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IMPRESSUM

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PRESIDENT'S LETTER

Dear Philatelic Friends,

A very warm welcome to FEPA NEWS. This is the third issue to appear while COVID restrictions have limited our ability to meet, and once again it tries to give an impression of the rich diversity of philatelic activity within the FEPA family that carries on in spite of the restrictions.

We hope that we will soon be able to emerge from lockdowns and resume the full range of philatelic activities in 2022 and beyond. Even when all restrictions are lifted and we can once again move freely, however, we will need to adapt to the changing balance between live and on-line activities. Having discovered the benefits of on-line meetings in bringing together wider audiences, it is likely that they will become a permanent addition to normal philatelic activities. Virtual exhibitions have been shown to have advantages, not least in terms of participation levels, and are likely to continue. The expansion of on-line auctions has opened the philatelic market, giving collectors a much greater range of choice. Overall, we hope the shift to on-line will help us to promote philately to a new generation of collectors. FEPA will support its members in their efforts to adapt to change by encouraging innovation and best practice and by promoting cooperation and exchanges of information. The pandemic has broken the mould. Let us take full advantage of the changes forced on us.

Our next Congress will take place in Athens on 23rd November. This will be our first full meeting for two years and I encourage all members to attend or be represented if at all possible.

I would like to say a special 'Thank You' to everyone who has worked hard over the last year on events that have been cancelled. It is very disappointing when you cannot see the results of your hard work but I would like to assure you that the efforts you have made are greatly appreciated. It is only thanks to you that we are able to have events at all and we are very grateful.

BILL HEDLEY

LETTRE DU PRÉSIDENT



Chers amis philatélistes,

Bienvenue à cette FEPA NEWS. Voici son 3ème numéro alors que les restrictions COVID ont limité notre capacité à nous rencontrer, et une fois de plus, ce numéro tente de vous donner un aperçu de la diversité de l'activité philatélique au sein de la famille FEPA qui se poursuit malgré les restrictions.

Nous espérons pouvoir bientôt sortir du confinement et reprendre l'ensemble des activités philatéliques en 2022 et au-delà. Toutefois, même lorsque toutes les restrictions seront levées et que nous pourrions à nouveau nous déplacer librement, nous devrons nous adapter à l'équilibre à trouver entre les activités en présentiel et en ligne. Ayant constaté que les réunions en ligne rassemblent un public plus large, il est probable qu'elles deviendront un ajout permanent aux activités philatéliques normales. Il a été démontré que les expositions virtuelles présentent des avantages, notamment en termes de niveaux de participation, et qu'elles devraient se poursuivre. L'expansion des ventes aux enchères en ligne a ouvert le marché philatélique, offrant aux collectionneurs un choix beaucoup plus étendu. Dans l'ensemble, nous espérons que le passage en ligne nous aidera à promouvoir la philatélie auprès d'une nouvelle génération de collectionneurs. La FEPA soutiendra ses membres dans leurs efforts d'adaptation au changement en encourageant l'innovation et les meilleures pratiques et en faisant la promotion de la coopération et des échanges d'informations.

La pandémie a brisé un plafond de verre. Profitons pleinement des changements qui nous sont imposés.

Notre prochain congrès aura lieu à Athènes le 23 novembre. Il s'agira de notre première réunion plénière depuis deux ans et j'encourage tous les membres à y assister ou à se faire représenter dans la mesure du possible.

Je voudrais remercier tout particulièrement tous ceux qui ont travaillé d'arrache-pied au cours de l'année écoulée sur des événements qui ont finalement été annulés. Il est très décevant que vous ne puissiez pas voir les résultats de votre dur labeur, mais je voudrais vous assurer que les efforts que vous avez déployés sont grandement appréciés. Ce n'est que grâce à vous que nous sommes en mesure d'avoir des manifestations et nous vous sommes très reconnaissants.

BILL HEDLEY



Liebe Freunde der Philatelie,

Herzlich willkommen zu unseren FEPA-News. Das ist die dritte Ausgabe, die erscheint, seit die COVID-Einschränkungen unsere Möglichkeiten sich zu treffen, limitiert hat. Abermals jedoch ein Einblick über die Vielfalt der philatelistischen Aktivitäten innerhalb der FEPA Familie, die trotz der Einschränkungen fortgesetzt werden.

Wir hoffen, dass wir von der Ausgangssperre bald befreit sind und den vollen Umfang der philatelistischen Aktivitäten 2022 und danach fortsetzen können. Wenn dann alle Einschränkungen aufgehoben sind können wir uns wieder frei bewegen, dennoch müssen wir eine Balance finden zwischen wirklichen und on-line Aktivitäten. Wir haben die Vorteile von on-line Aktivitäten entdeckt, die ein breiteres Publikum ansprechen. Es wird wohl eine ständige Möglichkeit zu den normalen philatelistischen Aktivitäten sein. Virtuelle Ausstellungen haben gezeigt, dass sie einen Vorteil haben, nicht zuletzt auch an den Teilnehmern, sie werden wahrscheinlich auch zukünftig bleiben. Die Erweiterung auf on-line Auktionen hat den philatelistischen Markt erweitert, weil sie dem Sammler eine viel größere Möglichkeit der Auswahl geben. Insgesamt hoffen wir, dass die Veränderung zu on-line uns hilft, die Philatelie zu fördern und eine neue Generation an Sammlern zu gewinnen. Die FEPA wird ihre Mitglieder sowohl bei den Anstrengungen bei Innovationen und bewährten Praktiken fördern, und auch bei der Zusammenarbeit und beim Austausch von Informationen unterstützen. Die Pandemie ließ uns aus dem Gewohnten auszubrechen. Lasst uns die ganzen Vorteile dieser Änderungen nutzen.

Unser nächster Kongress wird am 23. November 2021 in Athen stattfinden. Das wird das erste Meeting seit 2 Jahren sein und ich möchte alle Mitglieder ermutigen selbst oder durch einen Repräsentanten daran teilzunehmen.

Ich möchte Ihnen allen, die an Veranstaltungen gearbeitet haben, die dann abgesagt wurden, meinen speziellen Dank sagen. Es ist sehr unbefriedigend, wenn man das Ergebnis seiner harten Arbeit nicht sehen kann, aber ich möchte Ihnen zusichern, dass der Aufwand, den Sie betrieben haben, sehr geschätzt ist. Wir sind alle dankbar, dass wir die Möglichkeit von Veranstaltungen haben und wir sind froh darüber.

BILL HEDLEY



CARTA DEL PRESIDENTE

Queridos amigos filatélicos,

Una muy cálida bienvenida a FEPA NEWS. Este es el tercer número que aparece durante las restricciones de COVID han limitado nuestra capacidad de encuentro, y una vez más intenta mostrar la rica diversidad de actividad filatélica dentro de la familia FEPA que continúa a pesar de las restricciones.

Esperamos que pronto podamos salir de los confinamientos y reanudar la gama completa de actividades filatélicas en 2022 y en adelante. Incluso cuando se eliminen todas las restricciones y podamos volver a movernos libremente, tendremos sin embargo que adaptarnos al equilibrio cambiante entre las actividades en vivo y on-line. Habiendo descubierto los beneficios de las reuniones on-line para reunir a un público más amplio, es probable que se conviertan en un añadido permanente de las actividades filatélicas normales. Se ha demostrado que las exposiciones virtuales tienen ventajas, sobre todo en términos de niveles de participación y es probable que continúen. La expansión de las subastas on-line ha abierto el mercado filatélico, dando a los coleccionistas una gama de opciones mucho mayor. En general, esperamos que el cambio a Internet nos ayude a promover la filatelia entre una nueva generación de coleccionistas. FEPA apoyará a sus miembros en sus esfuerzos por adaptarse al cambio fomentando la innovación y las mejores prácticas y promoviendo la cooperación y el intercambio de información. La pandemia ha roto moldes. Aprovechemos al máximo los cambios que se nos han impuesto.

Nuestro próximo Congreso tendrá lugar en Atenas el 23 de noviembre. Esta será nuestra primera reunión completa en dos años y animo a todos los miembros a que asistan o estén representados si es posible.

Me gustaría dar unas "Gracias" especiales a todos los que han trabajado duro durante el último año en eventos que han sido cancelados. Es muy decepcionante cuando no se pueden ver los resultados de su arduo trabajo, pero me gustaría asegurarles que los esfuerzos que han realizado son muy apreciados. Es solo gracias a vosotros que podemos tener eventos y estamos muy agradecidos.

BILL HEDLEY

FEPA: RECENT ACTIVITIES

Bill Hedley writes:



Since January 2021 the Board has had four Zoom meetings. The main topic of discussion has been how best to support our Members in developing new ways of working. We are looking for ways to improve our communications and news distribution services and also to keep track of innovations by individual Members in philatelic organisations. The importance of sharing experience and best practice is more apparent than ever, and the Board sees its central purpose as being to stimulate and encourage information exchange and cooperation between Members as we adapt to the changed circumstances of the 2020s.

With this in mind we have recently asked Members for information on their experience with:

- Virtual exhibitions in 2021.
- The use of social media, especially in promoting philately to younger collectors.
- 2- and 3-frame exhibits in international exhibitions, following Rainer Fuchs' proposal in FN38 that there should be a discussion on this topic.

The results are reported in this issue of FEPA NEWS.

We are constantly looking for fresh opportunities to promote cooperation and will welcome proposals from Members for new initiatives.

We are delighted that some 2020 FEPA awards for outstanding contributions to philately have already been announced, with others to follow including an additional medal for the best philatelic website. This year we are grateful to have the help of independent advisers in selecting winners for our Research and Website medals.

We were also pleased to welcome Thomas Hoepfner (Germany) to the Board in January. Thomas brings an excellent combination of energy, experience and enthusiasm to our work and we wish him all success.



FEPA CONGRESS IN ATHENS, 23rd NOVEMBER 2021

All being well the FEPA Congress will convene at 9.00am at the Zappeion in central Athens on 23rd November for its first meeting since the Congress in Monte Carlo in November 2019. The Zappeion will be the location for the NOTOS exhibition from 19th – 22nd November.

The meeting will be invited to take several important decisions including the adoption of revised Statutes, the election of four Board members and agreement to give FEPA Patronage to the exhibition in Liberec (Czech Republic) in October 2022. We hope it will be the occasion when we can present the FEPA Medals.

Details will be circulated to Member Federations by 23rd July in accordance with FEPA's Statutory requirements, and all Members are strongly encouraged to be represented in person or by proxy at the Congress. The FEPA organisation belongs to its members and we look forward to hearing from them.



FEPA AWARDS FOR 2020

Giancarlo Morolli, FEPA Vice-President, writes:

At its video conference on 8th May 2021 the FEPA Board considered proposals from Member Federations for FEPA Medals for 2020. The Board agreed to postpone the award of the medals for outstanding philatelic study and research and for the best philatelic website until evaluation of the candidates had been completed. It further agreed with great pleasure to announce the following awards.

THE FEPA MEDAL 2020 FOR EXCEPTIONAL SERVICE TO ORGANISED PHILATELY

JONAS HÄLLSTRÖM (Sweden)



Jonas Hällström has given exceptional service to European philately. Highlights include Stockholmia 2019; Five international Philatelic Summits; More than 50 philatelic publications including several books; International large gold in thematic philately; and many other achievements. His ability to develop original concepts and capacity to make these concepts reality, as well as his unselfish drive to help other philatelists get the most joy out of their hobby through education, networking, and social interactions are at the core of his achievements. He served as editor of the Swedish magazine for thematic philatelists for 12 years and as chairman of the Swedish judging committee for 9 years but the crown jewel in his educational efforts was the "Philatelic Summit" concept he developed and executed to facilitate international exchanges of ideas and best practice in judging and exhibiting. Philatelists from almost all FEPA members participated and took back all the educational tools, concepts, and ideas they received, benefitting countless others. Stockholmia 2019 was a logical culmination. This perfectly executed exhibition gave exhibitors and judges the chance to show what they had learned and achieved. A firework of social events nourished the joy, international friendships and understanding that are so important for the future of philately.

THE FEPA CERTIFICATE OF APPRECIATION

Certificates of Appreciation were awarded to six societies for outstanding activities to promote philately:

Briefmarkensammlerverein St. Pölten

(Society of Stamp Collectors St. Pölten – Austria)



With over 200 members, St. Pölten Philatelic Society is one of the largest in Austria. It celebrated its 100th anniversary in 2020 and has been fostering friendly relations with Heidenheim/Germany, Clichy/France, and St. Gilles/Belgium for over 50 years, with an annual meeting hosted in turn by the four partners. A philatelic exchange has also been maintained twice a year for 25 years with St. Pölten's twin-city of Brno/Czech Republic. There are not many clubs that have stayed true to the spirit of European philatelic cooperation for so long, in good times as in bad. This tradition that has also formed many personal friendships, leading to repeated private reunions, thus further strengthening and promoting the European idea.

ČeskoMoravská Společnost pro Poštovní Historii

(Czech Postal History Society - Czech Republic)



The society is a long-term promoter of postal history in the Czech Republic. It actively promotes the philatelic activities of its members including radio/TV speeches and printed media articles. It also supports virtual exhibiting at EXPONET and e-presentations on YouTube and other social media. Since 1986 it has published a bulletin for members and collectors in other friendly clubs (Contractory Post Offices, Field Post Section, Registration Labels group). Its members participate in the philatelic exhibitions as exhibitors and as organisers, commissioners and jurors, and they support the Union of Czech Philatelists as board members. It runs study projects and is open to picture postcard and autograph collectors.

Verein Siegburger Briefmarkenfreunde e.V.

(Siegburg Society of Stamp Collectors - Germany)



Organised philately in the club dates back to 1930, but the society was formally founded in 1946. In 1957 it celebrated its tenth anniversary by organising the first Class-3 competitive exhibition. Over the decades this was followed by other Class-3 and -2 events. Together with the Association Philatélique Nogentaise it celebrated the partnership between Nogent sur Marne and Siegburg in 1989

by organising a "German-French Stamp Salon". It started its membership magazine Phila-Report in 1997 and has published works on postal transport in the Siegburg region and on the postmarks of Siegburg. With 114 members the Siegburger Briefmarkenfreunde e.V. has built one of the biggest clubs of the Philatelistenverband Mittelrhein regional association. It not only organises philatelic events but also has a very lively social programme involving members' families.

Collezionisti Italiani di Francobolli Ordinari (C.I.F.O.)

(Italian Collectors of Definitive Stamps – Italy)



CIFO was born in 1992 and brings together philatelists with a common passion for definitive stamps of the Italian area. It became internationally known in 2020 thanks to the "Philatelic Fridays", a video-conference programme started immediately after the first lockdown to overcome isolation due to the pandemic. This programme, now operated together with the CIFT, very often reaches hundreds of participants from all over the world. Furthermore, CIFO has longstanding experience in virtual exhibitions as it started its CIFO-Net in 2014 and ran seven editions up to 2020. Together with the CIFT it has organized PHIL-Italia 4.0, a virtual exhibition patronised by the Federazione fra le Società Filateliche Italiane (FSFI) during May-June 2021. The 159 CIFO members receive a monthly social magazine, sometimes integrated with special studies. The Association website is a much-appreciated source of information about CIFO life as well as a reference source for its members. Since 2018 the Association has granted a scholarship to a young graduate in historic or economic disciplines working on a dissertation on communications.



Leeds Philatelic Society (UK)

Leeds Philatelic Society, one of the oldest in the UK, has promoted the study, knowledge, application, and advancement of philately in this large, ethnically diverse city for 131 years. Regular meetings have been held in the heart of the city uninterrupted by wars or the recent pandemic. The LPS committee was determined to continue its usual activities during this time by supporting and meeting members virtually. LPS also contributed to wider discussions at the Association of British Philatelic Societies (ABPS) committee meetings with the aim of encouraging other societies to adopt ZOOM techniques. A LPS PowerPoint presentation, considering how the effects of the pandemic might affect the longer-term future of philatelic societies, was presented to the ABPS and then made available at the first Virtual Stampex in 2020.

Internetowe Koło Filatelistów i-KF

(Internet Philatelist Club of the Polish Philatelists Union - Poland)



The Club has 9 years of tradition, having been founded in April 2012. It is the first and only internet philatelic club affiliated to the Polish Philatelists Union. Today it has 146 members and is growing each year. Its achievements include being very active in the internet by publishing philatelic articles twice a week, by organising and hosting since September 2016 the Digital Library of the Polish Philatelic Literature, open for all friends of philately. Since August 2018 it has also organised and hosted The Gallery of Polish Philatelic Jewels.

A Certificate of Merit was also awarded to:

ABPS News

(UK)

ABPS News is the journal of the Association of British Philatelic Societies. It has appeared four times each year since 1994. It is dedicated to promoting philately in the UK and provides an invaluable mechanism for sharing information, news, views and advice on best practice between the Association and its member societies. During the pandemic it has been especially active in encouraging societies to continue their activities using Zoom technology, giving advice to presenters on how to prepare slides using Powerpoint or equivalent programs, and urging them to prepare for a future in which technology will probably continue to play a major part in meetings and displays alongside more traditional methods. It has also moved rapidly towards digitisation of its regular issues which has given it increased flexibility in publication and distribution, and has enabled it to reduce its carbon footprint. Under its current editor it has become more innovative and has sought to bring a sharp insight to discussions about the future development of organised philately. It provides an excellent example of how interactions between a national association and its members can be developed in a mutually beneficial way.

THE FEPA MEDAL FOR EXCEPTIONAL SUPPORT TO ORGANISED PHILATELY

There were no nominations this year for this medal.

The FEPA Board extends its warmest congratulations to all who have received awards this year and thanks them for the great contributions they have made to philately in Europe.

Other Awards

Two other FEPA awards will be announced in July.

THE FEPA MEDAL 2020 FOR EXCEPTIONAL PHILATELIC STUDY AND RESEARCH

Due to the exceptional circumstances this year it has not been possible for the Board to meet in person to evaluate the works nominated. An evaluation will accordingly be carried out by philatelic literature experts to advise the Board which will then decide the winner by videoconference.

The works nominated for this Medal are listed in the Literature Corner at Pages 56-58.

THE FRANCIS KIDDLE MEDAL 2020 FOR THE BEST PHILATELIC WEBSITE

In recognition of the important role that on-line communications have played in maintaining philatelic activities during the pandemic, the FEPA Board will award an additional medal in 2021 for the best philatelic website. The award will be based on nominations from Member Federations and from a group of experts in philatelic literature and digital technologies. It is with great pleasure that we have been permitted by Mrs Máire Kiddle to name the award after Francis Kiddle RDP Hon FRPSL, a great philatelist, expert on philatelic literature and friend of FEPA, who sadly passed away shortly after being Chairman of the Jury at the LONDON 2015 EUROPHILEX exhibition.



The websites nominated for the medal are:

International Exhibition "Exponet"	http://www.exponet.info/index.php?lng=EN
Bund Deutscher Philatelisten e.V.	https://www.bdph.de/index.php?id=1
Israel Philatelic Federation	http://www.israelphilately.org.il/en/
Internet Philatelist Club of the Polish Philatelists Union	http://www.i-kf.pl
Serbian Philatelic Federation	http://www.philaserbia.com/%D1%81%D0%BE%D1%84%D0%B8%D0%B7-eng/
Union of Slovak Philatelists	https://www.postoveznamky.sk/index.php?lng=EN
Federación Española de Sociedades Filatélicas	http://www.fesofi.es
Istituto di studi storici postali "Aldo Cecchi" onlus	https://www.issp.po.it
The Alexander Museum of Postal History & Philately	http://www.alexandercollection.org/the-collection.aspx
Dr Henri Aronis	http://www.timbreetdent.eu
Olivier Gervais	http://www.timbres-barres-phosphorescentes.fr/
Dr C. Ozdoba	https://www.klassische-philatelie.ch/
Nigel Gooding	http://www.nigelgooding.co.uk
Austrian Philatelic Society	http://www.austrianphilately.com/
Deutscher Altbriefsammler-Verein e.V.	http://www.altpostgeschichte.de
Deutscher Altbriefsammler-Verein e.V.	https://www.dasv-postgeschichte.de/pv/pv_main.asp
Hungarian Society for Philatelic Research	http://www.mafitt.hu
Italian Association of Military Post Collectors	http://www.stampontheweb.com/
Sociedad Filatelica de Madrid	http://sofima.hol.es
The Great Britain Philatelic Society	http://www.gbbs.org.uk
Stamp Active	https://www.stampactive.co.uk/
Vaccari	http://www.vaccarinews.it
Stampworld ApS	https://www.stampworld.com

A WARM WELCOME TO NEW RDPs

Bill Hedley writes:

Excellent news in March 2021 from the Board of Election of the Roll of Distinguished Philatelists. Five philatelists have been invited to sign the Roll, including four from FEPA Members. In addition, the names of two distinguished philatelists from the past will be added to the Roll to correct a historic injustice.

FEPA extends its congratulations to the new RDPs and our thanks for their many contributions to philately.



José Ramón Moreno (Spain) Honorary President of FEPA

José Ramón served on the FEPA Board for over 20 years in several positions, culminating in his term as President in the years up to November 2019, and made many contributions he made to the development of organised philately internationally. He has also been a leading exponent of thematic philately, particularly in Spanish-speaking countries.

Dénes Czirók (Hungary)

Dénes is well known internationally for his expertise in Hungarian-related postal history in the 18th and 19th centuries. He has given tirelessly of his time and knowledge to help others navigate their way through its more difficult aspects. He has also made many contributions to organised philately in Europe, not least through the series of FEPA judging seminars he organised in Budapest.



