



# Thematic Philately Commission

## E-mail Newsletter - Feb 2019

[www.fipthematicphilately.org](http://www.fipthematicphilately.org)

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### THEMATIC SEMINAR IN JERUSALEM 2018



Bernard Jimenez during his thematic seminar in Jerusalem, May 2018.



### Foreword

Dear Thematic Philately  
Delegates and friends!

The TC Newsletter is back with the start-of-the-year 2019 issue. Apart from a few news items and an updated list of FIP accredited Thematic Jurors, it is mainly devoted to the Thematic Commission Guidelines, that have been recently approved in Bangkok, during THAILAND 2018 last December.

I have decided to publish the version of the Guidelines with the main novelties highlighted in yellow, so it will be easy for you to appreciate them. The clean Guidelines are posted on our website.

I invite all of you to send me news about thematic collecting, so I can share them with all of you. Enjoy reading the TC Newsletter!

Peter Suhadolc, TC Chairman

The first two of the three FIP exhibitions last year had no thematic exhibits in their program, which is very unfortunate. And both were Specialised exhibitions in the Euro-Mediterranean area, where the last FIP General exhibition was held in 2010!

The current FIP rules state that a Specialised exhibition has to have both the traditional and postal history class present, whereas it is up to the organisers to select which the other classes will be present.

I feel, and I might not be alone, that this rule places traditional and postal history classes in

a privileged position with respect to all other classes, among which thematic is the biggest in terms of interested exhibitors.

Hopefully, in future this rule will change, one first step might be to require either one or the other of the two now privileged classes to be present and leave the organisers more freedom to select, which other classes they would like to have.

Anyway, there was some thematic activity in Jerusalem, thanks to Bernard Jimenez. He held a well-attended seminar illustrating the principles of thematic exhibiting by explaining his exhibit on jewellery. Thanks, Bernard!



Attendants at the thematic seminar in Jerusalem.

**Peter Suhadolc**

## **MEETING OF THE THEMATIC COMMISSION DURING THAILAND 2018 WORLD STAMP EXHIBITION**

The Thailand 2018 FIP Thematic Meeting was held in the Commissioners room in the Siam Paragon Center in Bangkok, Thailand, on

December 1 2018, from 11:00 to 13:00.

The Agenda of the meeting was:

1. Welcome by the Chairman
2. Roll call
3. Activities 2016-2018, plans 2018-2020
4. Information on the FIP Jury Academy
5. New Guidelines for Thematic Philately
  - a. Context/objective/approach to the changes made
  - b. Long-term ambition to eliminate the SREV
  - c. Approval of the Guidelines by a vote
6. Any other business
7. Thematic Seminar (time permitting)
8. The closing of the meeting

The Chair, Peter Suhadolc, and the Secretary, Tono Dwi Putranto, of the TH Commission presided the Seminar. At the beginning, Bernard Jimenez, the FIP Board member responsible for Thematic Philately, gave a short welcome.

The main part of the Meeting was devoted to the illustration and adoption of the new Commission Guidelines, the second part to a Seminar by the Chairman dealing with the topic of overlapping in thematic exhibits.

The new Guidelines, which now incorporate the SREV, were illustrated step by step by the Chairman. He, in particular, explained the rationale for the changes made in the parts substantially different from the previous version. Almost all of the Guidelines have been reformatted in a 'bullet point' style, which makes them easier to read. Several parts that are common to Guidelines of other FIP Commissions have been also homogenised as much as possible in an *ad-hoc* Working group.

Some proposed changes were passionately debated and in several cases, further modifications and additions or deletions were proposed and adopted. One of the main issues was the now allowed, but still limited, possibility to use some items of non-postal

origin, like old *repiquages* cards, revenues etc. As a whole, the meeting was extremely fruitful and the outcome, the new Guidelines welcomed and unanimously adopted.

In the second part of the Seminar, the Chairman gave a talk illustrated with slides on the problem of overlapping items in thematic exhibits. He based his talk on a discussion during his visit to the All-China National Astrophilately and Thematic Exhibition, recently held in Lanzhou, where he pointed out several cases of questionable overlapping of items, even entires, proofs and stamps. An article written in Chinese by Wang Zhigang resulted from this discussion with many examples that have been borrowed also by the speaker, along with several examples from exhibits shown at the Thailand 2018 Exhibition. The new Guidelines are now more explicit on this issue.

43 people attended the Seminar (official list), of which 21 delegates. The attendance was varied, mainly composed of delegates to the Thematic Commission, but also by many exhibitors in thematic philately and other persons interested in thematic philately. A few fellow officials from other Commissions attended as well.

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## SCOUTING PHILATELY AT ÉVORA (PORTUGAL)

Scouting is a very well know theme in thematic philately, we could say a “traditional theme”.

Actually, Scouting philately evolution from the 3.5<sup>th</sup> generation, and it also improves the treatment of new collections, which usually we can see in some international exhibitions.

The EuroScout exhibitions assemble a lot of scouting collections since 1996. They are

celebrated every two years in some European city, and because they are a non-competitive exhibition, they give a lot of freedom to the collectors and the variety of matters and topics is very wide. They are supported by the International Federation of Scouts & Guides Stamps Collecting Organizations (IFSCO).

Évora, the beautiful Portuguese and World Heritage City, has hosted the 12<sup>th</sup> EuroScout and the 37<sup>th</sup> World Scout & Guide Collectors Meeting from May 4 to May 6. The event was supported by the IFSCO, the Évora City Council, the *Correios de Portugal* and the Portuguese Philatelic Federation, and organized by the *Clube Portugues de Coleccionadores de Objectos Escutistas*, and the *Confraria Timbrologica Meridional*.

The Évora Scouts that have been present in the inauguration ceremony, they also have visited the exhibition and they were the organizers of the official dinner.

Thirty collectors from twelve European countries participated with their exhibits. Collectors from the United Kingdom, the Netherlands and the United States were represented as well. Usually, scouting collectors look for not only stamps or other philatelic material but also other objects, such as labels, postcards, badges, etc. In these exhibitions, the largest class of exhibits is the open class.

Darius Liutikas (LT) presented his new book, *Scouting in the Baltic countries. A History in Philately*, about Baltic Scout philately at home and in exile.

The Walter Grob Award is donated by the family of this great Swiss collector and pioneer of the Scout Philately. It promotes the new one-frame exhibits, never before presented. The most important criterion is treatment. In this 4<sup>th</sup> edition, six collectors have presented their works. And the winner was Benito Gonzalez Bugallo (E) with his exhibit about the founder of Czechoslovakian Scouting *Josef Rössler Orövsy (drugs, sports and scouting)*.



