel	73	
Augusto ZAVALA ROJAS	TH-OF	The Incas Chess Players	Peru	72	
Miloslav VESELY	TH-OF	First Czechoslovak Cosmonaut	Czech Rep.	65	



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as of **September 2017** by TC Chairperson Peter Suhadolc

	Country	Team leader	Name	Year of birth
	Argentina	✓	Otero Eliseo Ruben	1949
	Argentina		Corres Eloy Orlando	1945
	Australia		Benson Yung Lin	1955
	Australia		Beston Bernard P	1946
	Australia		Bromser Charles	1949
	Australia		Rhohes Michael	1945
	Australia		Sinfield John	1942
	Austria		Wagner Reinhard	1946
	Belgium		Bracke Koenraad	1959
	Belgium		Ghys Jozef	1947
	Brasil		Capucio Carlos Eduardo	1954
	Brasil		Macedo Reinaldo Estevao	1960
	Brasil		Ribeiro Jr Geraldo de Andrade	1952
	Bulgaria		Lasarov Lasar	1947
	Bulgaria		Nikoltchev Christo	1943
	Canada		Alusio Frank	1933
	China		Jiao Xiao Guang	1951
	China		Liang Hong-Gui	1928
	China		Shi Yi Ping	1946
	China		Yang Gui Song	1958
	China		Zhang Weiwei	1968
	Costa Rica		Diaz Luis Fernando	1948
	Denmark	✓	Joergensen Joergen	1944
	Finland		Hellsten Eero	1948
	Finland		Majander Jari	1962
	Finland		Mäkinen Jukka	1970
	Finland		Peltonen Tom	1957

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	France	✓	Jimenez Bernard	1951
	France		Menchon Michel	1939
	France		Nadal Marcel	1943
	France		Roussel Jean-Claude	1945
	Germany	✓	Hess Wolf	1945
	Germany	✓	Läge Damian	1961
	Germany	✓	Maas Joachim	1954
	Germany	✓	Zimmermann Albrecht	1941
	Germany		Fischer Peter	1937
	Germany		Fürstenberg Aloys	1938
	Germany		Schmidt Alfred	1966
	Great Britain		Earle Christine	1947
	Greece		Virvilis Anthony	1940
	India		Mehta Dhirubhai	1925
	Indonesia		Putranto Tono Dwi	1967
	Israel		Barak Izhak	1943
	Israel		Lador Menachem	1952
	Israel		Magier Joshua	1943
	Italy	✓	Morolli Giancarlo	1939
	Italy		Bertolini Giovanni	1942
	Italy		Tecardi Maurizio	1937
	Japan		Naito Yosuke	1967
	Rep. Korea		Chang Se-Young	1948
	Rep. Korea		Huh Jin-Do	1941
	Rep. Korea		Kim Chang Han	1956
	Rep. Korea		Kim Seong-Kwon	1963
	Rep. Korea		Lee Soon-Kyu	1940
	Rep. Korea		Rhee Dong-Sung	1934
	Rep. Korea			
	Luxemburg		Wolff Joseph	1934
	Malaysia		Ye Cho San	1956

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	Netherlands		Van Deutekom Anton	1951
	Norway	✓	Kapelrud Ingolf	1943
	Norway		Sletteboe Hallvard	1958
	Paraguay		Kron Carlos E.	1941
	Poland		Babut Roman A.	1948
	Poland		Gruszczynski Jerzy	1931
	Poland		Malendowicz Ludwik K.	1942
	Poland		Wiatrowski Zygmunt	1928
	Poland		Zbierski Marek	1954
	Portugal		Goncalvez Borralho Antonio	1938
	Portugal		Oliveiro e Sousa Eduardo J.	1949
	Portugal		Pedroso Maia Julio Manuel	1960
	Russia		Borodin Aleksei	1955
	Russia		Ilyushin Alexander S.	1943
	Singapore	✓	Chan Huei Lock	1944
	Singapore	✓	Tan Ngiap Chuan	1965
	Slovakia		Jankovic Vojtech	1964
	Slovenia	✓	Suhadolc Peter	1950
	Spain	✓	Moreno Jose-Ramon	1949
	Spain		Iglesias Xifra José Luis	1951
	Spain		Pan de Alfaro Estanislao	1956
	Sweden	✓	Hällström Jonas	1972
	Sweden		Bengtsson Bengt	1947
	Switzerland		Schlunegger Ernst	1940
	United States		Ertzberger Darrell	1957
	Venezuela		Lopez Lopez Luis	1939

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