Seija-Riitta Laakso (Finland)

Who has not been so impressed by Seija-Riitta's picture postcard exhibit on 'Paris by Night' that they did not go back for another look? Beyond picture postcards her interests extend to Postal History, Thematic, Open and philatelic literature and she has contributed to organised philately as an editor and in many other ways. Her academic research on maritime history explicitly embraced postal history, bringing together two strands of knowledge that all too often are kept apart.

Henrik Mouritsen (Denmark)

Henrik is a leading researcher and exhibitor on Danish Postal History in the period after 1875, the results of which are seen in his six-volume bilingual work published in 2019. He is also a prolific contributor to organised postal history, promoting valuable improvements in judging guidelines and standards. He was awarded the FEPA Medal for Exceptional Research for 2019.



Randolph Neil (USA)

Randy is one of the best-known names in American philately. A prolific writer and exhibitor, he produced numerous books and journals, and has been President of the American Philatelic Society. He was also co-founder of the American Association of Philatelic Exhibitors and he has received numerous awards for contributions to philately in the USA.

'Fathers of Philately' – Two Names added to the Roll of Distinguished Philatelists

When the Roll of Distinguished Philatelists was created in 1921 the names of 42 'Fathers of Philately' were inscribed on the side panels. In the immediate aftermath of the First World War, however, no German or Austrian names were included although there had been many eminent philatelists in both countries from the dawn of philately. In this centenary year of the Roll the Board of Election decided that something should be done to rectify this injustice. Two name banners are still empty and the Board decided that they should be filled with the names of a German and an Austrian philatelist from the pre-First World War era both in their own right and to represent many others who would merit inclusion. With guidance from Wolfgang Maassen RDP the following historic philatelists were selected:

Otto Carl Alfred Moschkau (1848-1912)

Moschkau started collecting in 1860 and by the 1870s he had over 5,000 stamps, probably Germany's most comprehensive world collection. By 1864 he was advertising stamps and he published articles regularly from 1869. He was probably the first German exhibitor, showing his collection at Dresden in 1870. and his exhibit on 'The Franco-German War 1871-72' at the 1881 exhibition in Vienna. He also became one of Germany's first expertisers. He edited many publications and stamp albums including, from 1874, the 'Illustriertes Briefmarken-Journal', and he was a founder of the North German Philatelists' Society in 1871. He also became a member of the International Philatelists' Society of Dresden in 1877 and a founder of the Vienna Philatelists Club in 1880. He was awarded an honorary diploma by the Société Française de Timbrologie and his influence on philatelic research remained strong throughout the 19th Century.



Victor Suppatschitsch (1838-1919)

Suppatschitsch was a lawyer who ultimately became President of the Senate of the Supreme Court and Court of Cassation in Vienna. He began collecting while at school and in 1863 he inherited a small stamp collection which he expanded greatly. In 1880 he was the first to advocate country-specific specialised collections but in 1883 he disposed of his collection and concentrated on literature. In 1890 he was a judge at the Vienna exhibition. He was a regular publisher of articles and books, especially on philatelic literature, and in 1913 he was awarded the Lindenberg Medal for recording and registering philatelic literature. In 1918 he also received the Hans Wagner Medal for expertise in literature. His private library contained 30,000 books and journals. It was sold to Theodore E Steinway in 1922 who donated it to the Collectors Club of New York. He was a member of the International Philatelists' Society of Dresden, the Deutscher Philatelistenverband and, in 1914, an Honorary Member of the RPSL.



European Academy of Philately Awards for 2021

The Académie Européenne de Philatélie has announced its awards for 2021. They are as follows:

Best Magazine: POST HORN Editor: Claudio Manzati (Italy)

Literature Award: Serge Kahn (France) 'Jean-Baptiste Charcot en Antarctique'. (See Page 59)

European Philatelic Merit Medal Tony Virvilis (Greece)

European Parliament Prize Christophe-A Frassa (Monaco)

We send our warmest congratulations to the winners.

100 Jahre Verband Österreichischer Philatelistenvereine (VÖPh)



100th anniversary of the Austrian Philatelic Federation (VÖPh)

Wo alles begann ...

1840 erschien die erste Briefmarke der Welt in England, 1850 folgte die erste Marke in Österreich. Sammler fanden ein neues Hobby. Zu Beginn gab es lose Zusammenkünfte von Sammlern von gleichen Interessen: Plausch, Tausch und Kauf (z.B. Vindobona und Wiener Ganzsachensammlerverein).

Zur Gründung der Dachorganisation kam es aber erst nach dem 1. Weltkrieg. Der Offiziers-Briefmarkensammlerverein OTV (mit 700 Mitgliedern einer der größten in Wien) setzte hier wohl erste Akzente. Nach einer Vorbesprechung war es schließlich so weit, im ersten Bezirk fand am **9. März 1921** die Gründungsversammlung des Verbandes statt.

Schauplatz war das Restaurant **Deierl**, Ecke Babenberger Straße 5 / Nibelungengasse 12.

Die Männer der ersten Stunde haben noch heute für Philatelisten bekannte Namen: *Ludwig Hessheimer* als Obmann, sowie *Karl Willer* und *Edwin Müller* waren im Verband von der Gründung bis zur Eingliederung in den „Reichsbund der Philatelisten“ 1938 tätig. Die Gründungsmitglieder BSV Wien und BSV St. Pölten gehören auch heute noch zu den aktivsten Einzelvereinen in Österreich.



Ausgabe eines Buches: „100 Jahre VÖPh“ – Geschichte und 100 Beiträge betreffend Philatelie

Issue of a book: “100 Years VÖPh” – History and 100 articles regarding philately

Heute befindet sich dort, wo einst die Grundlagen des VÖPh geschaffen wurden

ein Restaurant mit orientalischer Küche, während der Verband seit 45 Jahren keine 500 m entfernt seinen Sitz am Getreidemarkt 1 hat.

Interessant am Rande: Leopold Hawelka, begann 1925 seine Kellnerlehre im Gasthaus Deierl; später übernahm er das Café Carl welches 1945 zum „Wiener Kulturgut“ gehörende Café Hawelka umbenannt wurde.

Where everything began ...

In 1840 the first stamp of the world was issued in the UK, in 1850 the issue of the first stamp in Austria followed. Collectors discovered a new hobby. At the start there were only random meetings of collectors with similar interests to talk, swap and buy (e.g., Vindobona and the Viennese postal stationary Collectors Club).



Personal stamp and stamp mark regarding the 100th anniversary of the Austrian Philatelic Association.

The umbrella organization was only founded after the 1st WW. The Officers Stamp Collectors Club OTV (with 700 members, one of the biggest in Vienna) was the first to set the direction. After a pre-meeting, the foundation meeting of the Austrian

Federation took place on **9th March 1921** in the first district of Vienna. The venue was the restaurant **Deierl**, at the corner of Babenberger Straße 5 and Nibelungengasse 12.



The founders were names that are still well-known to many philatelists today: *Ludwig Hessheimer* was the chairman, *Karl Willer* and *Edwin Müller* were in the federation until its integration into the “Reichsbund for Philatelists” in 1938. Among the founding members were BSV Wien and BSV St. Pölten which are still among the most active independent clubs in Austria today. Where the VÖPh was founded, there is now a restaurant offering oriental food and for 45 years the Austrian Federation has been located about 500m away, at Getreidemarkt 1.

An interesting aside: Leopold Hawelka started his apprenticeship as a waiter in the restaurant Deierl in 1925. He later took over the Café Carl, which in 1945 was renamed Café Hawelka, a real Viennese culture asset.

BULGARIA CELEBRATES FIRST BANKNOTES

On 1st December 2020 the Union of Bulgarian Philatelists and the Bulgarian Postal Administration organised a 'solemn validation' of a single-stamp block (miniature sheet) celebrating the 135th anniversary of the printing of the first Bulgarian banknotes in St Petersburg. The ceremony was held in the Royal Palace 'Vrana', residence of His Majesty Tsar Simeon II, with the number of guests kept small to comply with pandemic restrictions. His Majesty signed special carnets made especially for the validation.



HM Tsar Simeon II, Hon. President of the Union of Bulgarian Philatelists, discusses the design for the philatelic miniature sheet with Spas Panchev (right), President of the Union of Bulgarian Philatelists.



The sheet, designed by Lyuba Tomova, contains iconic images from Bulgarian banknotes – a lion, a portrait of Tsar Simeon II from the 1940s, and a typical design from the 1960s. The tablet recalls the BULKOLEKTO International Collectors' Fair, cancelled in 2020 due to the pandemic.



ALEXANDER SERGEEVITCH ILYUSHIN (1943-2021)



Alexander Sergeevich Ilyushin passed away in April 2021. He was a leading figure in philately in Russia for many years and was well known in FEPA, where he made many contributions and attended our ZOOM meeting with national representatives as recently as November 2020.

In his career he was a distinguished physicist, becoming Head of the Department of Solid State Physics at Moscow State University and a full member of the Russian Academy of Natural Sciences, among many other achievements. He also published many textbooks and articles in scientific publications and was awarded the medal "In memory of the 850th anniversary of Moscow".

His interest in philately stretched back more than half a century and he was President of the SFR from 2009 until this year. He had strong international connections, being a member of the American Philatelic Society and a Fellow of the Royal Philatelic Society London. He also signed the Roll of Distinguished Philatelists in 2013, the first philatelist from Russia to do so. He was a distinguished exhibitor and juror over many years and was President of the jury at the World Philatelic Exhibition "St. Petersburg 2007". He was also a prolific author and editor of philatelic literature and a member of the AIJP.

In Russia he was a member of the Commission on state postage stamps in Russia and an expert in philately for the Russian Ministry of Culture.

Rest in Peace.

TURKEY COMMEMORATES HEALTHCARE STAFF WHO DIED FROM COVID-19

In collaboration with Faculty of Medicine at Istanbul University, and with patronage from the Turkish PTT, the Turkish Philatelic Federation organised an exhibition to mark the first anniversary of COVID-19 being recorded in Turkey on 11th March and National Doctors Day on 14th March. The exhibition was open from 11th-14th March 2021 and commemorated the heroic efforts made by healthcare staff in dealing with the pandemic, especially the many doctors and nurses who died in the course of their duties. All exhibitors were medical doctors who are also philatelists.



Two first day covers and a special cancel were made available by the PTT and the Faculty produced a set of non-postal stamps in memory of the deceased physicians (*shown above*).



NORTH MACEDONIA RECALLS EFFORTS OF HEALTHCARE STAFF IN PANDEMIC

Sinisha Pavleski, President of the Union of Philatelists of Macedonia, has drawn our attention to a very striking First Day Cover and Special Cancel produced by the Post Office of North Macedonia to commemorate the heroic work of healthcare staff in dealing with the pandemic.



The special issue is intended as a symbolic gesture of sympathy for and recognition of the efforts made by health workers to combat the disease during this extended crisis.

ITALIAN FEDERATION – NEW VICE-PRESIDENT

At the FSFI Board meeting on 17th January 2021 the President Bruno Crevato-Selvaggi, who took up office on 1 January, appointed Nicolino Parlapiano as Vice-President. In addition to his long-standing service as FSFI General Secretary, Nicolino is President of the philatelic society in Benevento.



Nicolino Parlapiano

Other members of the Board are:

Paolo Guglielminetti
Luca Lavagnino
Massimo Maassetti
Gianfranco Mazzucco
Giancarlo Morolli
Giulio Perricone

The Board will complete its three-year term at the General Assembly planned to be held at Veronafil on 27th November 2021.



NEWS FROM THE LUXEMBOURG FEDERATION

The Fédération des Sociétés Philatéliques du Grand Duché de Luxembourg held its 78th Congress in Rodingen in May and five Board Members were elected for the next four years. They are:



Jos Wolff

Jos Wolff RDP
Claude Feck
Francy Krack
Guy Jungblut
Jeannot Piron

President
Vice-President (Luxembourg North and East)
Vice-President (Luxembourg South)
Member
Member

The other four Members of the Board (Andrée Trommer, Josy Kriesten, Winfried Schwickert and André Weber) remain in position.

The Federation is also pressing ahead with its annual Maximaphily and Postcard exhibition which will be held at the Tripholion Cultural Centre in Echternach (*right*) on 24th-25th July 2021.

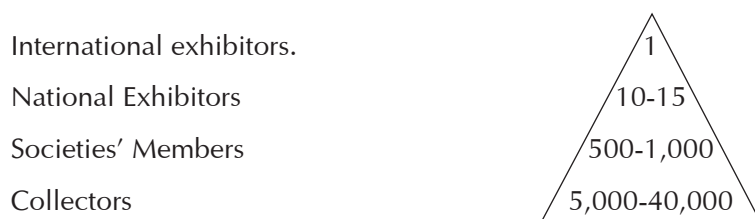


FEPA MEMBERS ON-LINE – MY PERSONAL THOUGHTS

The FEPA Board recently invited Giancarlo Morolli to carry out a survey of FEPA Members' activities in the field of social media. The rapid growth in this field in recent years, and its strong attraction for young people, suggests that it is a field where exchange of information between Members on best practice would be particularly useful – and not just in regard to youth philately. However, the response so far has been disappointing, and it has prompted Giancarlo to set out some personal thoughts in the hope that they will stimulate further discussion on this vital topic.

At the 2013 FEPA Congress in Madrid I presented the conclusions of the Project "How to change direction". The last two slides outlined that "the current way of operations in FEPA and FIP has concentrated on reviewing and modifying statutes and regulations, with most attention devoted to international exhibitions. Their business meetings have covered very little, if anything, on the development of philately even though that is the main reason for their existence."

Together with other panel members we tried to estimate the height of the "pyramid" of philatelists, and reached the following data:



Thus, for each international exhibitor, we judged that there are thousands of other collectors whom we need to communicate with.

At the same time, we identified a number of areas for potential development:

- Direct membership experience.
- Federations' communications (websites, digital magazines, social networks).
- Exhibitions – new approaches (Picture postcards, modern philately, virtual exhibitions, non-competitive exhibitions for the general public).
- Exhibitions - judging (Pre-judging - website seminars).

Eight years later, progress on most of these initiatives is still weak or non-existent in many places. The goal of the project was to create awareness and encourage members to be proactive, but that has not happened to the extent needed. Since in my country we say "Non è mai troppo tardi" (*it's never too late*), I insist in my old, stubborn way that they are still relevant.

Recently I agreed with the Board to launch a survey on social media utilization for promoting our hobby among the youth. Whereas I was more than happy with the reaction to previous surveys on exhibition frames availability and maintenance, on Virtual exhibitions and on 2-3 Frames exhibits, I cannot hide my disappointment at the very low number of answers I received on this occasion and that their content was not positive. From one side, there is a widespread sense of frustration at the significant resources many federations have invested over the years in favour of youth philately vis-à-vis the extremely limited success (if any) of such initiatives. It was pointed out that at present the target for attracting new collectors should be in the range around 40 years old. A friend of mine, deeply involved in philatelic social networks, believes that the population interested in them is mainly spread in the 40-55 years slot, and that people outside that range behave differently. The older ones are less prone to use social networks whereas those below 40 years, in spite of their greater affinity with digital culture, are a real minority.

I am very sceptical about youth being in that population. At the same time, it is a daily experience that youth are constantly looking at their smartphone and keying in messages and searches with a skilled rapidity. According

to the American Association of Child and Adolescent Psychiatry "Social media plays a big role in teen culture today. Surveys show that 90% of teens aged 13-17 have used social media. 75% report having at least one active social media profile, and 51% report visiting a social media site at least daily. Two thirds of teens have their own mobile devices with internet capabilities. On average, teens are online almost nine hours a day, not including time for homework." Such data were published in 2018 and I believe that they are realistic, if not an underestimate, for several European countries in 2021.

The response to my enquiry shows the general absence of a strategy in using social media. I understand that, at best, some federations circulate the news posted on the website using Facebook and similar platforms. For instance, the Italian Federation has a weekly tracking of the contacts and posts since May 2015 and at present there is an average of 300 contacts daily, with a similar number of posts, mainly about new stamp issues.

Virtual exhibitions were started about a decade ago and online prejudging was already a reality even before, on a voluntary basis (we did some spontaneous activities at Iphla 2012 and at Alpe Adria 2013) or an organised one, as documented in the feature in the FEPA NEWS 38. However, it took the pandemic to bring this approach to general attention and to have some implementation at country level. Sometimes that was planned, at other times it was forced on us by the fact that the only alternative to cancellation or postponement of a "real" show was to transform it into a virtual one. In Milan we recently celebrated the first day of freedom from pandemic lockdown with the award ceremony of the national virtual exhibition PHIL-ITALIA 04 - the first step, we hope, towards a new normality. It took the communications power of the American Philatelic Society to bring their Virtual Stamp Show 2020 to the attention of the philatelic world and the superb engagement of Stampex organizers last October to create the awareness of the advantages of virtual exhibitions. The same applies to on-line seminars which have been held in several countries with much interest even if, at the end, the attendees are a limited number and often the same people... who try to overcome the isolation of the restrictions. Recently a two-hours Zoom seminar on Open philately lasted about four hours, as it was more a meeting of about forty friends eager to deepen their contact than a formal education event. Certainly, it was more social than posting comments and sharing them with a "Like!" The statistics published about seminars tell that the average attendance is some dozens, with peaks over one hundred. Most attendees are the usual suspects; hence the seminars are not much help to get newcomers involved.

So, we have a long way to go in terms of using social media to attract newcomers to philately, especially as at present one third of the FEPA member federations do not have a website and some others have difficulties in managing their website and keeping it up to date in terms of both technology and contents. Very often these websites are the worthy effort of friendly volunteers and only in few cases is the money spent considered an investment for the future rather than merely a cost.

Exploiting the potential of digital media to the full for the benefit of philately requires a new organisational approach. A lot of factors have contributed to the reduction of the free time available to most people, and the pervasive approach is to go the "Amazon way". Do it from home, in the limited spare time, using a digital device. We miss indeed the friendly service of the family-owned shop or the wider choice of a supermarket, but timewise we cannot afford it any longer, or not always. Unfortunately, the same applies to the visits to our favourite dealer, or the periodical meetings at our philatelic society... if it still has premises or organises events. In some countries, direct membership to a central entity has been possible for years (the American Philatelic Society way) but most federations only have societies as members, and the national societies are only suitable for specialised people. Newcomers have no way to join, especially if there is no local society...and, on the other side, no one is able to involve them directly at a personal level. They are totally unknown to the formal philatelic entities in their country.

In 1984 I presented a paper at the International Philatelic Congress held at Madrid 84 about "Stamp collecting and Information Processing". In my whole professional career in information technology, I had the good fortune to work in researching, developing, promoting, and consulting about leading edge products and methodologies. Such background was instrumental to the many initiatives I took in philately, as the management of India 89 jury activities, the presentation at the FIP Congress in Sofia (1989) on managing exhibitions and their awards, and the design of the information system (IEMS) for Italia 2009. I make this personal reference just to underline that I believe in digital technology, and I want to call the attention of our members so that they can "plan for the inevitable".

*Many thanks to Jos Wolff for offering this point of view.
An English translation follows – any errors are mine. Ed.*

LA PHILATÉLIE VUE PAR UN JEUNE COLLECTIONNEUR

Mon père est un philatéliste fervent, fait qui a contribué certainement à faire de moi aussi un collectionneur de timbres. En général, la philatélie est un loisir solitaire; ce n'est pas comme un sport qu'on pratique en commun, car la collection de timbres est une affaire personnelle.

S'il faut apprendre la timbrologie par soi-même, par la pratique, par les livres et même à l'aide des trop brefs «cours d'introduction» des sociétés philatéliques, elle risque de conduire à une collection mal faite ou médiocre et la philatélie ressemble alors à une «longue marche» trop trébuchante à travers «les institutions». Par contre, si votre père est déjà un philatéliste averti, doublé quelque peu d'un éducateur, il oriente votre collection, il vous aide en permanence et sans envie. Il remplit certaines «lacunes» de votre collection en vous donnant des timbres que votre argent de poche ne vous permettrait pas d'acquérir.

Il y a des collectionneurs qui prétendent que la philatélie est une science. Je ne les crois pas. Pour être un philatéliste authentique il faut connaître beaucoup de choses. Il faut surtout avoir des notions dans le domaine de l'imprimerie et de ses techniques. Il faut «étudier» les timbres. Parfois, il faut aussi être criminologue pour découvrir un faux. Mais nous hésitons à franchir ce pas qui, à partir d'un ensemble d'études divergentes, ferait de la philatélie une science à l'égal des mathématiques ou même de l'économie.

Je dirai plutôt que la philatélie est un art, un art graphique ou un métier d'art. Car les auteurs des timbres sont des photographes, des dessinateurs, des peintres, des publicitaires, des graveurs qui ont une réputation à défendre et qui essaient d'exécuter quelque chose qui plaise. Le collectionneur lui-même est aussi un «artiste» ou plutôt, il se sent une âme d'artiste. Il fait un travail d'abeille. Il faut qu'il arrange sa collection, et cela demande une certaine discipline et du goût. La philatélie est une occupation avec des choses mortes, mais le collectionneur peut faire de ces choses mortes un ensemble vivant.