The International Federation of Scouts & Guides Stamps Collecting Organisations (IFSCO) is a nonprofit organisation founded in 2000 and made up of sixteen philatelic scout clubs in Europe, America and Asia. It has celebrated this Conference, with the assistance of ten clubs, one proxy, and three observers. The Conference received the news of the merge of the two oldest Austrian clubs. Also, the Conference made three important decisions:

The admission of Lithuania, the election of Italy for the next 13<sup>th</sup> EuroScout in 2020, at Commachio, and the election of the new Committee for 2018-2020, composed of the following representatives: Estanislao Pan de Alfaro (E), President, Alessandro Pierotti (I) Vice-President and the Secretary Julian Rodriguez Fernandez (E).

Finally, we have had some beautiful days with a lot of friendly philatelic activity, foreign friends, and kind Portuguese hospitality.

Our congratulations to the Organisation Committee for their great success!

**Estanislao Pan de Alfaro**

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## **THEMATIC QUALIFYING SEMINARS**

Two FIP Thematic qualifying seminars are scheduled this year.

The first one will be held on June 16, 2019 during the China 2019 Exhibition. The second one will be held during the European Championship of Thematic Philately (ECTP), which will be held this year in Verona (Italy) during November 22-24, 2019. The exact date will be released later on.

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## **WETTERIANA 2019 Thematic Exhibiting in Wetteren (Belgium)**

It all started in 1982 with Themafila-Wetteren, a regional stamp club of thematic philatelists in a village of only 25.000 inhabitants: Wetteren. Very ambitious they started in 1984 the first (international) thematic philately exhibition with "sports". The idea was taken from a similar thematic exhibition in Mondorf-les-Bains that already started in 1959. PHILCOLUX in Luxemburg still organises after all these years every Pentecost weekend a thematic exhibition. From 8 to 10 June 2019 will take place the 61st (!) exhibition: the international Premio Massari – the oscar of music philately. No wonder that PHILCOLUX received a FEPA award of 'Best European Philatelic Association 2016'.



Also in Wetteren was organised a regular international thematic philately exhibition – always another topic: Sports (1984), Paper & printing (1985), Premio Massari (1986), MOBILOFIL (1987), FILAFAUNA (1988), RAILFILA (1989), RELITHEMA (1990), FILAFLORA (1991), VINO FIL (1992). The 10<sup>th</sup> Weekend of Thematic Philately was a special competition of each 8 thematic philately exhibits and judges of 4 countries: DEBENELUX (1993), afterwards also organised in the Netherlands, Luxemburg and Germany. Followed again by VARITHEMA (1994), FILARTES (1995) and NAVIFILA (1996). One year later a regional exhibition

WETTERIANA 97 was organised, followed by FILASPORT (1998) and ORNIFILA (1999).



Two years later 7 European countries were invited with each 5 thematic philately exhibits and one judge for EUROTHEMA 2001 (also organised later in France, Great Britain, the Netherlands and Denmark). Again FILAFLORA (2003), followed by THEMAPHILA 40 (2005) – 40 years of THEMAPHILA, the national Belgian association of thematic philately. Two years later Premio Massari again, together with a big regional exhibition of all classes and 25 years Themafila-Wetteren (2007). In occasion of 50 years THEMAPHILA again a regional exhibition of all classes: THEMAPHILA 50 (2015).



In the weekend of 15-16<sup>th</sup> of June 2019 will be organised the 22<sup>nd</sup> Weekend of (Thematic) Philately WETTERIANA 2019, not only a regional exhibition of all classes, but also with a special exhibition of aerophilately and a thematic exhibition “birds”. Belgian post will be present with 4 special stamp issues and special cancellations – one of them the POSTEUROP theme of 2019: ‘national birds’. No other Belgian stamp club has organised so

many (international) exhibitions over all these years, mostly with thematic philately exhibits. No wonder that we still have so many thematic exhibitors in Themafila-Wetteren (and the national association THEMAPHILA), with monthly meetings in Wetteren, every time with a lecture on one of the many aspects of (thematic) philately and discussions on (thematic) philately exhibits.



**Koenraad Bracke**  
**President Themafila-Wetteren**

## FIP THEMATIC JURORS February 2019

Argentina	Corres Eloy Orlando
Argentina	<b>Otero Eliseo Ruben</b>
Australia	Benson Yung Lin
Australia	Beston Bernard P
Australia	Bromser Charles
Austria	<u>Kunz Alfred</u>
Austria	Wagner Reinhard
Belgium	Bracke Koenraad
Belgium	Ghys Jozef
Brazil	Capucio Carlos Eduardo
Brazil	Macedo Reinaldo Estevao
Brazil	<u>Luis Claudio Fritzen</u>

Brazil	Ribeiro Jr Geraldo de Andrade	Israel	Lador Menachem
Bulgaria	Lasarov Lasar	Israel	Magier Joshua
Bulgaria	Nikoltchev Christo	Italy	Bertolini Giovanni
Canada	Alusio Frank	Italy	<b>Morolli Giancarlo</b>
China	Jiao Xiao Guang	Japan	<b><u>Naito Yosuke</u></b>
China	Liang Hong-Gui	Korea (Rep.of)	Chang Se-Young
China	Shi Yi Ping	Korea (Rep.of)	Huh Jin-Do
China	Yang Gui Song	Korea (Rep.of)	Kim Chang Han
China	Zhang Weiwei	Korea (Rep.of)	Kim Seong-Kwon
Costa Rica	Diaz Luis Fernando	Korea (Rep.of)	Lee Soon-Kyu
Denmark	<b>Jørgensen Jørgen</b>	Luxembourg	Wolff Joseph
Finland	Hellsten Eero	Malaysia	Ye Cho San
Finland	Majander Jari	Mexico	Braun David
Finland	Peltonen Tom	Netherlands	Van Deutekom Anton
Finland	Mäkinen Jukka	Norway	Slettebø Hallvard
France	<b>Deroy Robert</b>	Paraguay	Kron Carlos E.
France	<b>Jimenez Bernard</b>	Poland	Babut Roman A.
France	Menchon Michel	Poland	Gruszczynski Jerzy
France	Nadal Marcel	Poland	Malendowicz Ludwik K.
France	Roussel Jean-Claude	Poland	Wiatrowski Zygmunt
Germany	Fischer Peter	Poland	Zbierski Marek
Germany	Fürstenberg Aloys	Portugal	Goncalvez Borralho Antonio
Germany	<b>Hess Wolf</b>	Portugal	Oliveiro e Sousa Eduardo J.
Germany	<b>Läge Damian</b>	Portugal	Pedroso Maia Julio Manuel
Germany	<b>Maas Joachim</b>	Russia	Borodin Aleksei
Germany	<b><u>Schmidt Alfred</u></b>	Russia	Ilyushin Alexander S.
Germany	<b>Zimmermann Albrecht</b>	Singapore	<b>Chan Huei Lock</b>
Greece	Virvilis Anthony	Singapore	<b>Tan Ngiap Chuan</b>
Hong Kong	<u>Szeto Daniel</u>	Singapore	<u>Tan Roger</u>
India	Mehta Dhirubhai	Slovakia	Jankovic Vojtech
Indonesia	Putranto Tono Dwi	Slovenia	<b>Suhadolc Peter</b>
Indonesia	<u>Adikusuma Teguh Wira</u>	Spain	Iglesias Xifra José Luis
Israel	Barak Izhak	Spain	<b>Moreno José-Ramón</b>
		Spain	Pan de Alfaro Estanislao

Sweden	Bengtsson Bengt
Sweden	<b>Hällström Jonas</b>
Switzerland	Schlunegger Ernst
Thailand	<u>Jiraprasertkun Phairot</u>
UK	Earle Christine
USA	Ertzberger Darrell
Venezuela	Lopez Lopez Luis

(Accredited Team leaders in red, underlined new entries)

## **GUIDELINES FOR JUDGING THEMATIC PHILATELY EXHIBITS**

### **Article 1: COMPETITIVE EXHIBITIONS**

*In accordance with Article 1.4 of the General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), the Special Regulations (text in italics) have been developed to supplement those principles regarding thematic exhibits.*

These Guidelines are issued by the FIP Thematic Commission to give practical advice on how to apply the GREV and the Special Regulations for the Evaluation of Thematic Exhibits (SREV), which were approved by the 54th FIP Congress in 1985 in Rome (Revised at the 61st FIP Congress in 1992 in Granada and in Jakarta 2012).

The Guidelines have been developed to assist exhibitors in the preparation and judges in the evaluation of thematic philately exhibits. They are intended to provide guidance regarding mainly:

1. The definition of appropriate philatelic material to be used
2. The principles of exhibit composition, and
3. The judging criteria of exhibits of thematic philately.

### **Article 2: COMPETITIVE EXHIBITS**

*A thematic exhibit develops a theme according to a plan, as defined under 3.2.1, demonstrating thematic and philatelic knowledge through the items chosen.*

*Such knowledge should result in the best possible selection and arrangement of the material and the accuracy of the relevant thematic and philatelic text.*

### **Article 3: PRINCIPLES OF EXHIBIT COMPOSITION**

#### ***3.1 Definition of Appropriate Philatelic Material***

*3.1.1. A thematic exhibit uses the widest range of appropriate postal-philatelic material (ref. GREV Art 3.2.)*

The 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.

Covers and other sorts of mail usually have several characteristics: stamp(s), postmark(s), labels and markings indicating the special treatment of this mailing, and sometimes indications for postage privileges. These are the elements of postal origin and/or significance, which can be used for thematic treatment. Other characteristics of the same mailing, like sender's name and address information, decorative printings or illustrations on the envelope/card, or the message and other parts of the content, are the non-postal (= private) elements which cannot be used for thematic treatment.

This distinction between postal elements and private elements (maybe on the same item which went through the post) is the one and only rule for defining appropriate philatelic material in thematic philately. Therefore, it is fundamental for understanding the nature of "postal-philatelic material" in thematic philately, in contrast to social philately and open class, which both allow for the private elements of a mailing to be used in treatment.



All other listings in this section of the guidelines are explanations of this rule. They show the typical range of postal-philatelic material as it occurs in the leading thematic exhibits and gives some warnings in those cases in which exhibitors try to stretch the definition of appropriate material. The following lists document the very wide range of material, which is appropriate for thematic development, given that the thematic treatment refers to the mentioned elements of postal origin and/or significance.

### Type of appropriate material

- Postal franking items (stamps, stamp booklets, postal stationery, franking meters, computer-generated postage e.g. FRAMA labels, SmartStamps etc.)
- Modifications applied to postal franking items (e.g. overprints, surcharges, and punch-perforations, as shown by "perfins"). However, modified items are not to be included, if the modification distracts from the original theme (e.g. by making it no longer visible); they may be used for the theme(s) related to the modification.
- Postal cancellations (ordinary, slogan, commemorative and other special postmarks)
- Stamps, cancellations, marks and/or cards indicating a postage privilege (e.g. authorities, military)
- Other items used in the postal operations, such as registration labels, postal route labels and markings, supplementary labels or markings (e.g. censorship, disinfection, crash mail), mail delivery dockets, reply coupons, forwarding agents markings, postal automation markings and labels, etc.; where applicable, these items should be on the relevant document.
- Items "intended for issues, or produced in the preparation for an issue", e.g. sketches, proofs
- Varieties and errors
- Revenue stamps. They are admitted if they are postally used or have postage validity. Revenue stamps for fiscal purposes are admitted in exceptional cases when they are the only mean to describe an important thematic point.

### Timeframe

Postal material from the pre-stamp era, through the classic period, to the present day.

### Appropriate Postal Services

- Normal transmission of mail, including
  - (postage free) service- and military- post (including Airgraphs and V-mail);
  - maritime mail,
  - railway mail of any type
  - airmail of any type
  - prisoner-of-war and concentration camp mail
  - packet, parcel post and freight post
- Postal payment service
- Private post, authorised or tolerated by the official authorities, or active in the total absence of an official post
- Other postal communications, including
  - pneumatic post
  - telegrams
  - electronic mail (i.e. message sent electronically to a Post Office where it is printed out and delivered to an addressee)
  - other similar forms of postal services

### Border-line material

The variety of postal services and regulations in different countries and their evolution over time make it impossible to define a list encompassing all possible situations. Some items only follow to a certain extent the above definitions of appropriate or inappropriate material; therefore, they should be used mainly when no other material is available to describe a specific thematic detail. When included in the exhibit, they should always be supported by a *thorough philatelic justification*.

Items belonging to the specific philatelic culture of a theme, a country or a region can be tolerated as much as they are justified, and their number is proportional to the degree of elaboration of the exhibit.