Il y a des timbrophiles qui disent que la philatélie enrichit les connaissances. Cela est vrai en partie, car les connaissances que les timbres transmettent sont loin de posséder l'exactitude des livres scientifiques ou historiques. Il faut commenter, critiquer et corriger ce que nous voyons sur les timbres. Cela nous oblige à nous informer sur les sujets représentés sur les timbres. C'est seulement ainsi que les timbres peuvent nous instruire.

Il y a aussi des philatélistes qui affirment que les timbres aident à la compréhension des autres nations et à la promotion de l'amitié entre les peuples. Mais trop de timbres servent seulement à des buts propagandistiques et beaucoup de timbres témoignent de l'inimitié entre les Etats.

La philatélie devient plus intéressante, si on ne collectionne pas uniquement des timbres, mais aussi des lettres, des cartes postales et des cartes-vue que les gens se sont envoyées. Car alors on collectionne des documents humains. Par exemple, on peut constater que la carte postale est quelque chose comme une communication téléphonique par écrit et à sens unique. On apprend la pensée des gens et si on est psychologue ou graphologue, on découvre le caractère de l'expéditeur.

La philatélie, très jeune encore puisqu'elle n'existe que depuis environ 150 ans, est devenue une activité économique non négligeable. La spéculation s'en mêle aussi. Mais je crois qu'il ne faut pas la considérer d'abord et avant tout sous leur aspect marchand. Il est toutefois exact que les collectionneurs âgés sont plus portés vers les timbres anciens qui généralement ont des valeurs-catalogue exorbitantes, et que les jeunes collectionneurs, de par la nature des choses, doivent s'adonner à des timbres de moindre ou de peu de valeur commerciale. Ces derniers préfèrent donc des collections de timbres modernes et la construction de collections thématiques, dans les quelles le sujet des timbres compte plus que la valeur-catalogue.

Les philatélistes n'aiment guère que l'on se moque d'eux et, souvent il y a une levée de boucliers lorsque quelqu'un cite à leur égard Freud et ses disciples. Je préfère la définition qu'a donnée je ne sais plus quel écrivain français, à savoir que les collectionneurs sont des gens qui préservent des objets de la destruction. Les philatélistes essaient de conserver des produits de génie humain qui, par leur destination, sont voués à un usage éphémère et unique, mais qui, par le travail qu'ils ont nécessité et l'usage, méritent d'être regardés avec attention. Il est vrai que l'occupation avec des choses du passé et l'argent investi risquent de faire des collectionneurs des hommes à esprit conservateur. L'usage d'enfermer les timbres dans des coffres-forts empêche aussi de se réjouir d'eux à l'opposé des images et peintures qu'on suspend aux murs et qu'on peut contempler à chaque instant et librement. Il n'y a que les expositions philatéliques temporaires qui sont quelque chose comme des galeries de peinture.

Faisons le bilan ! Ne gagne-t-on pas la conviction que, malgré tout ce qu'on dise contre la philatélie, on puisse maintenir qu'elle n'est pas inutile. Si la philatélie n'est pas une science et même pas un art, elle est toutefois apte à inciter les hommes à meubler leurs loisirs d'une façon utile en leur apportant des connaissances, en faisant passer le temps et en leur procurant un peu de satisfaction et de joie.

jw

PHILATELY AS SEEN BY A YOUNG COLLECTOR

My father is a keen philatelist, a fact that certainly contributed to me also becoming a stamp collector. In general philately is a solitary pursuit. It is not like a team sport because stamp collecting is a personal matter.

If you have to learn about stamp collecting on your own, through practice, books and possibly the help of all-too-brief introduction courses at philatelic societies, you risk building a collection that is badly constructed or mediocre with the result that philately looks like a 'long march' stumbling across 'the institutions'. On the other hand, if your father is already an experienced philatelist, and can bring a little teaching skill to bear, he can point your collection in the right direction as well as give advice at all times and without any personal interest. He can also fill gaps in your collection by giving you stamps that are beyond the reach of your pocket money.

Some collectors pretend that philately is a science. I don't believe them. To be a genuine collector you need to know many things, especially some basic information about printing techniques. You have to 'study' the stamps. Sometimes you also have to be a detective to recognise a forgery. But we hesitate to go so far as to view philately as a science on the same plane as mathematics or even economics.

Above all I would say that philately is an art, whether graphic or craft. The originators of stamps are the photographers, designers, painters, promoters and engravers who have a reputation to maintain and who try to produce something that will give pleasure. The collector himself is also an 'artist' or rather feels the spirit of an artist. He works like a bee. He has to arrange his collection and that requires discipline and taste. Philately is concerned with dead things, but the collector can make a living entity from them.

There are stamp lovers who say that philately enriches knowledge. That is only partly true because the information that stamps pass on is far from possessing the precision of scientific or historical books. We have to comment, critique and correct what we see on stamps and that requires us to get up to speed with the subjects depicted on them. Only thus can we learn from stamps.

Some philatelists also argue that stamps help understanding of other nations and in promoting friendship between peoples. However, too many stamps were only issued to serve propaganda purposes and many stand as witness to enmity between states.

Philately becomes more interesting if the collection extends beyond stamps to letters, postal cards, and picture postcards that people have sent to each other. We are collecting human records. While the written postcard, for

example, serves a purpose similar to a telephone conversation, it has a unique feel to it. We learn people's thinking and, depending on whether you are a psychologist or a graphologist, you can uncover the character of the sender.

Philately is still very young having only existed for about 150 years, but it has become a significant economic activity. Speculation also plays a part but I think we should not look at it first and foremost from a trading point of view. Of course, older collectors are more interested in classic stamps that, as a rule, have exorbitant catalogue values. In the nature of things, younger collectors have to focus on stamps of lower commercial value. Consequently, the latter group prefers to collect modern stamps and to build thematic collections in which the subject counts for more than the catalogue value.

Philatelists do not like to be made fun of and there is often an outcry if someone mentions Freud and his followers when talking about them.

I prefer the definition given by a French writer (I can't remember who) that collectors are people who preserve objects from destruction. Philatelists try to conserve products of human ingenuity that by their very nature were intended for ephemeral and single use but which, through the work that has gone into them and the way they were used, deserve to be handled with care. Inevitably, dealing with historical items and invested funds tends to turn collectors into people of a conservationist frame of mind. The practice of locking stamps in safes prevents them from being enjoyed, in contrast to pictures and paintings hanging on walls that can be viewed freely at any time. The only philatelic equivalents to picture galleries are temporary exhibitions.

Let's strike a balance. Are we not convinced that in spite of everything it serves a useful purpose? If philately is not a science and not even an art, it is nonetheless good to encourage people to fill their spare time in a useful way that adds to their knowledge while helping them to pass the time and bringing them satisfaction and pleasure.



SURVEY ON 2-3 FRAMES EXHIBITS IN INTERNATIONAL EXHIBITIONS

Giancarlo Morolli writes:

In the light of Rainer Fuchs' article in the last issue of FEPA News inviting discussion on whether 2- and 3-frame exhibits should be accepted in international competitions, FEPA carried out a survey of opinion among its Members. Responses were received from the following sources:

- 30 national Federations
- 11 individuals (Newsletter subscribers).

These have been assembled in a document that is too detailed for publication in FEPA News. I plan to circulate it as soon as feasible after the vacation season.

The main points emerging from the survey are:

- 2-3 frames exhibits at international exhibitions are highly welcome as an extension of the One Frame class – same criteria as today.
- There were two relevant experiences in October 2019. First, in Viana do Castelo (Portugal) at the "Atlantic Invites Alpe Adria", a FEPA-recognized exhibition attended by members from Portugal and the Alpe Adria community. Its IREX included a class devoted to 3-frame exhibits that was so well received that the Portuguese federation adopted it for future exhibitions. Secondly, the European Philatelic Exhibition "Plovdiv Phila 2019", a non-competitive event recognized by FEPA, had exhibits displayed in 2 and 3 frames. The 22 entries were mostly from Bulgaria, Turkey, and Italy, in the "Postal History" and "Traditional Philately" classes. Both tests, in front of an international audience, were indeed a success.
- Some members remarked that the gap between one frame (16 sheets) and 5 frames (80 sheets) is too wide. Nowadays, subjects/topics that are inherently not developable in one or five frames because the space is respectively too little or too big, cannot be exhibited at international level. That is a pity and a possible restraint on new exhibitors (not necessarily beginners). In other words, currently a number of collections cannot be developed properly in one frame and there is not enough material for five frames let alone eight! As a matter of fact, many collectors now tend to study smaller areas, often in great detail, but are unable to exhibit competitively at FEPA or FIP shows. Smaller-sized exhibits would bring more variety to competitions and, with a lower cost of entering, they would encourage more exhibitors to take part.
- Whereas the large majority supports this proposal, some members argued that the One frame class is enough for exhibits on very narrow subjects and that 2-3 frames exhibits would raise intricate and multifaceted problems in the international philatelic life.
- 2-3 frames exhibits at national exhibitions are widely accepted as a necessary prerequisite for entering the above-described international class once established. Note: here the term 'national' does not imply a level (Rang) but the acceptance of such a class at all exhibition levels.

For the time being, I would call the above "1-3 Frames class", but also the term "Limited Scope Exhibits Class" was suggested. Its exhibits should be fulfilling the basic FIP definition for One Frame exhibits, adapted as necessary to the number of frames concerned, i.e. "a precise 32 (or 48) page explanation of a succinct subject that could be done completely in two (or three) frame(s)".

The proposal aims at having exhibits with 1, 2, and 3 frames in the same class, as current experience with the One frame class shows that it is already difficult in many cases to reach consensus about one-frame exhibits and their suitability in terms of a narrowly defined theme/title as well as limited material. The issue of a more uniform and constructive interpretation by jurors of the One frame guidelines has to be addressed. Exhibitors

should not approach this class as a lunch-free pathway to a medal, but jurors should make a better effort to evaluate such suitability. In this respect, a few exhibitors feel themselves to be victims of a superficial knowledge and assessment.

In conclusion, we are looking forward to NOTOS 2021, hoping that there will be some good 2 or 3 frame exhibits on display. FEPA will continue to give this matter much attention, as a result of the positive reaction to our survey.

Post Scriptum

FEPA does not want to intrude in the national affairs of its members but feels very committed to promoting the most interesting national practices. In this respect, our survey has considered another type of exhibit, viz. the acceptance of 1-3 frames exhibits at national level. While it has much in common with what is proposed for the international level, it differs in the substantial respect that most of these exhibits do not deal necessarily with a succinct subject. This is a national matter and must be tuned on the country's specific needs and objectives. However, some members may welcome general guidelines from FEPA.

1-3 frames exhibits at national level are of interest for reasons that vary from country to country. Because many of those who would enter at this level are novice exhibitors, I would call this class "propaganda or beginner's class". These exhibits follow the principles of the "normal" multi-frame classes, not those of the One Frame.

In fact, it would be reasonable to say that the aim of this class is mainly to attract new exhibitors/exhibits and to have them moving over, first from 1 to 2 and 3 frames and, over time, joining either a multi-frame class or the 1-3 frames class. Depending on the dynamics of the philatelic exhibitions in a country, the length of time spent in this class might even be temporary (e.g., 3 years maximum with the same number of frames).

Experiences have been reported for both situations and success stories as well, having One Frame exhibits moving to multi-frame ones (wider scope of the chosen concept/theme) or propaganda exhibits either reshaping their scope in order to fulfil the 1-3 frames class definition or to expand it to a regular multi-frame exhibit.

A few reported situations may help this discussion, in addition to the contributions from Finland and Spain in the following pages. In Germany, BDPH regulations allow more or less maximum flexibility in the frame number an exhibitor can apply for although most multi-frame-exhibits are presented in 6 or 7 frames (i.e., 72 or 84 pages). However, a new approach has been in place for a couple of years in team competitions among the clubs of the regional associations. In the first round, exhibitors present their new exhibit in one frame. For the second round it has to be expanded to two frames. For the final round, three frames are required. In the follow-up work, the exhibitors are given advice by the jurors on how to expand their exhibits to the usual five or even eight frames.

In Norway, new exhibitors may present 3 or 4 frames exhibits provided they apply for such exceptions with a reason. New exhibitors and new exhibits in a building process are often accepted in regional or national exhibitions but their awards are not considered as qualifying ones, either at national or Nordic level. In Poland, 10 years ago the Polish Philatelists Union took such an initiative but it was not successful as very few people were interested in it. In contrast, currently there are over 100 one-frame exhibits and this section in Poland is developing very well. However, the PPU is interested in taking advantage of the experiences of the other federations.

A number of concerns and suggestions have been presented, from differentiating the awards (or limiting them) to liberalising also the 5 or 8 rule so that any multi-frame exhibit may consist of 5 or 6 or 7 or 8 frames. Another danger is that 2 or 3 frame exhibits will be considered "less important" and therefore be given lower points for research, condition, and rarity.

The negative impact of such a provision on exhibition organisers has been also highlighted. For instance, it was felt that with more formats it would be harder to arrange exhibits on the floor if there were late withdrawals.

TWO AND THREE FRAME EXHIBITS IN FINNISH NATIONAL EXHIBITIONS

Ari Muhonen, FRPSL, AIJP has produced this analysis of the Finnish experience:

In FEPA NEWS No. 38 (January 2021, p. 51) Rainer Fuchs asked if we could include two and three frame exhibits in international exhibitions. After that the FEPA Board asked the Member Federations for their opinions and several Federations favored Mr. Fuchs's idea. The Philatelic Federation of Finland has a long tradition of allowing two and three frame exhibits in its national exhibitions. However, there have been different regulations concerning them over time. In this article I describe the Finnish tradition and analyze the current regulations and their implications for the exhibitors and exhibitions.

The Philatelic Federation of Finland organized its first national exhibition in 1955. FIP regulations were taken in use in the 1970s. At that time the size of an exhibit could range from 3 to 18 frames, 12 pages each, that is 36 and 216 pages respectively. The minimum was very close to the present-day two frame exhibit size which is 32 pages.

New 16-page frames were taken in use at the Finlandia 88 FIP world exhibition. They have been used for the national exhibitions ever since. The size of the exhibits was set from 4 to 10 frames. However, the maximum was reduced to eight frames in 1997.

Needle class 1988 - 2004

In 1988 a new "needle class" was introduced for small, two and three frame exhibits. The primary purpose of the class was to give an opportunity for newcomers to enter the field and for all exhibitors to show new exhibit ideas. But because it was felt that these small size exhibits should be separated from "proper" full size ones, they were given bronze, silver bronze and silver needles instead of medals.

The Needle class was very popular at the beginning of the 1990s, as shown in Figure 1. For example, in "Oulex 1990" it covered almost one quarter of the exhibition. The ratio varied annually, the average being 14%. 76% of the Needle class exhibits were two framers, and only 10% three framers, the rest were occasional one and four frame exhibits. However, the popularity of the two and three frame exhibits diminished over time, and it was abandoned in 2004.

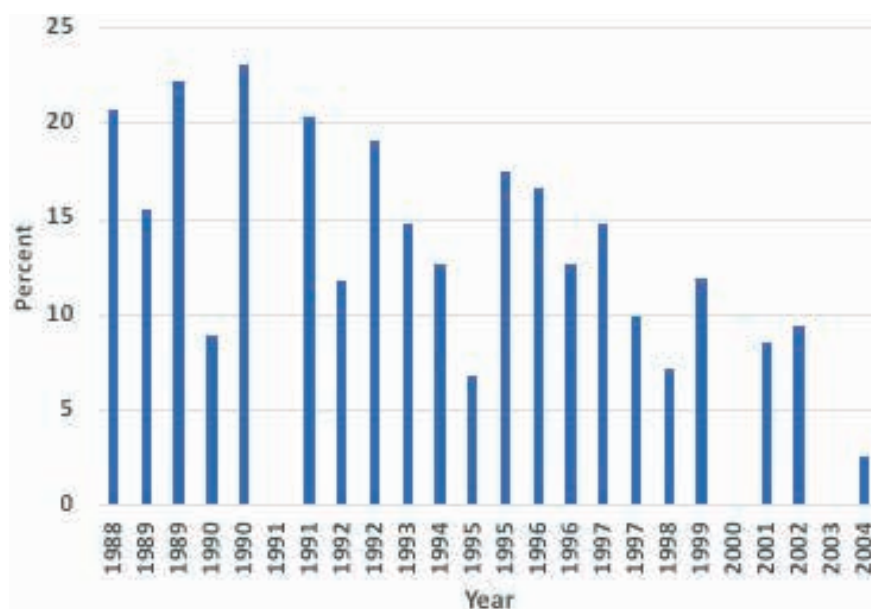


Figure 1. The Needle class as a percentage of the total exhibits in competitive classes in Finland's national exhibitions 1988 - 2004.

The Needle class was replaced with a one frame class in 2004. This meant that for a few years two and three frame exhibits were not allowed in national exhibitions. This was changed in 2011, when they were allowed again with the same regulations as one framers. This is the present situation. National exhibitions in Finland accept any size exhibits from one to eight frames.

Two and three frame exhibits since 2011

The exhibitors did not buy the idea immediately but, as shown in Figure 2, it was a success in the second year, 2012, when 27% of the exhibits were two and three framers. Recently that share has been in the 20% range. Please note that there were no national exhibitions in Finland for two years due to the Nordia 2016 and Finlandia 2017 international exhibitions.

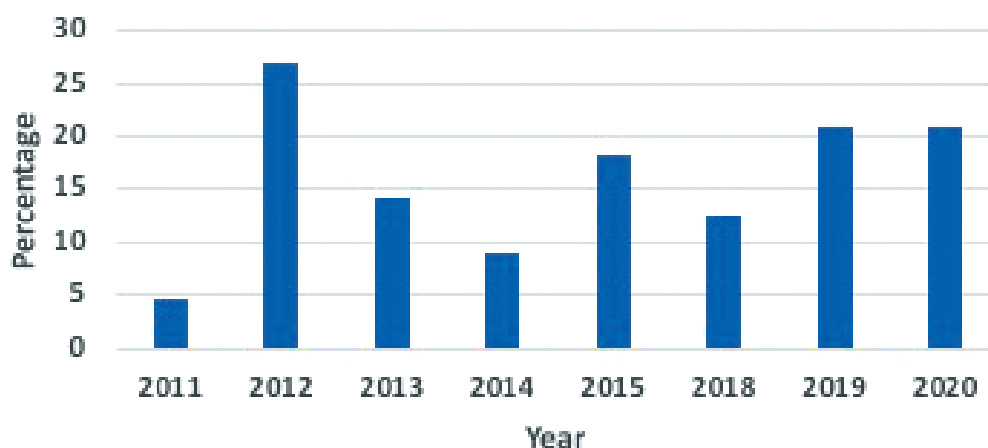


Figure 2. Two and three frame exhibits as a percentage of the competitive classes (youth and literature class excluded) in Finland's national exhibitions 2011-2020.

It is interesting to break these figures down further:

	1 frame	2 -3 frames	4 frames	5 - 8 frames
1995 - 2003	0	0	18	82
2004 - 2010	23	6	14	57
2011 - 2020	15	16	9	61

Table 1. Average percentage of different size exhibits in Finnish national exhibitions during three time periods.

In 1995 - 2003 only 4 - 8 frames were allowed. One frame exhibits were introduced in 2004, and also 2 - 3 frame exhibits in experimental open and postcard classes. In 2011 all sizes from one to eight frames were allowed in all competitive classes. It can be seen that the introduction of one frame exhibits diminished the percentage of 5 - 8 framers considerably. However, when two and three framers were allowed in all classes, that did not affect the share of the full-size exhibits. Instead, it only reduced the percentage of one and four frame exhibits.

Class	2 - 3 frame exhibits, %	Other exhibits, %
Traditional	18	29
Postal stationery	6	3
Revenues	0	1
Postal history	19	31
Airmail	2	2
Thematics	13	7
Open philately	20	11
Maximaphily	1	1
Postcards	21	14

Table 2. Percentage of exhibits in different competitive classes in Finnish national exhibitions in 2011 - 2020.

Table 2 shows the share of different classes within two to three frame and other size exhibits. It shows clearly that visual classes (thematics, open philately and postcards) are better represented in two and three framers than in other size exhibits. The opposite goes for traditional and postal history classes.

Altogether 115 two and three frame exhibits have been shown in Finnish national exhibitions during 2011 - 2020. 77 (67%) of them were shown for the first time. 19 (17%) exhibits have been enlarged from one frame exhibit to two or three frame exhibits. Eight exhibits shown for the first time in two or three frame size have been enlarged to four or higher frame exhibits. The exhibits were entered by 71 different exhibitors of whom 23 (32%) were in an exhibition for the first time.

Judging two and three frame exhibits

Every two and three frame exhibit is judged using FIP one frame exhibit guidelines and SREV of the class it is placed in. In general, that should not be a problem. However, based on my own experience I think that many jurors find this size of exhibit hard to judge. I also think that the results are lower than they could be.

It seems to be difficult to assess if the topic of an exhibit really fits its size. If there are any doubts about that, then the evaluation tends to be done with a tougher scale than usual. However, so far only 7% of the two and three frame exhibits shown in Finnish national exhibitions have been enlarged to four or more frames. This indicates that exhibitors know their subject.