The jury team shall evaluate borderline material primarily with regards to its thematic significance, so it should never be shown solely for its rarity.

### Inappropriate Material

The following items and the information made available by them should not be used for thematic development:

#### A)

- fantasy issues from non-existent postal territories



- issues of exiled governments
- issues of organizations without postal services
- abusive, illegal and undesirable issues, as defined by the UPU and the FIP Philatelic Congress of 1976 (and available on the website of the FIP Fight against forgeries commission)
- picture postcards, unless they are postal stationery produced by a Postal Authority
- privately printed or manuscript annotated military postcards and lettercards (e.g. Feldpost) unless accepted or authorized by Postal authorities as admitted to the postal privilege without other official markings

## B)

- private additional cancellations and cachets applied by a sender or a supplier before mailing the documents
- private additional prints on postal stationery (also known as “repiquages”)
- administrative marks (not postal), when they do not give any postal privilege
- private decorations and decorative overprints on envelopes and cards
- private vignettes (advertising labels), whatever the purpose of their use

Aspects of category “B” are usually parts of mailings that bear postal elements like stamps and postmarks. However, these are the typical “private elements” of such mailings, which are usually not admitted for thematic treatment, as explained above.

In exceptional cases (see also 3.2.2), where no postal-philatelic material for important aspects of the theme exists, the items under B) can be considered as acceptable items if they present a significant thematic connection and are supported by a thorough philatelic justification.

## Thematic Information

*3.1.2. Each item must be connected to the chosen theme and present its thematic information in the clearest and most effective way.*

The thematic information used to illustrate the theme or, better, tell a story in a thematic exhibit is derived:

- directly from
  - the purpose of issue (or of use)
  - the design of an item,
- indirectly as

- a result of a deeper analysis that enables the use of items that, at a first glance, do not show any connection with the theme.

Thus, the thematic information can be drawn from:

- the purpose of issue:
  - those which follow changes in political situations
  - those which document a particular period
  - the design of the item, along with everything which is depicted or written on a stamp, postal stationery, postmark or other appropriate postal philatelic material.
  - the text, art style of illustration and similar
  - the material on which the item is printed, e.g., granite (silk thread) or banknote paper, war maps
  - the watermark design
  - the perforation (e.g. “perfins”)
  - the text or illustration of margins, gutters, tabs, cover and interleaving of booklets, etc.
  - functions of the postal service, which have a thematic significance (e.g. railway, telegraph, newspaper stamps, official service postal stationery, pigeon post)

The thematic information described above must be:

- initiated by the postal service, or
- introduced or added by the postal service, or
  - (e.g. advertising appendices, marginal descriptions, postal stationery illustrations)
- approved by the postal service
  - (e.g. postal stationery to private order).

Printing or surcharges added privately after the sale of the items do not fulfil this requirement.

Generic cancellations can be used because of

- the specific meaning of a place name, or
- the reason a place exists.
- Alternatively, they must contain adequate thematic information (e.g. advertising text, illustration), in addition to the data concerning the place and/or the date.

A postmark, even if of the pre-philatelic period, does not document the birthplace of a person.

The postmark date and place, when related to a special event, which happened on the same date and place, is relevant only if

- other thematic elements help to illustrate the theme, or
- it has a specific thematic significance from a postal history standpoint; in the latter case it should only be used when it refers to an important detail of the theme.

Sender and addressee data represent insignificant information, unless

- the document shows a special postal privilege (e.g. reduced or free postage) as a result of the position, condition or status (e.g. military, government or other official mail) of one of the parties. The indication of reduced (or free) postage or the service postmarks, or equivalent markings of the postal route, provide enough evidence.
- In some instances, sender and/or addressee data may be helpful as complementary thematic information, in combination with the postal elements of the document.

### 3.2 Thematic Treatment

*The treatment of a thematic exhibit comprises the structure of the work (title and plan) and the elaboration of each point of that structure (development).*

A thematic exhibit illustrates the theme chosen by the exhibitor, or better, tells a story related to this theme. The theme or story is presented in the thematic text and illustrated with appropriate philatelic material (see Article 3.1).

In thematic philately, the plan represents the concept, as defined by the GREV. The **two subdivisions** Title and plan and Development represent the two aspects of an interlaced process, based on personal study and research by the collector on both the theme and the material:

- A deeper knowledge of the theme enables one to increase the number of facts and details described in the story and to look for additional items to illustrate them.
- A better knowledge of the material allows

one to identify new pieces, which often must be justified through further study of the theme, which could result in a more elaborate plan.

The pages of an exhibit ought to present the chosen theme, as presented by the title and detailed in the plan, in its entirety, i.e. important parts of the chosen theme must not be omitted.

Innovation is the personal approach of the exhibitor, highlighting the results of his/her ability to create an interesting story and illustrate it with the best material available.

#### 3.2.1 Title and Plan

*The title with any subtitle defines the scope of the exhibit. The title and the plan represent a meaningful entity and reflect the specific characteristics of the chosen theme. Hence, different titles originate different plans.*

The title represents the synthesis of the **exhibit**. Therefore, the title and the contents of the pages **must** match and the sequence of the philatelic items mounted on the pages should give the full details of the story **implied by** the title. Boosting titles to make the exhibit more attractive can be misleading if they deviate from the **plan and its development on** the pages.

*The plan defines the structure of the exhibit and its subdivisions and covers all major aspects relevant to the title. It should be entirely structured according to thematic criteria. The order of the main chapters and their subdivisions should demonstrate the development of the plan rather than list its main aspects.*

The plan should, as much as possible, present the synthesis of the story told by the exhibit. It should not be a mere list (e.g. lexicon approach). The plan provides a clear and intelligible insight into all major aspects of the theme. It may:

- be freely chosen in order to detail all the main aspects of a theme or an idea, or
- derive naturally from the theme.

The structure of the plan may follow:

- a time-related classification (historical, evolutionary), or

- subject-related criteria (scientific, systematic, organisational, economic, etc.), or
- other subdivision criteria, in the case of themes related to Organisations and Institutions (e.g. Red Cross, League of Nations, Council of Europe), repetitive events (e.g. Stamp Days, Olympic Games), etc., such as:
  - their structure,
  - their type of organization
  - individual events following thematically time- or place-related classifications.

Themes developed within an organisational or chronological framework should clearly show the historical background, the aims, tasks, results and effects of the activities of such organisations or events.