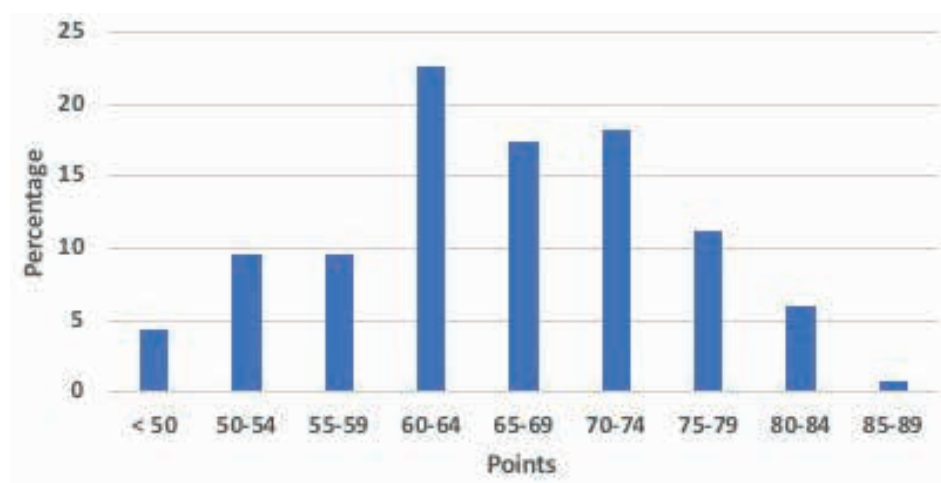


Figure 3. Distribution of points for two and three frame exhibits in Finnish national exhibitions 2011 - 2020.

The highest percentage of the exhibits falls in the 60 - 64 point or silver bronze level. It is not surprising as most exhibits were in an exhibition for the first time. Only 21 (18%) of the exhibits reached 75 points or more. These were entered by 15 different exhibitors of which 6 (40%) were newcomers.

Discussion

Allowing all frame sizes from one to eight has had positive effects for Finnish national exhibitions. The two and three frame has proved to be a success. It allows presentation of new, niche topics, which can be designed, material can be collected, and mounting as well as modifications can be done with reasonable effort. It has also had positive impact on the economy of the exhibitions; new exhibits mean more frame fees for the organization committee. Visitors have also benefited from the new trend. It is easier to study narrow subjects at the exhibition than larger ones.

There are also less positive factors. Short exhibits add to the workload of the exhibition management and jurors, because they need about the same amount of administrative and jury work as longer ones.

My personal opinion is that two and three frame exhibits should be allowed in international exhibitions. They bring more variety to topics and attract new exhibitors. The topic should define the size of an exhibit, not vice versa. Finland could send several two and three frame exhibits to international exhibitions if that was allowed. We already have many good candidates for that.

References:

Exhibition catalogues of Finnish national exhibitions 2011 - 2020.

THREE FRAMES EXHIBITS – THE SPANISH EXPERIENCE

José Antonio Arruego, General Secretary of FESOFI, reports:

We first included an experimental 3 Frames Class in all the Spanish national exhibitions (EXFILNA, FILATEM...) in 2010.

In the first years the “3 Frames Class” was considered to be a different class from the “One Frame Class “. One Frame was “class 9 or I” and 3 Frames was “class 10 or J” although the exhibits of these two classes were shown together with other competition classes.

In recent years, we have accepted 1, 3 or 5 frames exhibits in each competition class (Traditional, PH, PS, Thematic...), in order to simplify the competitive classes (8 frames is reserved to exhibits attaining more than 75 points). Therefore, we accept 3 Frames exhibits but they are not now considered a separate competitive class.

The conditions are the same as in other classes. An extract from 5/8 frames exhibits to 3 Frames is not allowed. We have established a three years period for these 1 and 3 frames exhibits for beginners, in order to promote the update of the exhibits.

One Frame Exhibits are awarded certificates only. 3 Frame Exhibits are awarded with a medal.

The price of the frame in new exhibits is lower than for other exhibits (10 euros/frame instead of 14 euros/frame)

Since 2010, we have had 60 different exhibits in 3 frames. All of them are new exhibits, since an extract from 5/8 frames is not allowed.

The Spanish Philatelic Federation supports the idea to include 3 Frames Exhibits in FEPA exhibitions. It will help beginners as well as specialized exhibits and those without material for 5 frames. In some cases it could be considered as a transition between 1 and 5 frames.

Finally, we have prepared a little comparison based on our experience, considering the evolution of the three frames exhibits in each competition class.

Class	3 frames exhibits	Proceeding from One Frame	Passed to 5/8 frames
Traditional Philately	14	1	3
Postal History	15		1
Postal Stationery	2		
Aero/Astrophilately	4		2
Thematic Philately	15		
Modern Philately	1		
Open Class	4		2
Maximaphily	5	1	
Total	60	2	8

Please note that only eight exhibits have passed to 5 frames (and two of them passed from 5 to 8 frames), since the “3 Frames Class” generally attracts specialized exhibits without material for 5 frames.

VIRTUAL EXHIBITIONS IN 2021

Since our report in FEPA NEWS No. 38 on experience with running exhibitions virtually we have received more reports and commentary. In line with our desire to share information and best practice we are publishing these in full.

Lars Engelbrecht writes: **Virtual stamp exhibitions: Only under Covid - or are they the future?**

Covid restrictions have unfortunately - but quite naturally - closed the social part of our hobby. Meetings in clubs, exchange meetings and exhibitions have all been canceled or relocated into the future. At the same time, there is a sharp increase in activity on the Internet, where stamps are traded like never before.

In a number of countries, they have also tried virtual stamp exhibitions, ie exhibitions where philatelic exhibits were displayed on a website, and where there has been an assessment of the exhibits with the regulations we know from the physical exhibitions. In total, during 2020 I have seen or heard of virtual exhibitions in i.a. Australia, Pakistan, India, Germany, USA, Italy, Denmark, Luxembourg, Turkey and England.

I myself have participated as a judge in two such virtual exhibitions, and it is my impression that the experience with these virtual exhibitions is generally very positive. The clubs that have held the exhibitions report many more visitors to the website with the exhibits than there have ever been before for the physical exhibitions. The judges have had the opportunity to study the exhibits much more than the time the jury usually has available at a physical exhibition. And the exhibitors have in many cases expressed satisfaction with the jury's deeper work - especially when there have been individual feedback sessions - either physically or over video.

But what are the challenges with these exhibitions? First of all, the absence of the social meeting with collector friends has been missed. And it will be - even with the possibility of video meetings - probably what means that for many years to come we will also have physical exhibitions. Philately is not just an introverted hobby - it is an important part of many collectors' social lives. The other big miss with the virtual exhibits is the hunt for the next good item for the collection, which may be in the next box at the next dealer. Ebay, Tradera, Delcampe, etc. have millions of stamps, but I am convinced that trading stamps, letters, postcards, etc. for many years to come will also be something we meet about at various events. Some virtual exhibits have tried to have merchant areas on the website, but most often only links to the merchants' websites, and this is not the same as going through box after box at a dealer.

On the other hand, I think that from now on we will have both virtual exhibitions and physical exhibitions. The virtual exhibitions can be repeated very easily - as it "only" requires an IT platform where the images of the exhibits can be uploaded and displayed - as well as a jury. Thus, the organizers save the expense that is largest (and sharply increasing) in most exhibition budgets: Rental of premises. At the same time, the organizers get a lot of traffic on their website, and both exhibitors and visitors can participate from afar without having to travel. I see a great future for the virtual exhibition as a complement to the physical exhibitions. While the local club may have a physical exhibition, a nationwide (or international) special club may have ongoing virtual exhibitions, thus bringing the club members together. Internationally, the cost of participating in exhibitions is rising sharply due to insurance and travel costs as well as rising prices for frame rent. The international virtual exhibition costs only a fraction, and it can be judged by the same competent jurors.

Of course, I hear the argument that there are many in our hobby who cannot operate a PC and who will therefore be kept out of our exhibition world if it becomes virtual. I understand the argument, but I watch virtual club meetings every single week where even the most incarnated IT opponents in the club have learned to use Zoom. If we in the clubs make meetings where we introduce and help the older generation to operate the PC, then I am sure that the vast majority can have a good digital experience.

If you are considering conducting a virtual exhibition, then there are a number of experiences from the past year that I would like to share. First and foremost, it is about the organizers having a stable system to upload and display the exhibits. There are a lot of clubs that have either developed or bought a platform. I believe that making a platform could be handled by our association - perhaps even an idea for FIP or FEPA to join together on: One common IT platform that all member clubs can use to make exhibitions. In any case, I would recommend that you investigate whether you can get or buy an already well-functioning IT platform instead of developing it yourself.

Uploading the images with the display pages must also be automated. Although it sounds easy, all files are submitted in different sizes, and it requires huge resources to customize each page if it is to be done manually. It is important that the system can also handle, e.g., A3 or square sides, which many exhibitors use.

The actual display of exhibits must be in both frames and pages, and it must be easy for visitors to switch between exhibits, frames and pages, and there must be a good zoom function. At one of the exhibitions I have judged, the large number of visitors meant that the website was slow, and one had to wait a minute for each page to be opened up. Unfortunately, this caused many to shut down after a short time.

A challenge is also the check that the material displayed in the virtual exhibition actually belongs to the exhibitor, and that it has not been improved digitally (for example, it is easy to apply a missing corner in digital photo processing). At one of the digital exhibits I have judged, there was an exhibit where it was clear that it was not scanned pages, but that it looked like something that was put together digitally. We called the exhibitor, who acknowledged that the exhibit did not exist in reality, but only digitally - it was made as files in an image processing program, but never set up. In return, we received confirmation that all material belonged to the exhibitor. I recommend that in virtual exhibitions, the exhibits must also exist physically. At the exhibition, which KPK in Denmark conducted virtually, we as judges got the exhibits physically for review, so we could ensure that the virtual version corresponded to reality, but it can certainly be ensured in many ways – e.g. a short video meeting where the exhibitor shows the pages up against the camera, which you want to ensure the authenticity of.

As a jury man, it is my own experience that I spend 5-10 times more time judging at virtual exhibitions than I do at physical stamp exhibitions. The difference is that in a physical exhibition it is very easy to see an exhibit and identify the pages or objects that I want to take a closer look at. Judging by a virtual exhibition, you scroll the screen through all the pages, and it takes far, far more time. For the exhibitor, this means that I have gotten much deeper into the exhibits at the virtual exhibition than there has been time for at a physical exhibition. And I must admit that the feedback we can give the exhibitors at a virtual exhibition is also better and more in-depth than at a physical exhibition - quite simply because we spend significantly more time. This also means that the virtual exhibitions require much more time for the judges, and that a much lower number of exhibits can thus be judged than at a physical exhibition. I have spent approx. 1 hour in preparation for assessment per virtual exhibit. I would therefore recommend that a maximum of up to 15 exhibits per team can be judged at a virtual exhibition, where at physical exhibitions up to 40 exhibits per team are often awarded.

After the individual preparation, the team must talk together and give points. And here it gets complicated, because if the team does not physically sit together, then a video meeting must be held, where the exhibits are discussed, and if specific pages are to be displayed, then it must take place inside the video meeting (which is possible in eg Zoom), and that takes time!

It becomes even more complicated when different teams have to compare results across the teams, and coordinate levels. Because here it requires that the team leaders are inside and look at exhibits from the other teams. It is usually easy at physical exhibitions, where you can walk around and look at exhibits together, but at the virtual exhibition you have to spend significantly more time coordinating between the teams.

So based on the experiences we have gained in the past year, I would recommend that for the time being, virtual exhibitions with many exhibits are not carried out, but rather more and smaller virtual exhibitions. They can be advantageously combined with video presentations from exhibitors or others.

My conclusion is therefore that the physical exhibition will fortunately continue, but that we have been given the opportunity to conduct smaller, virtual exhibitions, as a really good supplement, and which will have a positive effect on our fantastic hobby.



Thomas Höpfner writes: **A Virtual Exhibition in Germany with Innovative Additional Features**

Recently, in May 2021, a virtual exhibition came to an end that was really memorable because of its innovative additional features. You probably know what the main elements of such an exhibition are: A dedicated internet

homepage announcing the exhibition, the IREX and the entry forms as download documents, and then the exhibits, followed by the list of the results at the end of the exhibition. That latest virtual exhibition did not stop there. At the start of the exhibition all exhibitors were given the opportunity to present their exhibit to the jury, using the “Zoom” video conference tool. This “introductory talk with the exhibitors” is well established in Germany (during live exhibitions), being a five to ten minute talk by the exhibitor that gives the opportunity to explain the concept of the exhibit, highlight selected key pieces or show major changes and expansions made after the previous exhibition. At the end of the exhibition a “Palmarès” was held via “Zoom”, followed by the offer to the exhibitors to have a jury feedback on “Zoom”.

The main organiser of this event in Germany was Bernward Schubert, who is based in Ludwigsburg near Stuttgart. He was the head of the jury as well. Here is his report.

The Exhibition

In the last years five virtual exhibitions were successfully held in Germany. Because of the Coronavirus Pandemic all live exhibitions had to be cancelled. In order to give exhibitors the opportunity to show their exhibits the Landesverband Südwestdeutscher Briefmarkensammlervereine decided to organise a virtual regional exhibition (the lowest competitive category in Germany). It was presented on the BDPH “Exponate online” platform from 1st to 31st May 2021. In total there were 90 exhibits including 24 exhibits from young philatelists.

Evaluation and Awards

For the evaluation of the exhibits there were five jury teams with two jurors each. The jury work was without problems. In the end the jury awarded 36 gold medals, 35 vermeil medals, 18 silver medals and 1 silver bronze medal. A total of 51 exhibits had achieved the qualification for national exhibitions.

Technical Aspects

The exhibition SÜDWEST 2021 ONLINE was uploaded to the “Exponate online” internet platform run by the German Federation BDPH. In addition to the exhibits there were info documents, forms and the jury report to view on the screen or download.

Organisational Experience and Remarks

An exhibition that is accessible for everybody on the internet is an excellent offer for insiders as well as non-philatelists. The exhibition is open 24 hours, and the exhibits can be studied more intensively compared to a live exhibition.

In the beginning there were concerns regarding the risks of manipulation, but these turned out to be unfounded. With regards to “last minute” changes to the exhibit, an end date was set for such changes. There were a few cases in which there were issues with that. Nearly all exhibitors had sent their exhibit page files by WeTransfer, only a few exhibitors had sent CD’s or DVD’s instead.

Because of the large number of exhibits the jury kick-off meeting happened already four weeks prior to the official start of the virtual exhibition. At the same time the exhibits were uploaded with the jury members having an immediate access to them. Basically, it can be stated that the jury work at a virtual exhibition requires much more time compared to a live exhibition. The communication among the jury teams as well as the whole team worked very well, especially when using the “Zoom” conference tool. The judging progress was documented and summarised in an “excel” sheet, which made sure that all jurors always had a complete view of the latest status throughout the judging process. There were three review meetings, during which the results of the SÜDWEST 2021 ONLINE were discussed and fixed for each exhibit.

Virtual exhibitions require a lot of “virtual communication” between the exhibitors and the organisers as well. Most of that happened by email.

At the beginning of the virtual exhibition the exhibitors were offered a talk with the jury (see above). They were given advice for these talks with regard to the purpose, content and timing. The jury feedback at the end of the virtual exhibition was prepared in a similar way. As part of the feedback the jurors filled the “remarks” space of the evaluation sheets with comments and recommendations. Both “introductory talk” and jury feedback were held by “Zoom”, and each session had 25 exhibitors participating. The sessions were scheduled for the evening on a weekday to ensure that all exhibitors had a chance to meet the jury.

The “Palmarès” was held on a Saturday afternoon by “Zoom” with 50 participants. To loosen up the presentation “powerpoint” slides were shown that included scans of the start page of each exhibit. The results were announced by the head of the jury. Afterwards the participants said that they had found it quite entertaining. In general terms there is quite a bit of interest in virtual exhibitions in Germany, and there are a lot of fans of this exhibition format. Currently it is the only chance to have an exhibition. The exhibitors expressed the wish to organise virtual exhibitions regularly after the Pandemic.

We have to be grateful that the organisers of the SÜDWEST 2021 ONLINE put a lot of efforts into making this interactive virtual exhibition happen. When looking at what it takes to make the interchange between the exhibitors, the organisers and the jury happen, it is surprising how easy it is with regards to the IT side. What is probably most important is to motivate the exhibitors to make use of the possibilities that are offered, and some creativity when it comes to the “Palmarès” and making it an “exciting show”.



Luca Lavagnino, FSFI Delegate for Philatelic Events and Jury matters, reports: **Phil-Italia 4.0**

Phil-Italia 4.0, the first “planned” virtual national exhibition in Italy, has been running since 17th May 2021 on <http://expo.fsfi.it/index.php?CodiceExpo=phil-italia40&Ambito=USER>. As a matter of fact, three virtual national exhibitions were held last year; they were conceived as “frames” ones and became virtual because of the pandemic restrictions.

Phil-Italia 4.0 was organised jointly by the Collezionisti Italiani Francobolli Ordinari (CIFO) and the Centro Italiano di Filatelia Tematica (CIFT), two national associations and members of the Italian Federation of Philatelic Societies. It included a national exhibition (13 exhibits - thematic and open philately) and a qualifying one (29 exhibits - thematic and open philately, postal history, and traditional philately, apart from the classic period, i.e. prior to 1900). For several years Italian exhibitors have been asked to provide pdf scans but, on this occasion, beside the usual A4 format it was also possible to upload seamlessly larger sizes (A3 and intermediate ones) adapting them to the specifications of the application software used. During jury operations the difficulties in managing such larger sizes were noted, especially when an enlargement (zoom+) was used. Considering the mix of exhibitors (advanced in the national class, less experienced in the qualification one) the response of the exhibitors can be rated as more than satisfactory. The jury started work on the opening day and its work was based on two general sessions, one at the beginning and the second three weeks later for consolidation of the awards. In between, the two groups of jurors (thematic and open, traditional and postal history) also held separate meetings. All these meetings used the Zoom videoconferencing platform.

The exhibits in the Open Class provided interesting matter for thoughts. Some advanced philatelists, whose exhibits would not stand solely on the philatelic content, have shown the synergy possible thanks to the solid contribution of non-philatelic items well merged with the philatelic ones. By contrast some other exhibits suffered in terms of presentation and accuracy of description because of an excess of philatelic content and a lack of validation of non-philatelic items.

Thanks to the receding of the pandemic the award ceremony was held in Milan on 12th June during a philatelic meeting and was streamed online. The key features of the best-in-class exhibits were presented by appointed jurors. Afterwards, the exhibitors were able to arrange videocalls with the relevant jurors and discuss how to improve their exhibits. Moreover, two online philatelic seminars also took place in the weekend preceding this meeting: one for beginner thematic exhibitors (by Paolo Guglielminetti and Giancarlo Morolli) and one for exhibitors and jurors in open philately (by Giancarlo Morolli and Marco Occhipinti).

Aniello Veneri, CIFO president and co-organiser of PHIL-Italia 4.0 adds:

I think it is worth underlining the possibility offered by “remote” exhibiting that we have all got used to, to develop an approach that considers the display of an exhibit only as the final moment of a longer path that includes all the steps exhibitors perform to transform their collections into compact and consistent sets of exhibition sheets. I refer to the complaint that I heard often after a Palmarés or a jury meeting with the exhibitors... the regret “if I had known it before”!

It is probably worth developing “best practices” on how to prepare collectors to become exhibitors, hence saving them surprises that often turn into complaints and, sometimes, the demotivation they cause results in abandoning the exhibiting arena for good. I envisage educational videos on the various aspects of an exhibit, considering that few people (and no newcomers) read the regulations or give enough attention to their guidelines. This new approach for video-based communications should show in practice how to do it and what is right and wrong. As a matter of fact, one of the most successful presentations in our regular program of video conferences showed how to improve the exhibit with real examples, not only principles.

Almost like with cooking recipes: “I am showing you how it is done and then it is your turn to apply the same procedures!”. The presenting chef describes all the ingredients needed for a specific preparation, the activities to

be performed and the relevant techniques, and the pitfalls to be avoided. This pragmatic approach should reduce complaints and disappointments but also make clear that preparing a good exhibit is a demanding task, requiring years of research, study, and engagement, which can be performed step by step provided that the whole process is well understood. In this respect, another approach could be to present a given exhibit, obviously with the owner's consent, and have it analyzed in a didactic way by an expert juror. It might even make sense to record some meetings between jurors and exhibitors in front of the frames, or similar interviews in videoconferencing! I wonder if this could benefit the FEPA objective of sharing best practices: has any member dealt with such presentations yet?



Mehmet Akan reports: **National Virtual Youth Class Exhibition in Turkey**

After the highly successful virtual exhibition to mark the Century of the Turkish Grand National Assembly (FEPA NEWS 38, page 20), the Turkish Philatelic Federation Philately Academy organized a National Virtual Youth Class Exhibition for the occasion of the "April 23rd Children's Day". This e-exhibition took place from 23rd April - 4th May 2021. Ziya Ağaoğulları (President of the Turkish Federation), Arman Arıkan (General Secretary of the Turkish Federation) and Mehmet Akan (President of the Philately Academy) monitored all stages as advisors and observers. This competitive exhibition was prepared in accordance with the FIP General and Special Regulations for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV and SREVs)

The Academy organized two virtual seminars on 'The Future of Philately' on 30 December 2020 and 27 January 2021. Leading philatelists of Turkish philately attended the seminars as speakers and over 100 philatelists attended. One of the outputs of the seminar was that virtual exhibitions will be part of our philately structure.

Action Plan for the e-exhibition

1. Website: A professional high-capacity special exhibition website was ordered solely for virtual exhibitions. This site includes application forms, jury evaluation, exhibits for training purposes, and seminars. It is currently in the testing phase.
2. Exhibition Module: To test the problems of a virtual exhibition, we added a limited capacity exhibition module to the federation site and the Academy organized a National Virtual Youth Class Exhibition.
3. IREX: The IREX was revised for a virtual exhibition on the basis of FIP rules for IREX.
4. Applications: All applications were accepted online only.
5. Commissioner: Not assigned. The presidents of the Societies approved the physical assets of the participating collections.
6. Technical/Presentation of exhibits:
 - Accepted only 300 dpi jpg.
 - Combination of A4/A3 allowed.
 - Frame Composition shown together.
 - Possible to enlarge each sheet.
7. Jury composition: Four national jurors, as well as three apprentice jurors (one of whom was technical secretary at the same time), were allocated. Since future exhibitions are expected to be held online, the closest attention was paid to ensuring that apprentice jurors were selected on the basis of technological competence as well as philatelic knowledge. Following the required training and experience, the apprentice jurors will gain regular jury positions but in the meantime they will provide assistance for current jurors who are distant to computer technology.
8. Jury work: Two days of Jury work were done during the exhibition. The entire jury worked as one team. The feedback notes were already taken digitally during the process. For the apprentice jurors, the same exam was conducted as the physical exhibitions. Two FIP jurors (Z. Ağaoğulları, M. Akan) monitored the whole process. No complications were observed.
9. Palmares: Palmares ceremony was not held. The results of the exhibition were announced online on the site. Jury criticism was given by Zoom appointment.

Isobel Klempka (Philatelic Traders' Society) writes: Virtual Stampex, March-April 2021



Virtual Stampex in March 2021 was sponsored by Spink & Son who also sponsored the auditorium. An upgraded live chat function allowed easier discussions to take place and the video chat engaged users both one-on-one and in group discussions. It also had more interactive elements than before. The number of talks within the Auditorium was increased to 14 with hosts including RPSL, Collectors Club of New York, F.I.A.P. and the Japan Philatelic Society. A new Collectors Lounge sponsored by Corinphila & Heinrich Kohler hosted several Meet the Team events and Collector Sessions and provided a space where collectors could chat, network and connect. An exhibition area was home to the ABPS exhibits, Museum of Philately and Sotheby's who showcased the British Guiana One-Cent Magenta.

After the formal end of the show, it remained On Demand until 28th April meaning that visitors could browse booths and offers, leave messages, visit the Museum of Philately and watch the Stampex Talks in the Auditorium. Here is a snapshot of the show in numbers:

- Live for 72 hours and On Demand for 28 days.
- Visited by people from 118 countries.
- Top 10 countries for visitors were UK, USA, Canada, Australia, India, France, Germany, Netherlands, Italy, Belgium.
- 15 Live Talks with a total of 2,451 live views plus hundreds On Demand.
- 11 Meet the Team sessions in the Collectors Lounge and 11 Collector Support Sessions.
- 42,998 Booth Visits and 32,032 Unique Booth Visits.
- 13,429 Booth tabs clicked and Booth file downloads.
- 37,125 clicks around the Lobby during the Live Event.
- 1,013 SwapBag / Virtual Briefcase downloads during the Live Event.
- 324 Live Views of 'The Stanley Gibbons Stamp Catalogue: past, present and future' by Hugh Jefferies
- Unique visitor numbers up 15% on October 2020 in the first 24 hours, and 18% after 48 hours.

For further information contact isobel@thepts.net.



Netbul 2021

The Israeli Philatelic Federation organised a virtual National Stamp Exhibition from 1st – 31st March 2021 with exhibits, guided tours and the opportunity for visitors to vote on their favourite exhibit.

The exhibits can still be viewed on the Netbul website. Just go to <https://netbul.co.il/en/exhibits/>



SPECIALISED RECURRENT THEMATIC EXHIBITIONS

Giancarlo Morolli has been looking at the story of exhibitions held regularly on a particular theme.

Dedicated thematic exhibitions took off in early fifties. Most probably that devoted to SPORT Stamps in Rome, 1952, was the first celebrated on stamps. Over time some high popular themes have become the subject of a specialized exhibition, travelling over the years through the continent thanks to the friendly hospitality of a local society or federation and the enthusiastic support of the thematic organizations studying and promoting that particular theme. They have attracted many exhibitors and collectors, who have enjoyed the social part of the programme but, above all, have exploited these occasions for meeting their colleagues and enlarging and deepening their knowledge of the theme. And, very often, establishing new, long-lasting friendships.

Beside the Sport-Olympic exhibitions, which enjoyed FIP patronage for a couple of decades on the occasion of the Summer Games, the ones on Birds, Music and Scouts have established themselves over the decades as references in the thematic world and will hopefully continue to gather thematic collectors from all over Europe, frequently with visitors from other continents. I am grateful to colleagues who have kindly provided reports on these exhibitions.

BIRDPEX Koenraad Bracke

Every four years BIRDPEX, the venue for the bird philatelists, is organised. After Christchurch (New Zealand, 1990), Rosenheim (Germany, 1994), London (UK, 1998), Leek (Netherlands, 2002), Nørresundby (Denmark, 2006), Antwerp (Belgium, 2010), Poitiers (France, 2014), BIRDPEX 8 took place in the city of thematic philately, Mondorf-les-Bains (Luxembourg, 2018).



Since 1959 the Luxembourg Thematic Collectors Group PHILCOLUX has organised a national thematic exhibition EXPHIMO every year with international participation. BIRDPEX 8 is the 60th EXPHIMO or thematic exhibition and so they received from FEPA a special Certificate of Appreciation for this extraordinary promotion for international philately. Every year in the long weekend of Pentecost this national thematic stamp exhibition with international participation takes place. It is mostly in collaboration with one of the German thematic groups (Motivgruppen), so now BIRDPEX was with participation of the German thematic group PAGO (Philatelistische Arbeitsgemeinschaft Ornithologie). Most of the exhibitors of BIRDPEX 8 came as usual from Germany, Switzerland, the Netherlands and Belgium, but exhibitors from Ukraine and India were also present.

In these specialised thematic exhibitions you may learn a lot because here it is easier to compare thematic and philatelic knowledge on the same topic. In the honour class at BIRDPEX 8 an international large gold exhibit about Doves and Pigeons of Lutz König (twice the winner of the BIRDPEX competition) was shown. Also shown here were 2 specialised new one frame exhibits of Damian Läge, the exhibitor with the highest international awards with his "bird" exhibits and also several times one of the judges. In this kind of exhibition some items, including rarer ones, may be seen several times, sometimes used for different purposes. No serious bird exhibitor wants to miss this special event!

The next country that will organise BIRDPEX 9 is Austria in the city of Gmunden. The exhibition will take place in August 2022.



BMSV Gmunden is one the very active organisers of annual philatelic exhibitions, always in the last weekend of August. Austria will now be the 9th country that will organise this international event - who will be number 10 in 2026?

THE PRIX "AUGUSTO MASSARI" Valeriano Genovese, Leader of the CIFT Music Group

The Prix "Augusto Massari" for Music exhibits is a well-established initiative in the whole thematic world. Started 49 years ago at EFIST 72 in Salsomaggiore Terme, after seven national editions it became international in 1980. In 2019 it had its 21st edition in Mondorf les Bains as a part of the EXPHIMO, an annual exhibition started in 1959 that has always aimed at presenting many exhibits on the same topic. By the way, EXPHIMO's organiser is PHILCOLUX, a society recognized by FEPA with the Certificate of Appreciation in 2016. This famous spa town in Luxembourg hosted for the fourth time the Prix Massari, which over four decades had been organized in Belgium (2 times), France (5) Germany (3), the Netherlands (1), San Marino (1) and, of course, Italy (5).

Maestro Augusto Massari, composer and conductor, was a frequent visitor at the headquarters of the Rimini Philatelic Society, located on that Cavour square where he had been warmly celebrated by his fellow citizens after the premiere of his opera "Graziella". Augusto Massari composed the "Canto del Filatelico" (Song of the Philatelist) on the occasion of Riccione's International Stamp Fair in 1951, and the "Triumph Hymn" for the Olympic exhibition "Verso Messico 68".



(From left): Maestro Augusto Massari, Giancarlo Morolli, Rimini's Bishop Mons. Emilio Biancheri, Severino Massari at a philatelic event devoted to Pope Pius XII at the Rimini Philatelic Society (December 1958).

After his death the Massari family decided to establish this prize, and it was driven by his son Severino and by Ilio Gasparri. Severino Massari, FSFI delegate for Youth and secretary of the Rimini Philatelic Society, was one of the first signatories of the Italian Golden Roll of Philately in recognition of his outstanding merits as organizer, philatelic editor and educator. Ilio Gasparri, leader of the CIFT "Music" Thematic Group, put his enthusiasm

and dedication into setting the foundations for the Prix and launching it through friendly and effective links with similar specialized organizations, especially in France, Germany, Belgium, Luxembourg, and U.K., which in turn had members all over the world.



The Prix Massari - PHILCOLUX 2019

Valeriano Genovese, a four-times winner of the Prix Massari ("Music & Philately", "German Music", "Verdi", "Piano"), took the leadership of the CIFT Music Group over from Illo Gasparri and continued his engagement with the Prix. Giancarlo Morolli, a personal friend of the Massari family as Severino was his philatelic mentor, chaired the jury in a number of editions, including the first national and international ones. Their efforts resulted in the participation of exhibitors from a couple of dozen countries, with the Prix Massari being awarded to philatelists from 10 countries, including Japan and the United States. The best known of them, Gunnar Dahlvig RDP, received the Prix Massari in 1986 with "Music in the Romantic Era". Nowadays the Prix relies on the cooperation of the Motivgruppe Musik e.V., active in connection with the Bund Deutscher Philatelisten (BDPh) and the American Topical Association (ATA). The Music Group of the CIFT is committed to support the Prix and is open to grant its organization to all societies or Clubs that apply for it.

EUROSCOUT Alessandro Pierotti - IFSCO acting President and chairman of the CO – 13th EuroScout

The pandemic restrictions have deeply influenced the philatelic agenda all over the world. Carefully planned exhibitions, expected with great interest, have been postponed for one or two years or even cancelled. Among them was EuroScout 2020 that should have taken place in early May 2020 in Comacchio and is now planned in September 2022.



Comacchio, Italy

Comacchio is a town in the river Po delta, well known for its landscape and its bimillennial history, but also related to a milestone of Scout philately, namely the birth of the International Federation of Scout and Guide Stamp Collecting Organizations (IFSCO) in 2000, at the end of a four-years process.

All started on a weekend in the spring of 1996, when the Arge Pfadfinder, the German association of the Scout-theme, invited the European Scout collectors to bring their exhibits for a special three-day show. The event, named EuroScout, took place in Grafing near Munich. The reception was so enthusiastic that the Austrian philatelists present there offered to host a similar event two years later. That marked the birth of this biennial event hosted in different European locations with the sponsorship of the relevant Scout national philatelic association. So, in 1998 the representatives of these associations met in Schwanberg, in the Limberg Castle, for the “Limberg colloquium”, and decided to create an international federation. Gottfried Steinmann, who was leading these discussions, had already contacted the representatives of the U.S. Scout collectors at Pacific 97 in San Francisco. This decision was then approved by the management of each national association so that at the third edition of the show, in Comacchio, IFSCO was formally established.

EuroScout involves exhibits of stamps and postal documents and philatelic literature, as well picture postcards, vignettes and labels, and memorabilia. Anyone interested may apply for exhibiting and admission to the exhibition is free. Several participants wear their own Scout uniform with the special commemorative scarf produced on the occasion. Exhibitors are prepared to present their exhibits proudly to the public. In addition to the philatelic talks an intense social programme characterized this event.



Postcard produced for EuroScout, due to take place in Comacchio in May 2020 but postponed until September 2022

As of today, 12 EuroScout editions have been organised: 1996 Grafing (D), 1998 Schwanberg (A), 2000 Comacchio (I), 2002 Gent (B), 2004 Prague (CZ), 2006 Alcala (E), 2008 Benken (CH), 2010 Chelmsford (UK), 2012 Rothenburg ob der Tauber (D), 2014 Taastrup (DK), 2016 Vienna (A), 2018 Evora (P).

A special feature of EuroScout is the Walter Grob Award, funded by the family of this outstanding Swiss collector and exhibitor who was a pioneer of Scout philately. The award is decided by a team comprising former IFSCO presidents and aims at rewarding a “first-time” exhibit with the best development of the theme.



For further information, go to: <https://www.euroscout2020.org>

MULTILATERALE

Was ist damit gemeint?

Die Multilaterale ist ein philatelistischer Zusammenschluss von ganz oder teilweise deutschsprachigen Ländern in Europa. Dazu gehören: Deutschland, Luxemburg, Schweiz, Liechtenstein, Niederlande, Slowenien und Österreich. Zur Geschichte:

1986 haben sich die Verbände von Deutschland und der Schweiz im Zusammenhang mit Ausstellungen zu einem gemeinsamen Vorgehen geeinigt.

Am 1. September 1990 wurde erstmals ein Vertrag betreffend philatelistische Ausstellungen auch mit Österreich unterzeichnet; dies war der Beginn der damaligen **TRILATERALE**. Unterzeichnet wurde dieser Vertrag von den damaligen Vertretern der drei Länder:



Trilaterale Würzburg 1991

Die Präsidenten. von links.: Dr. Heinz Jaeger (BDPh), Walter Podlesak (VÖPh) und Peter Christen (SPhV).

WM-Bildarchiv, BA000577, Foto: Wilhelm van Loo

Am 24. September 1994 wurde diese Vereinbarung zu einer ersten Multilaterale erweitert. Lichtenstein unter Präsident Jürg Bötschi und die Niederlande, vertreten durch Prof. Dr. Balkenstein stießen dazu. Die Aufgaben blieben gleich: Koordination, Fälschungsbekämpfung und Förderung der Philatelie.

Am 1. Jänner 2015 wurde die Multilaterale nochmals erweitert. Luxemburg unter Präsident Jos Wolff und Slowenien vertreten durch Präsident Peter Suhadolc schlossen sich dieser Vereinigung an.

Jährlich wird zwecks Koordination der Verbände, gemeinsam mit den Postverwaltungen eine Sitzung abgehalten und alle zwei Jahre eine gemeinsame multilaterale Ausstellung veranstaltet.



What does it mean?

The Multilaterale is a philatelic association between fully or partly German-speaking countries in Europe.

It includes Germany, Luxemburg, Switzerland, Liechtenstein, the Netherlands, Slovenia and Austria.

Some background. In 1986 the Federations of Germany and Switzerland agreed a cooperation framework on exhibitions and on 1st September 1990 a cooperation agreement on philatelic exhibitions was also signed with Austria. This agreement was signed by the then delegates:

Austria: Walter Podlesak, Germany: Dr. Heinz Jäger and Switzerland: Peter Christen.

It created what was formerly known as the **TRILATERALE**.

On 24th September 1994 this agreement was expanded to the first Multilaterale. Liechtenstein, with president Jürg Bötschi and the Netherlands, represented by Prof. Dr. Balkenstein joined the team. The duties remained: Coordination, fight against fake and forgeries and promotion of philately.



Multilaterales Treffen / Meeting 2013: Leibnitz - Österreich:

From the left: Alois Reiter (BSV Leibnitz), a Sommelier, Dieter Hartig (BDPh), Jvo Bader (VSPhV), Alfred Kunz (VÖPh), Karin Korn, Jean-Marc Seydoux (VSPhV), Helmut Dallei (D-Post), Günther Korn (BDPh), Wolfgang Weigel (VÖPh), Armin Lind (VÖPh), Eckart Bergmann (VR im BDPh)

On 1st January 2015 the Multilaterale was again expanded. Luxemburg with president Jos Wolff and Slovenia represented by president Peter Suhadolc joined this cooperation.

Every year a coordination meeting is held between the federations together with the postal administrations, and every two years a joint philatelic exhibition is organised.

MULTILATERALE / ÖVEBRIA 2021
Philatelistische Großveranstaltung / Major Philatelic Event
im Veranstaltungszentrum (VAZ) von St. Pölten – 24. bis 26. September 2021



Im Veranstaltungszentrum von St. Pölten werden in 2 Sälen, auf insgesamt 4800 m², diese beiden Ausstellungen abgehalten:



MULTILATERALE: Sechs Nationen werden in 620 Rahmen philatelistische Ausstellungs-objekte von beinahe allen Klassen zeigen. Dazu kommen noch 12 Literaturobjekte mit interessantem Inhalt. Die hochrangige multilaterale Jury mit dem ehemaligen FIP Präsidenten Jos Wolff (RDP), dem Präsidenten des BDPH Alfred Schmidt, dem ehemaligen Schweizer Präsidenten Jean-Marc Seydoux, FEPA Vorstandsmitglied Igor Pirc und Jan Vermeule aus NL werden unter dem Vorsitz von Horst Horin die Objekte bewerten.

ÖVEBRIA: In 330 Rahmen werden österreichische Teilnehmer, aber auch Gäste aus dem Ausland, die Betrachter mit ihren Sammlungen erfreuen. Sonderschauen zu Themen wie Topothek, Alte Ansichten, Pfadfinder, Eisenbahnen, Bridge, Mineralien und Wein werden die Ausstellung ergänzen. Zum Wein wird es natürlich auch eine Verkostung des Philatelisten Weines „100 Jahre VÖPh“ geben.

Das Rahmenprogramm: sechs Postanstalten (Österreich, Deutschland, Liechtenstein, Luxemburg, Schweiz und UNO Wien), Händler, Auktionshäuser, Vereine und Arbeitsgemeinschaften sowie ein Raritäten-kabinett mit Schwerpunkt 1921 und „Tag der Briefmarke“ mit Besonderheiten der Philatelie.

Die österreichische Post verausgibt Ersttage des Kleinbogens „Tag der Briefmarke“, des Blockes „100 Jahre VÖPh“ sowie einer Sportserie.

Both exhibitions will be held in two halls with 4800m² of floorspace at the event centre in St. Pölten:

MULTILATERALE: Six European countries will show philatelic exhibits in nearly all classes in 620 frames. In addition 12 literary items with interesting content will be shown. The high-ranking multilateral jury includes the former FIP president Jos Wolff (RDP), the president of the BDPH Alfred Schmidt, the former president of Switzerland Jean-Marc Seydoux, FEPA Board member Igor Pirc and Jan Vermeule from the Netherlands and will judge the collections guided by Horst Horin (VÖPh).

ÖVEBRIA: Austrian participants and foreign guests will fascinate visitors with their collections in 330 frames. Special exhibits on themes like Topotheque, old picture postcards, scouts, railways, bridge, minerals and wine will complete the show. On wine, there will, of course, be a tasting of the philatelic wine “100 years VÖPh”.

The overall programme includes 6 postal administrations (Austria, Germany, Switzerland, Luxemburg, Liechtenstein and UN Vienna), dealers, auction houses, clubs and working groups. There will also be a rarity cabinet focused on 1921 and “Tag der Briefmarke” with philatelic specialties.

The Austria Post will issue a mini-sheet for “Tag der Briefmarke”, the block “100 years VÖPh” and a series about sport.



*The town hall in St. Pölten
with a history back to the Middle Ages*

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HUNFILEX 2022 BUDAPEST

FIP Specialised World Stamp Championship Exhibition

31 March – 03 April

István Glatz writes:

Preparations for the World Stamp Championship are in full swing. The Organising Committee meets regularly and reviews the upcoming tasks. Invitation letters have been sent to all FIP member countries, FIP and FEPA Board members. Nominations of commissioners and jury members closed on 31 January. Based on the responses received, more than fifty countries have indicated their intention to participate but there are still entries pending, mainly due to the COVID pandemic.

The venue of the exhibition is the “BÁLNA” (= “Whale”) Commercial, Cultural, Entertaining and Service Center, a fantastic building in a fantastic location on the shore of the Danube in the heart of Budapest.



The “BÁLNA” (= “Whale”) Commercial, Cultural, Entertaining and Service Center

HUNFILEX 2022 is a FIP specialized exhibition.

Non-Competitive Classes:

- A/ Court of Honour
- B/ Invited Exhibits

Competitive Classes:

- 1. World Stamp Championship
- 2. Traditional Philately
- 3. Postal History
- 4. Revenue
- 5. Thematic Philately
- 6. Open Philately
- 7. One-Frame Exhibits
- 8. Philatelic Literature



Budapest's night panorama, the Chain Bridge and the Parliament

Applications closed on 30th June 2021. More information is available in the IREX which is on the exhibition website: www.hunfilex2022.com.

The exhibition offers a rich opportunity to organise professional programmes, enrich collections at the stamp dealer stands, meet friends and exchange experiences. We also offer visitors an extraordinary attraction with the Rarity Cabinet where we will show for the first time all known Hungarian rarities plus some foreign.

HUNFILEX 2022 coincides with the Budapest Spring Festival, a cultural event with a long tradition. Its programmes offer additional recreational opportunities for visitors to Budapest in addition to the sights of the Hungarian capital and a wide range of Hungarian foods and drinks.

A special Patronage system has been created for anyone interested in supporting the exhibition. A range of benefits is offered depending on the level of Patronage. Details of how to become a Patron are at www.hunfilex2022.com

We are looking forward with confidence and enthusiasm to being together again next Spring.

Budapest is waiting for the world's stamp-loving audience!