The plan consists only of thematic divisions and subdivisions, with no generic chapters (e.g. "Miscellaneous", "Appendix"). Subdivisions by date of issue, issuing country, type of material (e.g. "Meters", "Postal stationery"), or purpose of issue (e.g. "Anniversaries") are to be avoided. Such items are best used according to their thematic information. The same applies to special philatelic studies (ref.: 3.2.3).

The plan is supposed to present **the content of the exhibit in** a logical order of chapters (and subchapters) allowing the study of the entire exhibit without disturbing breaks between the different chapters. Ideally, the beginning of the following chapter has a logical link with that preceding. This helps to create an interesting story instead of an unconnected "list of contents". **The best is when the chapters (and subchapters) themselves are structured like a story.**

An effective plan covers the largest scope compatible with the title. In this respect, unless specifically stated in the title, the plan should not be limited by time or by geography, as far as the chosen theme allows it.

The different chapters should have a good balance, according to their relative thematic weight within the scope of the theme as defined by the title rather than by the quantity of material available.

The construction of an innovative plan is considered a prerequisite for an innovative development.

## The Plan Page

*The title and the plan must be presented on a page at the beginning of the exhibit, written in one of the official FIP languages.*

**On** the plan page all major subdivisions of the plan, **or parts of the story told**, are described; finer and more detailed subdivisions are presented, in principle, only on the individual pages. The plan cannot be replaced by a literary description or by a generic introductory statement.

An adequate plan page will ensure that the public and the jurors do not have to "reconstruct" the plan by browsing through the pages of the exhibit. The obvious difficulties caused by having to do so might be reflected in the understanding and the evaluation of the exhibit.

A numerical classification (e.g. decimal, legal systems) **is recommended since it** helps to make the exhibit easier to understand. It should be limited to major divisions of the plan. Experience has shown that a two/three digits/letters system is enough.

In addition to the plan page, an introductory title page may highlight the theme.

The official FIP languages in which the title, the plan and any other introductory statement must be presented are English, French, German, Russian, and Spanish.

### 3.2.2 Development

*The development means to elaborate the theme in depth, aiming to achieve an arrangement of the material fully compliant with the plan.*

*The elaboration utilises only the thematic information, postally authorised, available from the **appropriate postal-philatelic material** described under 3.1.*

*Such elaboration requires:*

- *thorough knowledge of the chosen theme*
- *a high degree of philatelic knowledge*

The analysis of both the theme and the appropriate material, based on a thorough thematic and philatelic knowledge, is a prerequisite for the best

possible thematic development. This enables the skilful selection of each item and its correct positioning and sequence, as well as a connecting description. This is necessary to ensure a proper understanding of the relationship between the item and the theme.

This is shown by:

- the selection of the most suitable items for each thematic detail described.
- the balanced utilisation of the items according to the significance of the thematic detail they support. The number of philatelic items available for the same detail should not be the basis for their inclusion.
- the accurate thematic arrangement of the items shown on the same page according to the sequence of the “story”. The correct sequence takes priority over the best appearance of the page.

Therefore, the simple classification of the philatelic pieces related to a subject is necessary but not enough to achieve an advanced degree of elaboration.

#### The Thematic Text

*The thematic text ensures the necessary thematic links and to provide thematic details, whenever needed. It:*

- illustrates the logical sequence of the development, by connecting the items shown. A good connection is effective and concise, without unnecessary information. This requires that the text be fluid enough to demonstrate the thread of the development.
- explains the thematic qualification of an item, if required (Ref. 3.3 below)
- gives appropriate information about the thematic details of stamps and documents.

Any thematic explanation must closely relate to the material shown, and any given statement must be **supported** by thematically appropriate philatelic items, otherwise, it weakens the thematic development.

Even if FIP languages are not compulsory for thematic and philatelic text, exhibitors who intend to show frequently at international exhibitions are strongly advised to present their exhibit in one of those languages, to help in the understanding of their work (Ref. GREV 3.3).

#### 3.2.3 Innovation

*Innovation is shown by the:*

- *introduction of new themes, or*
- *new aspects of an established or known theme, or*
- *new approaches for known themes, or*
- *a new application of the material.*

*Innovation may refer to all components of Treatment.*

The exhibit is supposed to show the personal **creative** work of the exhibitor, highlighting the results of his/her ability to innovate. This requires personal effort by study, research and imagination and cannot result from the simple mechanical duplication of existing works. Exhibitors can take advantage of all sources available on the subject (e.g. thematic and philatelic literature as well as other collections) to push their research forward.

### ***3.3 Qualification of Philatelic Material***

**The material displayed should be fully consistent with the subject chosen. The selection should show the appreciation of the exhibitor as to what is available in the context of his chosen subject. It should also include the fullest range of relevant philatelic material of the highest available quality (GREV, Art. 3.4).**

*The connection between the philatelic material and the theme must be clearly demonstrated when it is not obvious.*

A short thematic description is necessary whenever the connection between the item and the theme is not self-explanatory. Items without a demonstrated relationship with the theme should be excluded.

When selecting qualified material for the exhibit, preference and greater importance must be given to:



- types of items that are the cornerstone of philately (i.e. stamps, postal stationery, cancellations and postmarks) as opposed to items with a lower postal connotation, even if their issue or use has been duly authorised by the post
- issues which have information whose contents bear a direct relation to the issuing country from a political, historical, cultural, economic and/or similar standpoint. Avoid speculative issues, which exploit the "fashion trends" in thematic philately (these dubious items ought to be in principle totally excluded), with special reference to issues not following the code of ethics of the UPU
- normal issues, as opposed to additional parallel imperforate issues (stamps and souvenir sheets)
- genuinely cancelled items, as opposed to items cancelled to order
- genuinely carried commercial mail with relevant cancellations, as opposed to mere souvenir documents and any similar items which were created to please collectors e.g. decorated FDCs (even when issued by the postal service), and maximum cards
- genuinely carried items with correct postage and relevant thematic cancellations, as opposed to favour cancellations, often with underfranked postage, or, even worse, cancellations on stampless covers ("blank cancellations") unless due to a free postage privilege
- documents with individual, differing addressees, as opposed to covers and cards received by the same addressee as a result of a subscription
- correct postage frankings, preferably as multiple franking of a thematically important stamp, as opposed to overfrankings due to philatelic reasons (e.g. complete sets)
- meter frankings with correct postage, as opposed to favour cancellations (e.g. "000"), unless the latter is a "specimen" or it has a justified postal reason.

Exceptions to the above criteria may only be shown if properly justified.