HELNETIA 2022

PHILAMOVIE: A CHALLENGE AND AN OPPORTUNITY

HELNETIA is a specialised World Stamp Exhibition that will be held at Padiglione Conza, Lugano's fairground and convention centre, from 18th – 22nd May 2022.

Further details can be found at the exhibition website: www.helvetia2022.ch.

Adriano Bergamini, chairman of the Organising Committee, has informed us that a Video competition for young people will be held within the context of the HELNETIA 2022 exhibition. Details are set out in Adriano's report:

Today's technology enables new forms of communication that can reach a large number of potential new collectors, historians or interested persons by expanding philately and philatelic collecting. The opportunity to practice and expand the art of philatelic collecting through new technologies (Internet, video chat, etc.) has rarely been fully exploited until recently. Today, video creation has become amazingly easy, very cheap and popular.

HELNETIA2022 would therefore like to announce a video competition on the topics of philately and postal history within the framework of the World Stamp Exhibition which will be held in Lugano from 18-22 May. The aim of the competition is to promote our hobby, especially among young people, and to give them the opportunity to present the topics of philately and postal history from their point of view in the form of a short video.

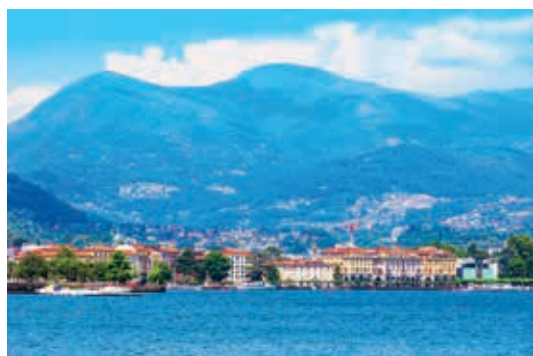
The competition is open to all interested young people residing in a country participating in HELNETIA2022. Each participant can submit up to 2 video films with the maximum length of one minute each. Participation is free of charge.

The entries will be judged by a Jury of five people chosen by the Organisation Committee outside its members. They will evaluate the videos according to the following criteria: Content and documentation: 50 %, Originality and theme development: 30%, Editing: 10%, and Audio: 10%.

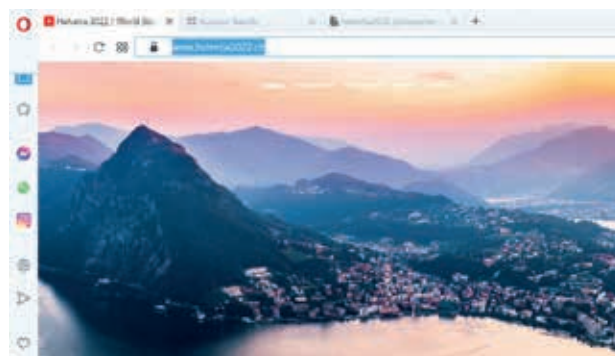
The competition is endowed with attractive prizes. Participants are divided into 4 geographical regions according to their place of residence: Asia and Oceania; America; Europe and Africa, and Switzerland. For each region the prizes are as follows: 1st Prize: USD 750; 2nd Prize: USD 500; 3rd Prize: USD 250. These prizes will be presented to the respective national commissioners.

In addition, those national commissioners with the most entries will be rewarded as follows: 1st Prize: USD 500; 2nd Prize: USD 350; 3rd Prize: USD 250. All accepted videos must be free of royalties of any kind. The submitted works will not be returned and will be at the disposal of the organisation authorized to use and distribute them for non-commercial purposes, mentioning the name of the author.

Entries must be submitted to: philamovie@helvetia2022.ch at latest by **31 December 2021**.



The Lugano Waterfront



www.helvetia2022.ch front page



European Stamp Exhibition and Polar Salon LIBEREC 2022



We would like to invite you to the **European Stamp Exhibition and Polar Salon LIBEREC 2022** which will take place at the Wellness Hotel Babylon in Liberec, Czech Republic, from 13 to 16 October 2022. Let us inform you in more detail about this exhibition.

LIBEREC 2022 is a specialized European Stamp Exhibition and Polar Salon with FEPA Patronage and also with FIP Recognition. We shall welcome exhibits in the following Competitive Classes:

FEPA Grand Prix Class
Traditional Philately
Postal History
Thematic Philately
Open Philately
Picture Postcards
Youth Philately
Philatelic Literature
One-frame exhibits

There will be the news - a possibility to extend one-frame exhibits to two or three frames.

About 1,200 exhibition frames are expected, of which about 1,000 frames will be allocated to the best European exhibits and the remaining 200 exhibition frames are prepared for the Polar Salon.

At the exhibition **LIBEREC 2022** it will be possible to see rare stamps from the period of the establishment of Czechoslovakia which will be borrowed from the **Postal Museum in Prague**.

The **Polar Salon** will present polar philatelic exhibits of extraordinary significance comparable to the most interesting items that occur in general philately. Here you can see the example - The stamp **HMS Glasgow error** is a 6d postage stamp error produced by the Falkland Islands in 1964. The number of known examples is between 17 and 25.



Accommodation

Accommodation can be booked directly in the hotel where the exhibition will take place – Wellness hotel Babylon ****. If you fill the code STAMP EXHIBITION in the booking form, you will get a discount on your accommodation.

Liberec

We are looking forward to meeting you in Liberec – a beautiful city situated close to the borders with Poland and Germany, surrounded by the Jizera Mountains. It doesn't matter where you are in the city you'll see Ještěd - the mountain hotel and television transmitter which has become a symbol of the city of Liberec as well as the entire Liberec region.



Another point you can't miss is the town hall. The Neo-Renaissance-style building of Liberec Town Hall was built in 1893 according to a design by F. Neumann, a Viennese architect. It is well-known for its similarity to the Vienna Town Hall.

But there are many other tourist attractions in Liberec. The oldest ZOO in Central Europe or an amazing botanical garden are visited by numerous tourists all the year. Also a historical museum or an art gallery are certainly worth visiting.

LIBEREC 2022 will include a wide range of planned side events. For further information, news and updates, go to the exhibition website: **www.liberec2022.eu**.

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PHILATELY AT THE BRITISH LIBRARY

We are grateful to David Beech MBE FRPSL, former Head of Philatelic Collections at the British Library, for giving us an insight into what can be found in this great asset for research in philately – and in many other subjects.

Philatelists and postal historians visiting London, perhaps during one of the *Stampex* events or the London 2022 exhibition, should not miss a visit to the British Library to see one of the world's longest-running philatelic exhibitions.



The British Library is located at 96 Euston Road, St. Pancras, London, NW1 2DB

Among many other things the Library houses the National Philatelic Collection, curated by Paul Skinner FRPSL and Richard Morel FRPSL in Philatelic Collections, which has a 1,000-frame exhibition of its holdings, that is about 80,000 items, on permanent display. In normal times the British Library's Philatelic Exhibition is open seven days a week and free of any entry charge, although like everyone else it has recently been subject to Covid restrictions.

The first of the Philatelic Collections bequeathed to the British Museum, and later to the British Library when it was formed in 1973, was the Tapling Collection of postage stamps from 1840 to around 1890. It was formed by Thomas Tapling MP (1855-1891) and, after a period of arrangement undertaken by the first Curator Edward Denny Bacon (1860-1938), it was placed on free public exhibition in 1903. Since then it has largely remained open to view except during the 1939-45 World War years. A substantial part of the Tapling Collection and a number of other Collections form the extensive display to be found on the upper-ground floor.



The public display of Philatelic Collections on the upper ground floor at the British Library

The display contains Countries A to M from the Tapling Collection along with:

- The Mosely Collection of British Africa to 1935;
- The Bojanowicz Collection of Poland Postal History materials 1938 to 1946;
- The Langmead Collection of Great Britain and Ireland Telegraph stamps 1851-1881;
- Paper money from the Crown Agents Philatelic and Security Printing Archive, and
- A special exhibition of artwork or essays, proofs etc entitled *Stamps, Independence, and Post-Colonial Futures*.

2021 marks the 130th anniversary of the Philatelic Collections and today some 78 Collections are held for exhibition, study and research.



Researchers from around the world come to the British Library to investigate every subject imaginable.

These Collections constitute the world's largest assemblage of philatelic materials in a highly diverse range of countries, periods and disciplines. They contain around eight and one quarter million items. All Collections not on display are available for study and research by appointment.

The Collections

To philatelists with a European focus the following selected list of holdings gives an indication of the variety of material available.

- **Albania:** The Hasluck Collection of the first issue of 16th June 1913. This was formed by Lef Nosi (1877-1946) the Minister of Post and Telegraphs between 1912 and 1914.
- **Bulgaria:** The Zargorsky Collection of the forgeries of the 1879 to the 1884-85 issue.
- **Croatia:** The Chismon Collection in five volumes.
- **Cyprus:** The Ertughrul Collection of mail from 1964 to 2012 covering the Greek-Turkish conflict.
- **Czechoslovakia:** The Josten Collection of 1939-45 Second World War Government in exile material.
- **Germany:** The Model Collection of 1945 to 1946 local provisional stamps.
- **Germany:** The Foreign Office Collection of 1945 to 1948 Allied Military Administration issues, chiefly proofs or colour trials.
- **East Germany:** The Schoolley-West Collection of Official mail 1940s to 1970s.
- **Hungary:** The Ryan Collection of the revenue stamps of Budapest 1898 to 1947.
- **Poland:** The Kaluski Collection 1835 to 2002.
- **Poland:** The Bojanowicz Collection of postal history materials 1938 to 1946.
- **Poland:** The Solidarity Collection of propaganda stamps or labels 1985 to 1990.
- **Spain:** The Bailey Collection, the Blackburn Collection and the Shelley Collection, 1936-39 Civil War materials, mainly covers.

Some examples of European rarities in the Collections are illustrated below.

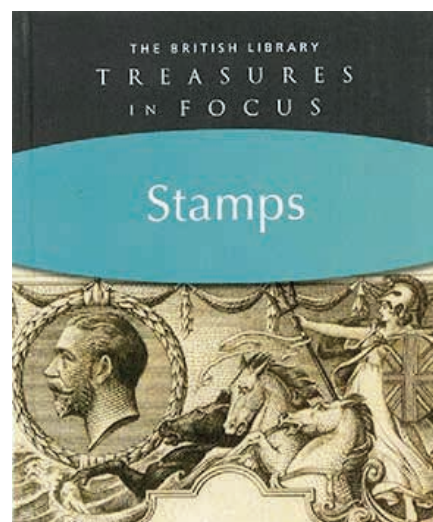
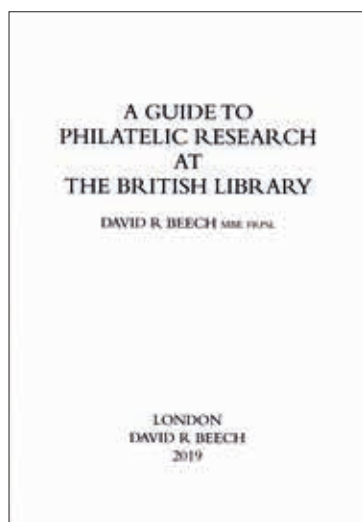


Beyond these, many other Collections contain important European material including:

- “Cinderella” material, mainly advertising exhibitions, in the Campbell-Johnston Collection;
- Airmails to the 1930s in the FitzGerald Collection;
- Radio “QSL” stamps in the Heys Collection;
- 1939-1945 Second World War internee mail in the Horton Collection;
- Meter Stamps in the McInroy Collection;
- Classic postage stamps and postal stationery 1840 to circa 1890 in the Tapling Collection, and
- Specimen stamps in the Universal Postal Union Collection.

The rest of the world is covered in similar fashion.

The vast Collections and archives of material of Great Britain and Ireland held at the British Library include much archival material from the Inland Revenue Stamping Department, which was responsible for creating the first issue of postage stamps, and from other revenue departments.



Outline details of all 78 Philatelic Collections are listed in '**A Guide to Philatelic Research at The British Library**' by David R Beech, published in 2019. It is available at <http://www.hhsales.co.uk/>.

Another useful guide is the booklet: '**The British Library Treasures in Focus – Stamps**' which is available at <https://www.bl.uk>.

In addition to these extensive Collections the British Library has major holdings of philatelic literature including the 4,500 volume Crawford Library formed by the 26th Earl of Crawford (1847-1913). For some background information see: http://globalphilateliclibrary.org/bl_crawford/crawford_about.html and for definitive detail see: '**The Crawford Library of Philatelic Literature for the World in Digital Form**' at: http://globalphilateliclibrary.org/bl_crawford/Beech_Crawford.pdf

The British Library also holds a Collection of artefacts that are of interest to philatelists. A good example is a Perkins Bacon Printing Press (*below*) that was used to print the first issues of postage stamps. It is currently on exhibition close to the Philatelic Exhibition on the upper ground floor.



Paul Skinner FRPSL and Richard Morel FRPSL in Philatelic Collections can be contacted at: philatelic@bl.uk.

For further information about Philatelic Collections, go to: <https://www.bl.uk/subjects/philately>.

THE GENERAL ARCHIVE OF THE INDIES OF SEVILLE: THE GREAT TREASURE FOR THE STUDY OF THE HISPANIC AND AMERICAN POSTAL HISTORY

José Ramón Moreno has kindly provided FEPA NEWS with this article on an archive of immense importance for historians in his home town of Seville.



The building was built in 1584 to accommodate a primitive Stock Exchange that from 1503 worked on the outer steps of the cathedral. Two hundred years later it was designated the headquarters of the General Archive of the Indies.

The General Archive of the Indies in Seville was created in 1785 by order of King Carlos III, with the aim of centralizing in a single place the documentation referring to the administration of the Spanish colonies that until then were dispersed in various archives. The first collection came from the “Casa de la Contratación” (Stock exchange)), established in Seville in 1503.

Since then, and in different remittances, the records of the main institutions related to the Indies have been incorporated into the archive which has become the main documentary deposit for the study of the Spanish administration in the New World and the Philippines. The letters and documents also include material from most European countries and to and from all areas of the world.

The Archive is an essential research site for all historians and philatelists who collect these areas between the 15th and 19th centuries. Here you can find exhaustive information on routes, rates, marks and all possible details to study and correctly describe your items.

The Archivo General de Indias has been described as “the mecca of Americanism.” The nickname is because it effectively keeps all the information from 1492 to 1810 in countries like Colombia, or until 1898 in the case of Cuba. It has all the documentation of the story. But the important thing is that it is not called the Archive of the Indie, but of the Indies. Why? Because there were two Indies: the western ones in the American continent, and the eastern ones in Asia. The two captaincies were Cuba and Manila, Philippines. To write the history of America or Asia, the archive is essential.

The only universal archive is that of the Vatican because the Catholic Church has reached every country in the world, but the General Archive of the Indies in Seville is second only to the Vatican archive in terms of the

geographical area it covers. However, the General Archive of the Indies surpasses the Vatican because it has everything: you can investigate mining, construction, agriculture, post, finance, everything there. In the Vatican archive they only have religious and ecclesiastical documentation.

The General Archive of the Indies preserves about 80 million original documents and 8,000 maps and drawings, which occupy more than nine linear kilometres of archives on the shelves of the building. An important part has already been digitized. There are documents of great historical value: the Treaty of Tordesillas, autograph texts of Christopher Columbus (17 of his 36 known letters), Fernando de Magallanes, Juan Sebastian Elcano, George Washington, General La Fayette, Simon Bolivar, Américo Vespucio, Albert Durero, Martin Luther, Kings Charles II and George III of Great Britain along with most relevant monarchs, politicians and trading companies of those centuries.

Today the General Archive of the Indies allows us to delve into more than three centuries of the history of an entire continent, from Tierra del Fuego to the southern United States, as well as to the Spanish Far East, the Philippines. We can study political history and social history, economic history and that of mindsets, the history of the church and the history of art. The most varied topics occupy the interest of the thousands of researchers who pass through the Archive: from the discovery, exploration and conquest of the New World, until independence; from the Indian political institutions to the history of the pre-Columbian peoples; from commercial exchange to maritime traffic problems; from missionary expansion to inquisitorial aspects. The General Archive of the Indies has contributed over time to providing the most complete and documented historical vision of the Spanish Administration of the New World on so many and such varied topics, and has fulfilled the vision of its founder King Carlos III.

Here are some examples of interesting documents in the Archive:

Despacho para los Seis Correos establecidos en esta Ciudad de Buenos Ayres, con destino a la Ciudad de Santiago de Chile, y Potosí.

Carrera común a ambas partes.

Días de la Salida del Correo ordinario p ^o Potosí.	Días de la Salida del Correo ordinario p ^o Chile.
El 1 ^o de Septiembre.	El 11. de Septiembre.
El 1 ^o de Noviembre.	El 1 ^o de Noviembre.
El 1 ^o de Enero.	El 1 ^o de Enero.
El 1 ^o de Marzo.	El 1 ^o de Marzo.
El 1 ^o de Mayo.	El 1 ^o de Mayo.
El 1 ^o de Julio.	El 1 ^o de Julio.

Ruta de Potosí.

Leguas
De Buenos Ayres a Santa Fe de B. 15
De Santa Fe de B. a Córdoba 15
De Córdoba a Mendoza 10
De Mendoza a San Juan 10
De San Juan a Tucumán 10
De Tucumán a Salta 10
De Salta a Potosí 10
De Potosí a Lima 10
De Lima a Arequipa 10
De Arequipa a Cuzco 10
De Cuzco a Quito 10
De Quito a Guayaquil 10
De Guayaquil a Montevideo 10
De Montevideo a Buenos Ayres 10

Ruta de Chile.

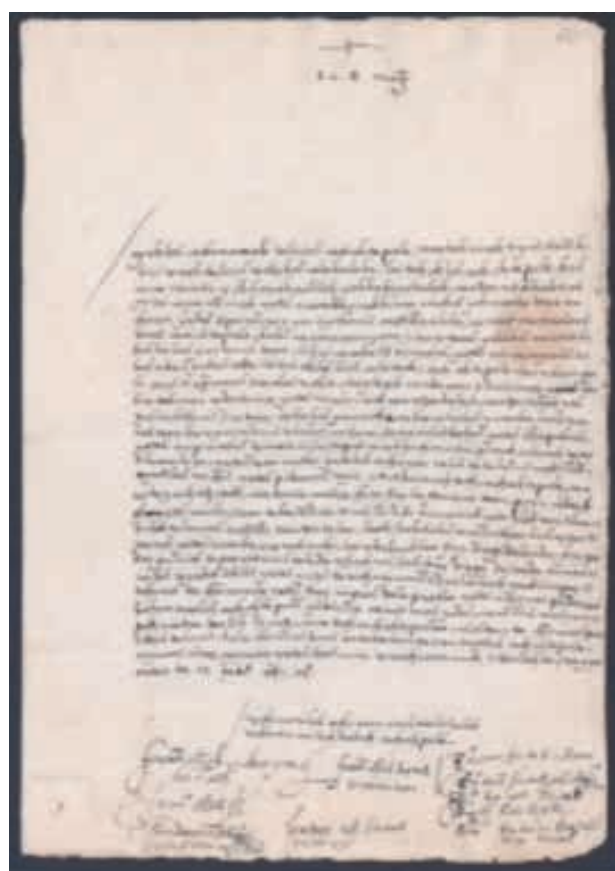
Leguas
De Buenos Ayres a Santa Fe de B. 15
De Santa Fe de B. a Córdoba 15
De Córdoba a Mendoza 10
De Mendoza a San Juan 10
De San Juan a Tucumán 10
De Tucumán a Salta 10
De Salta a Potosí 10
De Potosí a Lima 10
De Lima a Arequipa 10
De Arequipa a Cuzco 10
De Cuzco a Quito 10
De Quito a Guayaquil 10
De Guayaquil a Montevideo 10
De Montevideo a Buenos Ayres 10

Postas 49. Leguas 327.

Postas 25. Leguas 330.

En Buenos Ayres, en la Corriente de Montevideo, a 12 de Agosto de 1778.

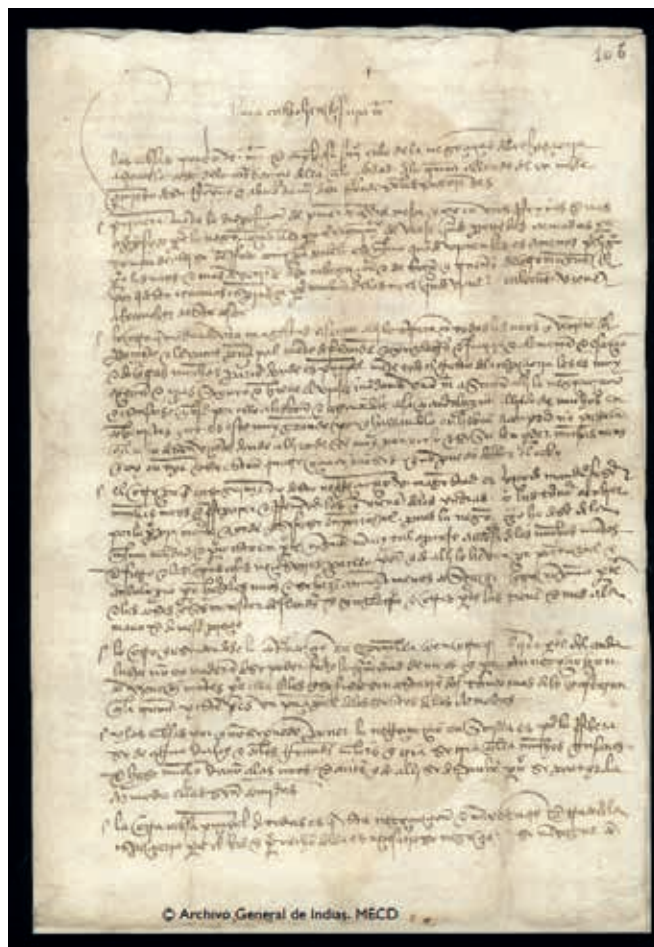
All postal routes and rates can be found at the Archive, as illustrated in the document above dating from September 1771.



Letter in the Mayan language from the chieftains of the Indians of Yucatan requesting Franciscan missionaries, especially those who know their language. February 11, 1567.

(Right) Letter from Juan Sebastián Elcano to Emperor Charles V, dated September 6, 1522.

In the letter, written upon his arrival at the Cadiz port of Sanlúcar de Barrameda, Elcano narrates the incidents of his journey, the first around the world.



The Archive also contains information about pre-Columbian cultures. When Columbus came back from his first voyage he reported to the Kings of Spain, who were in Barcelona. This opened a debate in the Spanish government about what right Spain had to be there.

The country asked itself: how was it possible to reach another country and conquer it? What did they do then? They went to the highest authority in the world: The Pope. And the Pope issued a bull, called the *Inter caetera* bull, which said: 'I give to the King of Spain all the territories discovered and undiscovered in America' [west of a certain line]. But Spain had the obligation to evangelize, so she had to replace the previous gods. And indeed, because of that, all of Spanish America eventually became Catholic.

As regards the language, the missionaries were very smart. They understood that one could not evangelize in Spanish, so they learnt the indigenous languages. Consequently, the knowledge of those languages has been preserved because the missionaries made vocabularies and dictionaries so that others could learn them. And they did it with the children, with whom they played. As a result, the General Archive of the Indies has immense information on indigenous languages.

Visits to the Archive of the Indies:

Avda. de la Constitución s / n Telephone: ++34 954 50 05 28

Hours: Monday to Friday from 8:00 a.m. to 3:00 p.m., except summer only until 2:30 p.m.

Exhibitions: Monday to Saturday from 9.30 a.m. to 5 p.m. and on Sundays from 10:00 to 14:00.

Free entrance.

If you want to make a special, thematic, private or group visit, contact info@visitarsevilla.com

In-person attendance at the Research Room is free. A prior appointment is required, for which visitors should go to the email address: agi2@cultura.gob.es. Likewise, any other telematic consultation should be directed to the same email address.

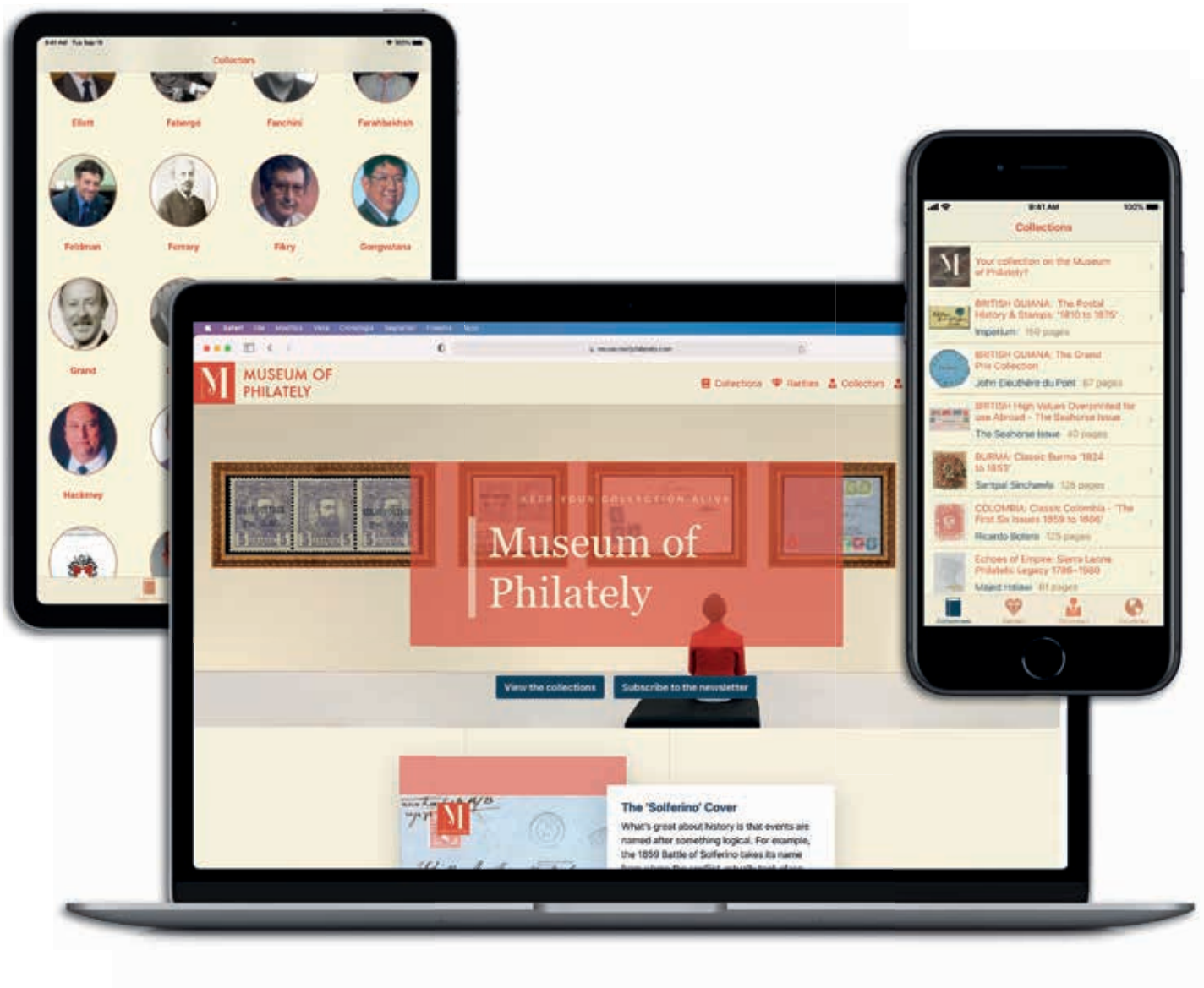
For further information go to the website: <http://www.culturaydeporte.gob.es/cultura/areas/archivos/mc/archivos/agi/portada.html>



David Feldman
INTERNATIONAL AUCTIONEERS

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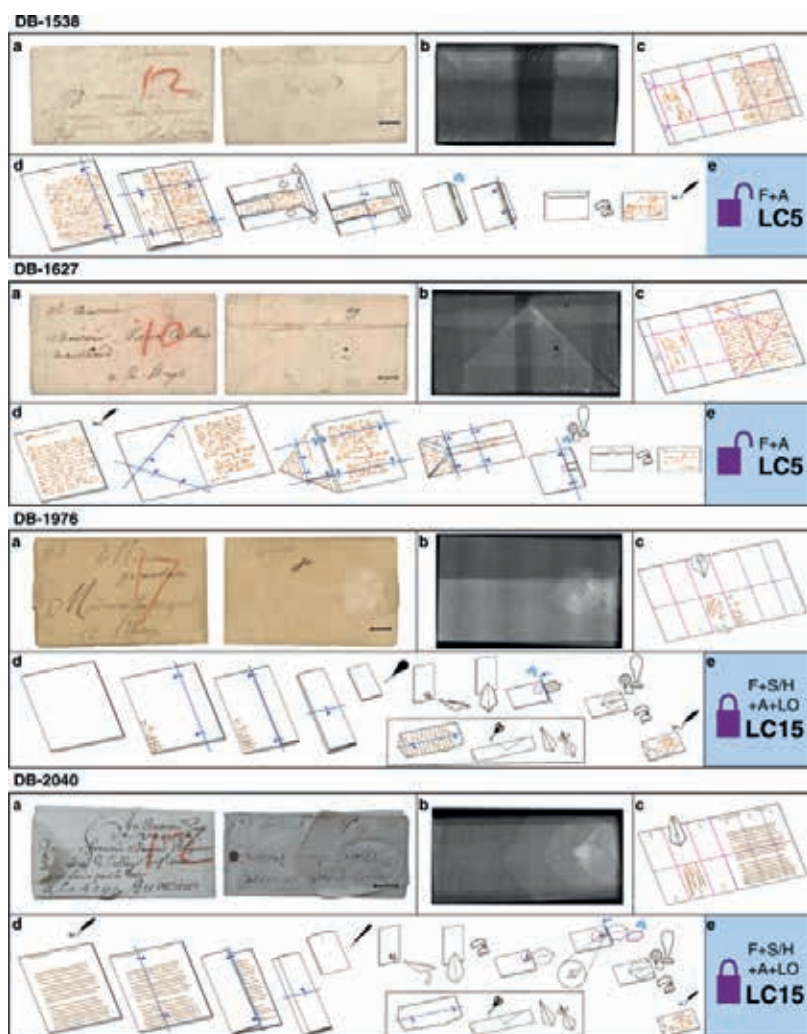
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ACADEMIC RESEARCHERS OPEN SEALED LETTERS VIRTUALLY

Bill Hedley writes:

Recent press reports drew our attention to an article published on 2nd March 2021 in the journal 'Nature Communications' concerning research by academic scientists from a number of universities working in the 'Unlocking history research group'. Their project was to study unopened sealed letters from the 17th Century using X-ray technology to create a 3D image and then applying computational flattening algorithms to the scans. This enabled them to unfold the letters virtually without opening them, and it has allowed study of the techniques by which the letters were sealed using folds and tucks.



Some examples of the process by which several letters were opened virtually

Although this research was published well outside the normal range for articles of interest to philatelists, it seems to have relevance from both a postal historical and conservationist point of view. Looking at the list of researchers involved in the study, it does not appear that postal historians have been consulted during the project although they are, of course, very familiar with the type of sealed letters that this project was looking at. Once again, we have to ask whether closer cooperation between philatelists / postal historians and academic researchers would not be beneficial for both sides. As Rene Smolarski and Eric Scherer describe on Pages 54 & 55 there is some fresh movement in this direction, which is very welcome. FEPA News would like to know of other cases where such cooperation has worked well. Please send us reports and we will publish them.

The article described above was published with open access and can be read at:

<https://www.nature.com/articles/s41467-021-21326-w#article-info>

«PERFORATED HISTORY»

EXPERIENCES IN COLLABORATION BETWEEN RESEARCHERS AND PHILATELISTS

We are grateful to Rene Smolarski & Eric Scherer who have kindly provided this article on an initiative in Germany for closer collaboration in historical research between academic researchers and philatelists.

Philatelists always consider their hobby to be scientific to a certain degree. Still, compared to other auxiliary sciences like numismatics or heraldry, philately never gained a similar reputation. While postal historians may feel a certain affinity to history as a science, and traditional philatelists tend to use more and more high-tech tools to explore variations in manufacturing, printing and paper used, the large field of the cultural and social role of stamps as well as the role of the postal system for the political, economical and social development of nations and their relations with each other remains largely ignored by philatelists.

In Germany, the initiative «Gezähnte Geschichte» - which technically translates as «Perforated History» but could be translated to «Toothed History» or «Histoire dentée» in French – brings together historians from the universities at Jena, Darmstadt and Wuppertal with the philatelists organized in Germany's BDPH. Since the founding of the initiative several years ago several seminars have been held, and the initiative even publishes its own series of book publications (see https://projekte.uni-erfurt.de/gezaehnte_geschichte/post-wert-zeichen/).

The initiative is dedicated to “the stamp”, an inconspicuous and simultaneously millions of times available everyday object, as a historical source and to “the letter”, which from a communication and media historical point of view hardly receives any attention from historians outside the traditional philatelic world. Stamps and letters can be understood as an independent genre of sources that has certain specifics and information about visual communication, the respective imagery, symbolic systems, and cultural, political, and social peculiarities of a specific period. And it is also a mirror of the development of communication infrastructures and globalization of trade. This creates the status of traditional philatelic objects, stamps and letters, as an independent medium - even as a mass medium – and strengthens their decisive importance as a source of historical research.

In the past several seminars were held bringing together scientists and philatelists and the initiative has even issued its own series of book publications (see <https://www.vandenhoeck-ruprecht-verlage.com/themen-entdecken/literatur-sprach-und-kulturwissenschaften/interdisziplinaere-geisteswissenschaft/49187/post-wert-zeichen>). Still the activities remained in a niche with a mainly scientific audience and only a few philatelists took notice. In a twist of fate the initiators of «Perforated History», René Smolarski, Pierre Smolarski, and Silke Vetter-Schultheiß, and of the BDPH Online Seminar series, Eric Scherer, met and realized the empowering boost of mixing history, philately, and digitalization together. During the 1st quarter of 2021 all organised a series of a dozen online lectures on a large variety of topics and pulled together a wide audience of researchers both from history and philately. The topics included the political imagery of worldwide maps on the stamps of the former German Democratic Republic, the lack of local remembrance on stamps of some African countries, national symbolism on pre-WW II stamps of the Baltic states, and the development of postal infrastructure in former developing countries.

One common finding predominates. This is the fact that the respective research of scientists and philatelists is of high interest for both sides, and it is useful to engage further in mutual exchanges of dialogue. Therefore, the collaboration will be continued and should be promoted. MP3 clips of most of the talks can be found online at <https://www.bdpd.de/index.php?id=87>.

Some examples of how stamp design in Germany give an insight into contemporary political and social circumstances are shown below.



1850/60s: The “modest” imagery of the early stamps of German states shows numbers, coat of arms and images of the rulers.



1902 ‘Grandiose’ imagery to celebrate the German Reichsgründung in 1871



1955: The stamp commemorating the 10 years of refugee and displacement which caused a UPU-wide conflict on “political images” on stamps

FEPA MEDAL FOR RESEARCH, 2020 – CANDIDATES

Bill Hedley writes:

An announcement on the award of the FEPA Medal for Exceptional Philatelic Study and Research for 2020 is expected in July 2021, after this magazine goes to press. 13 works have been nominated and, in advance of the announcement of the winner, we would like to bring them all to the attention of our readers. Collectively, they represent the massive quantity of high-quality research that is currently being undertaken in philately and postal history. We thank all the authors for their valuable contributions. They underline the importance of supporting and nurturing research to the highest professional standards, to which FEPA is committed.

Nominator	Title	Author(s)	Published	Cover
Germany	Postal History of Finland	Wolf Hess	2020	
Germany	Militärsanitätsdienstliche Aktivitäten in Berlin 1870-1945 <i>(Military medical service activities in Berlin 1870-1945)</i>	Hans-Werner Salzmann	2019	
Italy	1867-1870: Da Mentana a Porta Pia Storia Postale della Presa di Roma <i>(1867-1870 From Mentana to the Gates of Rome / A Postal History of the Capture of Rome)</i>	Diego Carraro Gianni Carraro Antonio Ferrario Giuseppe A Natoli Marco Panza Angelo Terruzzi	2020	
Italy	Il Novellario Vol. 6 – Servizi e Tariffe Postali 1861-2000 <i>(Il Novellario Vol 6 – Services and Postal Rates 1861-2000)</i>	Franco Filanci & Luigi R Cataldi	2020	

Nominator	Title	Author(s)	Published	Cover
Poland	<p>Polskie pocztowe wydania lokalne 1918-1919 na znaczkach "Germania", Austro-Węgier i Ukrainy</p> <p>Polnische lokale Aufdrucke 1918-1919 auf "Germania"-Ausgaben und Marken von Österreich-Ungarn und der Ukraine</p> <p><i>(Polish local overprints on "Germania" issues and on stamps of Austria-Hungary and Ukraine)</i></p>	Julian Auleytner & Stefan Petriuk	2020	
Romania	<p>A Fost Odată Hohe Rinne – Istoria Păltinului 1885-1918</p> <p><i>(Once upon a Time Hohe Rinne – History of Paltinis 1885-1918)</i></p>	Mircea Dragotescu	2020	
Romania	<p>Ridicat-Am Ochii mei la Munti – Istoria Păltinului 1919-1930</p> <p><i>(I have lifted up my eyes to the Mountains – History of Paltinis 1919-1930)</i></p>	Mircea Dragotescu	2020	
Romania	<p>Correspondența postală a prizonierilor de război și internatilor civili, 1914-1921 Vol 1</p> <p><i>(Postal correspondence of prisoners of war and civilian internees, 1914-1921 Vol 1)</i></p>	Dan-Simion Grecu	2019	
Romania	<p>Anii 1919-1921: România Mare – un ideal devenit realitate</p> <p><i>(The Years 1919-1921: Greater Romania – An Ideal comes true)</i></p>	Dan-Simion Grecu	2019	

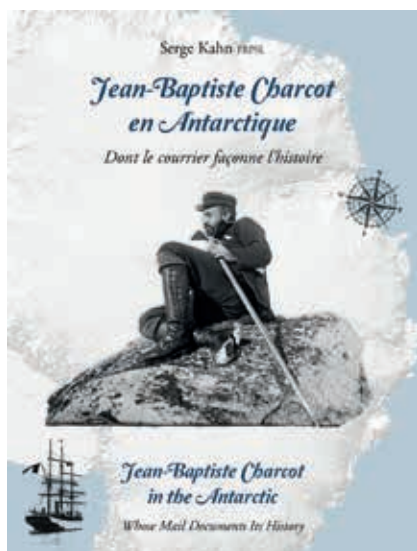
Nominator	Title	Author(s)	Published	Cover
Slovakia	Slovensko 1938-1945 Poštová História (2 vols) (<i>Slovakia 1938-1945: A Postal History</i>)	Miroslav Bachratý	2020	
Turkey	Microhistory of the Turkish Posts, 1920-2015	Mehmet Akan & Timur Kuran	2020	
UK	International Postal Reforms (2 vols)	James Grimwood-Taylor	2020	
UK	Ceylon – The Pence Issue	Kurt Kimmel & Patrick Pearson	2020	

JEAN-BAPTISTE CHARCOT IN THE ANTARCTIC Whose Mail Documents Its History

SERGE KAHN

272 pages, ill., col., 2021

José Ramón Moreno writes:



It is a fascinating story with incredibly interesting images and documents with a text that brings to life Jean-Baptiste Charcot's expedition. It is also a good example of how postal history can contribute to wider historical research.



His current work might be considered a culmination by allowing us to know virtually every detail of Dr. Charcot's life, accomplishments and the various sorts of physical material that help document them. Here we have many unpublished, original sources that help us substantiate and understand this important person's prestigious status in his time and polar history. It also brings us more information about

postal and related documentation that records his presence and activities.



Serge Kahn has included so much radically new material that it is inconceivable there is much more to be found or uncovered, philatelically or otherwise, about Charcot in the Antarctic.

Of course, even the author hopes this is not true and that he is the person to find that "new" piece or knowledge that previously was unknown to exist. What also is true is that we here have the finite dissertation concerning the postal and associated documentation of Jean-Baptiste Charcot in the Antarctic.

This is truly a hearty fulfillment of this subject's knowledge. Those interested in other fields and philatelic subjects would hope that someday they have such a consummate literature base as what Serge Kahn virtually completes with this work. Fortunately, we in polar philately do not have to wait for this to occur in respect to this aspect of French polar philatelic history.



For the first time finally with this publication, the author makes us discover the postal history of the Antarctic expeditions of Jean-Baptiste Charcot.

Rare and unpublished pieces enamel this book and will arouse the curiosity of the polar historian.

But more than that, we are invited to share the story of a passion and the meaning given to a consecrated collection for more than 30 years by Serge Kahn, one of the great names of polar philately, but also the authority of world renown on the history of "Charcot" and his postal documentation.

MAIL DISINFECTION IN FRANCE AND OCCUPIED TERRITORIES History, regulations, lazarettos, methods New edition, revised and augmented

GUY DUTAU

870 pages, ill., col., 2021. €95
To order the book, contact the author at
guy.dutau@wanadoo.fr



Guy Dutau's new edition of his monumental work on disinfected (or 'purified') mail in France and in countries or territories it occupied or conquered, is a timely reminder that dangerous epidemics are nothing new and that dealing with them has posed grave problems for society throughout the ages, not least for maintaining communications.

Why produce a new edition? The first edition, based on the author's extensive research over more than 30 years, was published in 2017 and was highly acclaimed. However, it is now out of print, and much new information has come to light in the meantime. The arrival of SARS-Cov-2, responsible for the COVID-19 pandemic, has also highlighted striking parallels with previous epidemics such as smallpox and the so-called 'Spanish flu' of 1918-1919 that deserved to be re-analysed. Another consideration was that the original version did not contain any information about the rarity or value of the relevant material.

The new edition has been revised and expanded to include many unpublished documents. The author also believes firmly that 'the letter content must be part of the philatelic and historical exploitation of the material that enters our collections' and this is amply demonstrated in the book where all documents, letters and maps are reproduced in full colour.

The first edition was published in French and a particularly welcome addition to the new edition is the inclusion of an extended summary of each chapter in English, with English translations for each caption and for the entries in the annexes of each chapter.

This is a large book with 13 chapters, 77 Annexes, extensive bibliographical references, numerous illustrations, footnotes agreeably positioned at the bottom of the page, an index, a summary of contents at the start and a detailed contents list at the end to help the reader find the way around the book. A vast amount of information on this complicated subject is supplied and many important reference documents are also reproduced for the benefit of future researchers.