The relative rarity or unusual characteristics of proofs, varieties and similar items, can increase the philatelic quality of the exhibit. Common varieties (e.g. minor colour nuances) play an insignificant role and they are likely to adversely affect the thematic development. If a variety does not clearly demonstrate the connection with the theme, the

normal item should be also shown as a reference.

Common stamps and documents are appropriate if they best represent important thematic details.

The use of maximum cards should be limited to a few, significant items, mainly to enhance the understanding of the thematic information, if this is too tiny to be properly seen, on the stamp. In addition to the necessary concordance of subject, time and date, defined in the principles of Maximaphily, these items should have a theme-related cancellation.

The use of revenue stamps for fiscal purposes should be limited to a few, significant items, mainly to enhance the thematic development in very important points of the theme that cannot be covered otherwise. These items are to be properly justified.

#### Philatelic studies

Postal items and documents present several philatelic variants. If this material is of thematic and philatelic importance, then a concise and balanced philatelic study is commendable, so that this material can be properly shown.

A philatelic study follows in a systematic manner the criteria for traditional philately (e.g. development of the item, varieties), postal history (e.g. usage, routes, handling of the mail, postmarks) or any other postal philatelic discipline. A philatelic study may exploit existing sources for further personal research. In order to safeguard the balance of the exhibit, the aim of these studies is not completeness, but the presence of the most significant philatelic peculiarities. The extent of the studies is proportional to the degree of specialisation of the exhibit.

Philatelic studies, whenever included, blend with the thematic development without affecting the fluidity of elaboration of the exhibit. The thematic text must continue in parallel with the study so that there is no disturbing interruption.

#### Philatelic text

A short explanation is required only when the material is not self-explanatory or there is a need to illustrate special research. A philatelic text can

be used when a specific philatelic characteristic of the item is not easily recognizable, for documenting the use of revenue stamps, or for presenting a philatelic study. Boosting definitions, in the style of those of the auction-catalogues, are inappropriate.

### 3.4 Presentation

The presentation and the accompanying text of the exhibit should be simple, tasteful and well balanced. It should add information to that provided by the material and show the level of understanding of the subject and the personal research of the exhibitor (GREV Art. 3.4).

See Art. 4.5 for hints on how this criterion is evaluated.

### 3.5 One Frame Exhibits

A One Frame exhibit of Thematic Philately is intended to be an exhibit with a very narrow theme that fits into one frame. If a theme can be shown in more than one frame, it is not suitable as a theme for a One Frame exhibit.

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

## ARTICLE 4: CRITERIA FOR EVALUATION

*The general criteria, as specified in GREV Art. 4, are adapted to the peculiarities of the thematic class.*

In order to help consistent judging, within all the following evaluation criteria, except for Presentation, there is a distinction between Basic requirements and Achievements.

**Basic requirements.** When all of them are fulfilled a score equal to 80% of the maximum is assigned. When any of them is not fulfilled, a mistake occurs, and the 80% score is reduced accordingly.

**Achievements.** These requirements are gradual goals on the road to make the exhibit outstanding. They are worth >80% of the maximum and the fulfilment of all of them implies the top score.

### 4.1 Thematic Treatment

*Treatment will be evaluated according to the title and the plan, the development, and the innovation shown in the exhibit.* Treatment is the presentation of the story for the theme chosen and its development throughout the pages, both showing an innovative approach.

In assessing treatment judges are looking for:

- A logical development that is easy to follow
- A clear and concise write up
- A balanced exhibit for the theme chosen
- The degree to which the plan tells a story

They will check that the exhibit:

- Reflects the theme implied by the title
- Is developed in accordance with the plan
- Has new aspects and new approaches for known themes

#### 4.1.1 Title and Plan

*The title and the plan will be evaluated considering the:*

- consistency between the plan and the title
- presence of the plan page
- adequacy of the plan page
- correct, logical and balanced structure (divisions and subdivisions)
- coverage of all major aspects necessary to develop the theme.

The title defines the overall concept, which then is structured through the plan. Inconsistencies between the title and the plan indicate either an inadequate breakdown in the plan of the title or an inappropriate synthesis of its structure in the selected title.

The plan page, that provides an insight into the theme, must be shown at the beginning of the exhibit. Failure to do so will result in the automatic loss of three points.

The requirements for a correct, logical and balanced structuring into divisions and subdivisions are defined as follows:

*Correct:* The plan should be accurate, scientifically reliable and sound

*Logical:* The sequence of the main chapters and their subdivisions must follow a rational order, without superfluous or misplaced chapters

*Balanced:* The same importance should be given to the different sections in accordance with the thematic significance and the available material coverage of all major aspects necessary to develop the theme.

The best plans are those in which the chapters (and subchapters) themselves are structured to tell a story and are evaluated much higher than those structured like a "list of contents".

Title and plan will be evaluated considering the:

#### *Basic requirements*

- presence of the plan page
- adequacy of the plan page
- consistency between the plan and the title
- correct, logical and balanced structure (divisions and subdivisions)
- coverage of all major aspects necessary to develop the theme

#### *Achievements*

- the degree to which the plan tells a story

### 4.1.2 Development

*The development will be evaluated considering the:*

- correct assembly and positioning of the items in conformity with the plan
- the connection between the items and the thematic text
- depth, shown through connections, cross-references, ramifications, causes and effects
- balance, by giving to each thematic point the importance corresponding to its significance within the theme
- elaboration of all aspects of the plan.

The storyline as presented by the plan should be developed on the single pages and written as a continuous story flowing through each page and through all pages. It should be read as in a book from top left to bottom right.

For an easy-to-follow development, each page should have at the top the numbered chapter or subchapter that indicates which part of the plan is being developed on the page. An additional page title summarizing the content of the page is also helpful.

The correct assembly and position of the items, including the individual ones on each page, is demonstrated by a well understood, correct, and fluent thread of development. Misplaced items make development confused and hard to understand. Items should be placed near the thematic text related to them.

The balance is demonstrated by giving the appropriate depth and size to the various thematic details, according to their significance within the theme. This also applies to philatelic studies.

Development will be evaluated considering the:

#### *Basic requirements*

- correct assembly and positioning of the items in conformity with the plan
- a connection between the items and the thematic text
- elaboration of all aspects of the plan
- presence of a "red thread" that connects the single pages and chapters into a continuous story

#### *Achievements*

- balance, by giving to each thematic point the importance corresponding to its significance within the theme
- depth, shown through connections, cross-references, ramifications, causes and effects

### 4.1.3 Innovation

*Innovation will be evaluated according to Art. 2.1.3.*

## **4.2 Knowledge, Personal Study and**

## Research

*The criterion for Knowledge, Personal Study and Research requires the evaluation of the thematic and philatelic aspects of the exhibit.*

The GREV considers “philatelic and related knowledge”, that is the result of two components:

- A “concept” related knowledge. In almost all classes is of postal and philatelic nature: issues, usages, printing processes, rates, routes, services, and so on. In thematic philately this “concept” is of a thematic nature: cars, bridges, history, nature, sport, etc.; hence “thematic knowledge” is that which is based on personal study and research and sound knowledge of the **theme** studied.
- “Philatelic knowledge”, that relates to the material used to support the concept. This component is common to all classes.

### 4.2.1 Thematic Knowledge and its related Personal Study and Research

*Thematic Knowledge and its related Personal Study and Research will be evaluated considering the*

- *appropriateness, conciseness and correctness of the thematic text*
- *correct thematic use of the material*
- *presence of new thematic findings for the theme.*

Thematic knowledge refers to the **general** knowledge of the theme as **shown** in the choice of the items, their **mutual relationship** and the degree of appropriateness of the accompanying text; the correct thematic use of the material is reflected by the degree of appropriateness to cover specific thematic details.

Thematic knowledge assumes the absence of thematic errors and avoids excuses for showing material, that is not directly connected with the theme or doubtful, or unnecessary borderline items.

Thematic knowledge is also demonstrated using “surprising” material, that is thematically

appropriate, even if not immediately seen from the material alone, but whose appropriateness was discovered by the exhibitor.

The level of thematic study and research is evaluated by considering the availability of previous studies of the theme, in order to assess how much the treatment took advantage of available thematic and philatelic literature, catalogues and documented research. This will then be compared with the personal research and study shown in the exhibit.

### Basic requirements

- appropriate, concise and correct thematic text
- correct use of thematic material

### Achievements

- thematic details in text and material
- presence of new thematic findings for the chosen theme
- “surprising” material (which does not belong to the subject, but thematically fits into the story of that page)

### 4.2.2 Philatelic Knowledge, and its related Personal Study and Research

*Philatelic Knowledge, Personal Study and Research will be evaluated considering the*

- *full compliance with the rules of postal philately*
- *presence of the widest possible range of postal-philatelic material and its balanced use*
- *appropriateness of postal documents*
- *appropriateness and correctness of the philatelic text, when required*
- *presence of philatelic studies and related skilful use of important philatelic material.*

The full compliance with the rules of postal philately concerns, for instance, the presence of items that are unsuitable for collecting purposes because of their state (e.g. cut stamps or cut postal stationery, improper maximum cards).

Postal-philatelic items (e.g. stamps, postal stationery, proofs, sketches..) should be shown in their entirety. Overlapping is allowed when showing varieties of postal stationery, in a way



that the detail with the variety itself is clearly visible. Windowing of cancellation and imprint on postal stationery is allowed when the thematic text refers to the cancellation. Windowing or folding is allowed for very large items such as large telegrams, complete sheets of stamps etc.

The presence and balanced utilisation of all the different philatelic types of material should be obtained by presenting items of all periods and from the largest number of countries, within the possibilities of the chosen theme.

The suitability of the postal documents considers their philatelic **appropriateness**, as well as the selection of items of real philatelic significance rather than of extravagant pieces.

Very limited exceptions (at most one per frame on average) to this general rule are admitted, when the selected philatelic material significantly enhances the relation to the thematic text or is the only way to illustrate it. This refers to the inclusion of both borderline items or items of non-postal nature (e.g. commercially used old *repiquages*, revenue stamps, covers with addresses sent to personalities subject of the theme, private prints, marks, vignettes and other similar material, if on postally travelled cover or document). In such cases the items must be fully justified as exceptions, thus proving the philatelic knowledge of the exhibitor.

Personal philatelic study and research are demonstrated by the presence of:

- material which has not yet been researched for that theme, or where there has been very little research
- philatelic studies presenting a true, well documented, philatelic in-depth analysis and which are not just an excuse for showing an accumulation of more pieces without any serious philatelic foundation.

#### **Basic requirements**

- Full compliance with the rules of postal philately
- Appropriateness of postal documents
- Appropriateness and correctness of the philatelic text, **when needed**
- Presence of good range of postal-philatelic material throughout the exhibit and on single pages

#### **Achievements**

- Presence of widest possible range of postal-philatelic material and its balanced use
- Presence of material which has not yet been researched for that theme, or where there has been very little research
- Presence of philatelic studies and skilful use of important philatelic material

### **4.3 Condition and Rarity**

*The criteria of "Condition and Rarity" require an evaluation of the quality of the displayed material considering the standard of the material that exists for the chosen subject, the rarity and the relative difficulty of acquisition of the selected material.*

#### **4.3.1 Rarity**

The rarity is based on objective criteria such as recognised absolute scarcity and difficulty of acquisition.

It is essential that varieties, proofs, essays, are rarer than the issue itself, in order to increase the philatelic level. The same applies to blocks, strips, etc.

It is obvious that items which, despite being very rare, have no or insufficient relationship to the theme, should not be included in the evaluation of this criterion.

#### **Judges will primarily be looking for:**

- rarities of general significance in philately, if available for the theme
- rarities of specific significance for the chosen theme known to exist
- how easy it is to duplicate the exhibit

#### **Judges will also be looking for:**

- scarce and uncommon items, particularly from traditional philately, postal history and postal stationery

#### **Basic requirements**

- Normal and modern material plus unusual and scarce items

#### **Achievements**

- Presence of rare items

#### 4.3.2 Condition

The condition is based on the usual overall criteria for evaluation in philately and is related to the degree of rarity of the items present in the exhibit.

All items should be in the best possible condition. The condition of items is evaluated as if they were stamps: No tears, no missing corners, no bends, no stains, no missing perforations (if present), etc.

- The condition of common material should be impeccable.
- Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit.
- It is important to remember that the actual condition obtainable will vary according to the country and period.
- Commercially used items are to be preferred to philatelic produced ones.
- Cancellations should be as clear as possible with all essential wording complete and allow the stamp design, where thematically relevant, to be clearly visible.
- Booklets should be presented complete with stamps.
- If an item has been restored or manipulated, it must be described as such.

#### Basic requirements

- Normal and modern material in excellent quality, plus all unusual in good quality and rare material in average condition

#### Achievements

- Rarities in above average up to the best quality

### 4.4 Presentation

*The criterion of "Presentation" requires an evaluation of the clarity of the display, the text as well as the overall aesthetic balance of the exhibit.*

The method of presentation should show the material to the best effect and in a balanced way. The efforts of the exhibitor are demonstrated by the arrangement of the items and the text on appropriate exhibition pages in order to effectively communicate the story and to highlight the philatelic material in an attractive and aesthetic way.

The presentation of the exhibit is evaluated on:

- Overall aesthetic balance on the frames and the individual pages
- Good use of the page – with not too much white space on the pages
- The write-up is clear and concise, i.e. enough write-up – but not too much text
- Any photocopies/scans must be a minimum of 25% different in size from the original
- Careful and neat mounting

#### Other factors:

- No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or computer printed.
- Brightly coloured inks and coloured album pages should be avoided.
- Mounting of long covers at an angle should be avoided.

## ARTICLE 5: JUDGING OF EXHIBITS

*5.1. Thematic exhibits will be judged by the approved specialists in their respective field and in accordance with the section V, Art. 31 to 46, of the GREX (ref.: GREV, Art. 5.1).*

The thematic jurors must complete an evaluation form in order to be guided towards thorough, unbiased and consistent judging.

The presence of faked, forged or repaired items, which are not clearly marked as such, will cause the downgrading of the exhibit by the Jury, according to the report of the special Expert Team appointed at each exhibition.

Reprints must be presented as such. Weak or faded postmarks must not be redrawn on a piece, instead, a copy of the postmark should be redrawn and

presented next to the

Collectors are therefore recommended to have any doubtful item expertised before selecting it for the exhibit and the original of the certificates should be included behind the sheet, in the same transparent protective cover. In case a photocopy is used, the same has to be certified by the Federation. Alternatively, the commissioner may bring the original certificate for use if needed. Irrelevant of how the certificate is made available, at the end of the philatelic text concerning the item certified should be put the abbreviation “e” in bold thus (e).

*5.2. For thematic exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation (ref.: GREV, Art. 5.3).*

<b>1. Treatment</b>	<b>35</b>
Title and Plan	15
Development	15
Innovation	5
<b>2. Knowledge, Personal Study and Research</b>	<b>30</b>
Thematic	15
Philatelic	15
<b>3. Condition and Rarity</b>	<b>30</b>
Condition	10
Rarity	20
<b>4. Presentation</b>	<b>5</b>
<b>Total</b>	<b>100</b>

## ARTICLE 5: CONCLUDING PROVISIONS

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

*6.2 The Special Regulations for the Evaluation of Thematic Exhibits at FIP Exhibitions were approved at the 66<sup>th</sup> FIP Congress on October 14, 2000, in Madrid. They take effect immediately following the closure of Congress.*

These Guidelines were approved at the FIP Thematic Commission Meeting during the FIP

Exhibition THAILAND 2018 in Bangkok, Saturday 1 December 2018 at 11-13 pm.

### COMMENT

SREV text is in italics, GUIDELINES in regular font, changes with respect to previous Guidelines are highlighted in yellow.

## Exhibitions Calendar

A calendar of exhibitions relevant to the interests of thematic philatelists is maintained at:

<http://www.fipthematicpilately.org/>

where more details can be found. We report below just the titles, dates, places and websites of the forthcoming exhibitions.

### 2019

#### SLOVENIJA 2019

March 28-31, 2019, Kamnik, Slovenia.

Multinational exhibition. FEPA Recognition, FIP Sponsorship.

[www.alpeadria.eu/exhibitions/2019/kamnik-slovenija-2019.html](http://www.alpeadria.eu/exhibitions/2019/kamnik-slovenija-2019.html)

#### BULGARIA 2019

Oct, 2019, Plovdiv, Bulgaria.

Continental exhibition. FEPA Patronage.

#### STOCKHOLMIA 2019

May 29 – Jun 02, 2019, Stockholm, Sweden.

RPSL – 150<sup>th</sup> Anniversary Exhibition

[www.stockholmia2019.se](http://www.stockholmia2019.se)

#### CHINA 2019

June 11 - 17, 2019, Wuhan, China.

General World, FIP Patronage.

## **SINGPEX 2019**

Jul 31 – Aug 4, 2019, Singapore.

Asian International Exhibition, FIAP

Patronage. FIP Recognition.

<http://www.singpex2019.com>

## **NORDIA 2019**

August 23-25, 2019, Sarpsborg, Norway.

Multinational, Nordic countries, FEPA

Recognition.

## **ECTP 2019**

November 22 - 24, 2019, Verona, Italy.

European Championship of Thematic

Philately, FEPA Recognition.

[expo.fsfi.it/ectp2019](http://expo.fsfi.it/ectp2019)

## **2020**

### **NZ 2020**

Mar 19 - 22, 2020, Auckland, New Zealand.

Asian International Exhibition, FIAP

Patronage.

[www.nz2020.nz](http://www.nz2020.nz)

### **LONDON 2020**

May 02-09, 2020, London, UK.

World exhibition, provisional FIP Patronage.

FEPA Recognition.

[www.London2020.co](http://www.London2020.co)

### **INDONESIA 2020**

Aug 6 - 11, 2020, Jakarta, Indonesia.

World FIP Exhibition, FIP Patronage,

FIAP Auspices.

### **ANKARA 2020**

October 07-10, 2020, Ankara, Turkey.

International exhibition, provisional FEPA  
Patronage.

## **TAIPEI 2020**

October, 2020, Taipei, Chinese Taipei.

Asian International Exhibition, FIAP

Patronage.

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## **The TC Website**

Our website has been generously sponsored for the last two years by late Mike Rhodes, Australia. The whole thematic community is very grateful to him.

From 2018 on **Christoph Gärtner** has kindly agreed to sponsor again our website, as he did in the past. We gratefully acknowledge his support.

Information on the Thematic Commission can be found at:

<http://www.fipthematicphilately.org/>

## **Contacting the Thematic Commission**

The Chairman is the main point of contact for all matters concerning the FIP Thematic Commission:

### ***Peter Suhadolc***

Poštno ležeče

SI-6210 Sežana

SLOVENIA

E-mail: [suhadolcpeter@gmail.com](mailto:suhadolcpeter@gmail.com)

Changes of delegate contacts, news about forthcoming national or international exhibitions etc. should be sent to the TC Secretary:

### ***Tono Dwi Putranto***

E-mail: [tonodputranto@gmail.com](mailto:tonodputranto@gmail.com)