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The contents list for Chapter 1.

For any postal historian concerned with the disinfection of mail (and not just in France), or for anyone interested in looking at how postal history can contribute to historical research projects, this book has much to offer.

At the end the author speculates on what his next project will be – perhaps a history of the Great Plague, or one of famous lazarettos. However, he also says it will be the task of readers to expand knowledge and find new documents. It is tempting to say that there cannot be much more to be said about disinfection in France than Guy Dutau has already told us but given what has happened since the first edition - it seems a fair bet something more will turn up.

848 pages (2 vols), ill., col., US\$98, available at www.postalstationery.dk

Its comprehensiveness makes it an ideal reference work, pleasing to even the toughest postal stationery expert. Every possible detail of the bi-coloured stationeries is described in text and shown in images. Every single item can be inspected thoroughly.



It describes about 900 different variations of stationery and gives 461 earliest recorded usages of different variations - all with the greatest accuracy. It is a testament to outstanding collecting and research skills; practically all images shown are from Lars's collection including all possible essays, proofs, varieties and postal historical aspects of the stationery.



This book fills in a big hole in the literature of Danish philately. While the bi-coloured stamps have been well described in several books, postal stationery has only been covered in a few articles and catalogues. So, Lars has done a great cultural job, especially as he was able to sign the Preface on 1st April 2021, exactly 150 years after the first Danish bi-coloured postal card was issued.

To conclude, this is a fine example of how the most important issues of each country should be handled. I congratulate Lars for his long, and still continuing, research career as well as his ability to collect his results into this excellent book!

LA STORIA POSTALE DELLA TOSCANA 1851-1862

VITTORIO MORANI and MARIO MENTASCHI

444 pages, ill., col., Milan, 2021
€100 + postage from board@posthornmagazine.com



When Vittorio Morani's collection was shown at the Royal Philatelic Society London in 2018, a 89-page booklet was made available so that attendees could better appreciate the display. In 2019 the presentation was awarded the Tilleard medal for the best full display of the year. That triggered the development of this book covering all aspects of Tuscany Postal History. It deals with the period from April 1851, when Tuscany stamps were first issued, until 31 December 1862 (on 1 January 1863, Law 604 of 1862 came into force aligning the postal legislation in all Italian provinces).

The book is divided into three parts: Tuscany domestic mail; Mail exchanged with other Italian States; Mail exchanged with foreign states. The content is not limited to the outstanding collection of Vittorio Morani. Documents from other collectors have been integrated into it to address the few aspects not covered by his collection. Hence, the authors consider that the presentation of 518 postal documents illustrated in the book gives a complete view of Tuscany Postal History. Its text is fully bilingual English-Italian for the benefit of collectors beyond Italy.

In addition to the general index that allows direct access to the topics covered by the three parts mentioned above, four analytical indexes in English relate to the most important aspects that characterize each document. They are: Index of currencies; Analytical index of contract steamers; Index of postal conventions; Index of postal stamps. For their work, the authors consulted the notifications to the public of the various postal rates when these were introduced by the Tuscan postal administration, found in the collection of the newspaper "Il Monitore Toscano". This reference source has made it possible in some cases to clarify what is indicated in the philatelic literature.

VORPHILATELIE UNGARN / HUNGARIAN POSTAL MARKINGS 1751-1850

JAN A. ROMPES

326 pages, ill., col., 2021
€60 + shipping from janrompes@gmail.com



Jan Rompes' new handbook and catalogue on Hungarian postal history and postmarks from the pre-philatelic period is most welcome. While many of the markings listed have been noted before, many new handstamps (and even offices from which postmarks were previously unknown) have been added together with extra information. His research included examination of the collections in the Budapest Stamp Museum. The result is a catalogue list that is longer and more accurate with many fakes and forgeries removed.

In his treatment of inland postal rates and practices he has been able to draw on new information discovered in recent years. Many postal markings are deciphered and explained, and some previous errors have been corrected. He has also illustrated the book with 140 letters in full colour and with all recorded postmarks in full size.

The book is handsomely and strongly bound and printed on good quality paper. It is also bilingual (German-English) which makes it very accessible for an international audience. For those who specialise in this fascinating area, it will be an indispensable addition to the library.



Stampedia Philatelic Journal

Editor in Chief: TAKASHI YOSHIDA

Published annually by Stampedia inc., Tokyo
€10. Available from info@stampedia.net

The Editor, whose personal specialisation is in Classic Switzerland, kindly sent us copies of the 2019 and 2020 issues of this excellent journal. It is published in Japanese and English and contains extensive articles on both Japanese and wider-world topics. The 2021 issue will be published in October. We will try to include a longer report in FN40.

Scrivere di francobolli - Le riviste filateliche italiane dalle origini al 1945

(Writing about stamps – Italian philatelic magazines from the origins to 1945)

BENIAMINO BORDONI

340 pages, ill., col., 2021

€28 + postage. Available at info@prodigisrl.com



Documents the evolution of the Italian philatelic press from 1873 and shows that philately is exciting for editing and publication of news, research etc as well as for collecting. Describes periodicals which lasted one morning and others that were on the market for decades as well as people who created publications, edited them and characterized them with chronicles, information, controversies and advertising.

The research involved many libraries in various Italian cities during the COVID emergency. Most challenging, and fascinating was to “chase” the publications and their authors. Among them was Giulio Tedeschi, founder in 1927 of the Fédération Internationale de la Presse Philatélique (FIPP), that anticipated today’s AIJP.

The book covers 180 periodicals and quotes 1,000+ people. The first part is devoted to the sector up to the present day; then 29 chapters focus mainly on as many magazines, starting with “Posta mondiale” of 1873 and ending with “La settimana filatelica” of 1945. The book contains a very useful set of indexes and a comprehensive bibliography.



DESDE MI CASA II *(From my home II)*

JUAN PANES CANTERO

Cuadernos de Filatelia 27

546 pages, ill., col., FESOFI, Madrid, 2021

Available free of charge at

www.fesofi.es/libro-cuadernos-de-filatelia-27/

Continuing the admirable initiative by the Spanish Federation we reported in FN38, 61 philatelists have contributed 198 articles to this second volume. Topics range from philatelic exhibitions, aerophilately, astrophilately to thematic, including picture postcards and ephemera. Lavishly illustrated. Supported by close cooperation with the Spanish Post.

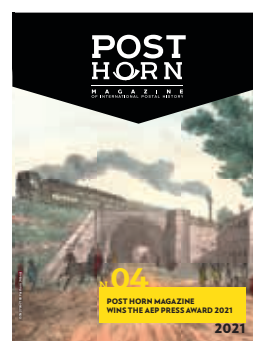
The POST HORN MAGAZINE

Publisher: CLAUDIO ERNESTO MANZATI

Distributed twice yearly to subscribers (€40 + postage pa); also available in digital browsable format (€20 pa). Back issues available.

Available at board@posthornmagazine.com

The recent granting by the AEP Board of the Philatelic Press Award 2021 to POST HORN is a marked success for a young enterprise, launched two years ago and carried out with enthusiasm and competence, dedication and spirit of innovation. As of now, three regular issues have followed the 00 starter.



The 04 (*cover illustrated*) will appear in July 2021 at the same time as FEPA News 39.

The award recognizes a publication that “strives to present Postal History as a story that is narrated through correspondence, letters, postal laws, regulations, and procedures” according to its editor-in chief, Claudio Ernesto Manzati. He and his editorial staff, “aim at widening the postal history horizon by appealing to an audience that is indeed fundamentally interested in postal history whilst attracting readers interested in history, social history, economic history, history of communications, diplomatic history, military history, family history, and gender history – to name but a few”.

Highlights of N. 3/2020 (124 pages) include ‘Intercontinental shipping routes for Australia and New Zealand, from sailing around the continents to overland mail 1830-1870’ (Klaus Weis) and ‘Taiwan Postal History to 1895’ (Danny Kin Chi Wong). Other features deal with the ‘Trentino- South Tyrol Field Post during the Napoleonic era’ (Francesco Borromeo d’Adda), the ‘Private postal service by Santelli and Micarelli 1846-1847’ (Yehuda Kleiner), ‘British involvement in the unification of Italy’ (Martino Laurenzi & Rocco Cassandri), and ‘150 years of Airmail’ (Ferdinando Giudici). This gives an idea of the range and quality of the articles. The elegant and airy layout and graphics deserve special praise as they add to the appeal.

60 Years of the Philatelic Column FILATELIJA in the Slovenian newspaper DNEVNIK

Peter Suhadolc writes:

Among philatelic media we have an enormous quantity of books, magazines, newsletters, bulletins, paper or digital publications that we can access to read, enjoy, study or research a multitude of topics of our interest. However, these are mostly meant for the experienced philatelist and the vast majority are published in English and other leading world languages. The plain collector who does not know about this literature or does not want to specialize, who may live far from specialized libraries or is not an English, German or French speaker, has fewer opportunities to find out about novelties, issues and postmarks related to his own country, or about philatelic news from the world.

The simple solution is a philatelic column in an easily accessible newspaper. I have not researched how many of them exist in other countries, but I suppose there are not many nowadays. In the past there were probably more but philately is not seen by newspaper publishers today as something of vast interest to their readers.

In Slovenia we are different, having two philatelic columns in our newspapers. One, *Postiljon*, has appeared monthly since 2008 in the newspaper *Primorski dnevnik*, printed in Trieste. This article is devoted to the other column, published since 1961 in the Ljubljana newspaper *Dnevnik* which is available throughout Slovenia.

In 1959 the only philatelic magazine, edited by the Slovenian Philatelic Association *Filatelistična zveza Slovenije* (FZS), ceased publication (it reappeared in 1996). Feeling the need to keep collectors and the public informed about philatelic news, Bojan Pečar, a leading FZS officer, agreed with the *Dnevnik* editorial board to produce a weekly philatelic column named *Filatelija*. The first column - about new stamp issues on animals - appeared on January 7, 1961.



Privately printed cover commemorating 60 years of the philatelic column Filatelija.

It soon expanded to reach half a page in the newspaper. In fact, the novelty was well accepted and many philatelists who were not subscribers to *Dnevnik* started to buy the newspaper, but only on the day the philatelic

column was published. This did not go unnoticed. In the '80s *Filatelija* was richly illustrated with several subtitles (News from the World, Interesting facts, Pictorial postmarks ...) and covered many topics related to thematic philately, illegal issues, stamp issuing policy, to name but a few.

After Pečar passed away in 1983, another FZS officer, Ivan Jaklič, took over but after a few years the column began to appear irregularly due to his many work-related commitments. At FZS they decided to look for someone else to take over responsibility for it. The successor, Janko Štampfl, an FZS officer and employed at the other Ljubljana newspaper *Delo*, was well chosen. He took it on in May 1988 and has continued to this day. From 1990 the column has been published weekly and fills almost half a newspaper page. The content is both traditional and novel. *Filatelija* reports about Slovenian stamps and interesting world issues, going into thematic details that are interesting also to non-philatelists.



One of last year's contributions with information about the James Bond stamp issue in the UK.

Štampfl is a founding member of the Slovenian Academy of Philately (SFA) and calls attention to mistakes on stamps and omissions in planned issues, sometimes being critical about stamp issue policies. He has continued to produce *Filatelija* for 32 years and intends to continue his job for the satisfaction of all Slovenian philatelists who enjoy reading his never-boring news.



Janko Štampfl in the Litija library, seat of the Slovenian Academy of Philately.

Congratulations to the *Filatelija* column on reaching its 60th anniversary and remaining a landmark for Slovenian philatelists.
Ad multos annos!

LOCAL PARTISAN MAIL IN SLOVENIA, 1941-1945

Dr Veselko Guštin has kindly given us another article on a little-known aspect of postal history.

What do they have in common, partisan mail and e-mail? Surprisingly, a lot:

- The Partisan Postal Network was created during the Second World War, like the International Computer Network. Internet, used for e-mails, originated during the Cold War.
- Both networks were built on the principle of stations (nodes). Mail was carried from node to node, by couriers in the first case, and with the help of electronics in the second. The path to the destination could also change, depending on the "current" passage of the lines.

Some time ago a collection of old envelopes came into my hands. A "philatelist" had already removed the stamps from those that were franked! Just think of it, how much he earned, since all the envelopes were from World War II and came from Zone B of Julian Venetia. Fortunately, those on which there were no postage stamps, he left alone. I immediately understood that these were envelopes of the Slovenian partisan mail. Since I didn't know much about it, I read two books on the subject: *Ključ glavni štab (The headquarters are calling)* and *Partizanski kurirji (The partisan couriers)*, written by the researcher Rado Zakonjšek. Both books describe the operation and organization of the partisan postal service across the entire Slovenian territory during the Italian, German and Hungarian occupations. I recommend them to anyone who wants to know more about the subject. They are written in Slovene.

The partisan military mail was organized in 1941/42 and functioned until May 9, 1945. The network of connections consisted of 152 "permanent" courier stations distributed among the regions or sectors of Slovenia. Repetition stations - the so-called courier stations or only "stations" - were named with an alphanumeric code:

- Dolenjska and Notranjska (Lower and Western Carniola) were marked with TV (Terenski Vod / field group): TV-1, TV-2, TV-3, etc., sometimes also RS (Relejna Stanica - Relay Station): RS-1, RS-2, etc.
- Primorska (Littoral): P-1, P-2, P-3, ...
- Štajerska (Styria): S-1, S-2, S-3, ...
- Gorenjska (Upper Carniola): G-1, G-2, G-3, ...
- Koroška (Carinthia): K-1, K-2, K-3, ...

At the beginning of the operation, they had no (rubber) stamps, and the couriers handwrote the name of the station, the date and time of the takeover of the letter or other material. Later, in the partisan workshops, (rubber) stamps were made manually. They were mostly rectangular in shape, only in Primorska (made in Trieste) were they round.

The routes along which the mail was carried were organized into lines. Thus, Dolenjska (Lower Carniola) was united in the "Dolenjska relay line", Notranjska (Western Carniola) did not have its own line. Primorska (Littoral) had the following lines: Notranjsko-primorska relay line, I. South Primorska relay line, II. Tolminska (to Tolmin surroundings), III. Beneška (Slavia Veneta) and IV. Central Littoral Relay Line. Styria had 6 lines, Gorenjska (Upper Carniola) 4 lines and Carinthia 3 lines.

Mail was transferred from station to station via the system of "javka" (recognition or call station). This meant that, if the path was very long, the couriers could meet in the middle of the route along the established path. After recognizing each other, they could exchange letters and go back.

From the "Rules and obligations of the relay stations on the territory of Slovenia" we know the following:

- The stations were used for quick transfer of (official partisan) mail, literature and the accompaniment of persons,
- Shipments marked as RR, EX (as well as PP) had to proceed immediately, the remaining mail within the agreed system (usually once a day),
- Parcels and money (letters of value) that were taken had to be opened,
- Upon receipt of a letter the station commander had to record the place and time on the back of the envelope,
- The mail was received only by military personnel or a responsible "person" from the camp, and any type of private mail was prohibited.

Postage was not paid. Transfer of personal (or private) messages was still possible, but only in an envelope that had to be marked by the partisan military unit and was subject to censorship. The PARTIZANSKA – 15 printing house was in Kočevski Rog; it even produced "postal stationery" as well as postage stamps that had to be overprinted later.

Here are three examples of mail carried on the Partisan routes in Slovenia:



Fig 1a. Front



Fig 1b. Rear

Front and rear of a letter dated October 1944 addressed to "Tovarišica (Comrade) Milica Habjanič".

Fig 1a Stamped with the round stamp of the brigade "ŠTAB SNOUB FRANCETA PREŠERNA" (Command of SNOUB France Prešeren) and addressed "Pri Igorju" (at Igor's). This was the code for the hospital that took the name of Dr Pavle Lunaček-Igor. The letter passed "preko TV-15" (through TV-15, name of the transit station), and then was redirected to Lesni kamen, manuscript "LK", "Cenzurirano" (Censored) and signed. SNOUB = Slovenska Narodno Osvobodilna Udarne Brigada (Slovenian National Liberation Assault Brigade).

Fig 1b Manuscripts of couriers at the stations: 11g 18.X. 10h (Davča), signature; P35 18.X. 21h (Poljane near Cerklno), signature; PIII 23/10 (Loza near Senožeče), signature; 24 10, signature; PI 24/10 (Jesenovec near Mašun), signature; 24/10, signature; 24 X, signature; 25 / 10 signature; 25/10, signature; 25 X, signature; stamp TV 14 DNE 25.OKT. 1944 (Pugled, Kočevski Rog, liberated part). The length of the route was about 126 km across dense forest and German and/or Italian occupied territory.

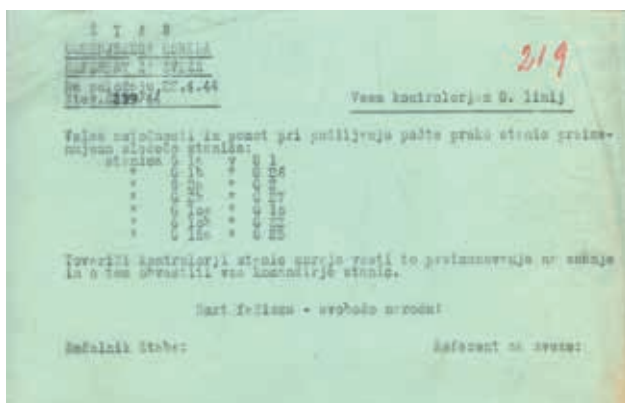


Fig 2



Fig 3

Fig. 2 April 1944. Copy of a letter from the "ŠTAB" (headquarters) of the Gorenjska detachment / Communication officer "Na položaju" (on the battlefield) dated "22.4.44" No. "Z299 / 44" to all G line controllers on the renaming of certain line designations: Station G 1a to G 1 / G 1b to G26 / G 2a to G 2 / G2b to G27, etc. Death to fascism, freedom for the people! / Chief of headquarters - Communication Officer (copy not signed).

Fig. 3 September 1945. The stamp of JUG. ARMADA KOMANDA TRZAŠKEGA VOJNEGA OBMOČJA / SANITETNI ODDELEK (Jugoslav Army Command of the Trieste Military Area / Sanitary Department) on a letter to Strazišče near Kranj. On the rear side we see two postal stamps: Vipava with the date 18.IX.45 and Kranj dated 11.9.45. The official military mail (with the stamp) was free of charge for the entire year of 1945.

COPENHAGEN TELEPHONE KIOSKS

Chris King has kindly provided FEPA NEWS with this invited article which is based on an on-line display he gave recently to the Royal Philatelic Society London.

Europe is rich in private postal services, with companies operating in more than 125 towns and cities in Germany – mostly in the 19th century – before a state monopoly was enforced. Add to these the Russian Zemstvos, some of which lasted until the revolution in 1917, and shipping companies such as the Danube Steam Navigation Company which first issued stamps in 1866, and other shipping lines in Asia Minor and Russia. Railway companies issued stamps, and carriers used carriage labels across the continent, with examples still to be found in many places today.

This is a rich and complex collecting area which includes some great rarities, but there are few places which maintained a continuous service for as long as the Copenhagen Kiosk Company (*Kjøbenhavns Telefonkiosker Aktieselskab*) founded in 1895 and finally going out of business in 1980. "Postal" services began in 1895, but probably ceased during the Second World War. These are some examples of the services offered and the material produced during these forty years.

Denmark legalised private posts by Royal decree on 19 July 1879, but on 1 October 1888 a new postal law was introduced forbidding the establishment of new local posts or expansion of existing ones. The financial damage to the national service must have become unacceptable and by 1892 only one of the 17 local posts in business in the 1880s remained in operation. This did not affect independent parcel delivery services.

With the advent of the telephone in Copenhagen by Kjøbenhavns By- og Huselegraf (Copenhagen City and Home Telegraph) on 11 December 1879 a new opportunity presented itself. The American Bell International Telephone Company established a telephone service in Copenhagen in 1881, and this was taken over in August 1882 by Kjøbenhavns Telefon Aktieselskab (KTAS). Both of these companies had the same commercial strategy aiming at customers from the Copenhagen upper classes, the financial and business sectors, and particularly the Copenhagen Stock Exchange. By 1889 KTAS had only 1,487 subscribers out of a population of more than a quarter of a million people in Copenhagen.

On 3 September 1895, a new company named *Kjøbenhavns Telefonkiosker Aktieselskab* obtained a concession from the Copenhagen city authorities for the installation and operation of up to 15 telephone kiosks for a fifteen-year period. Fritz Koch, an assistant to the city architect, was charged with the design of the new kiosks which were 9 metres tall, hexagonal and with a floor area of approximately 9 square metres, constructed in pine wood on a granite plinth.

17 July 1905

(Right) Postcard (undivided back) sent from Copenhagen to Fredericia redirected to Esbjerg, paid with 5 øre Arms type stamp, showing the kiosk at Kongens Nytorv with cycle messenger. Printer unknown.

Koch died in 1905 and another architect, Martin Nielsen, created a design for new, larger telephone kiosks in 1913. The fifteen-year period had been extended.





The kiosks were open from 07:00 to 23:00 in the summer, and 22:00 in winter. Four eventually offered a 24-hour service, and each kiosk contained two telephones. Over time additional services were offered including the sale of newspapers and magazines, stamps, theatre and concert tickets, insurance policies, and a box number and poste restante service.

The surface of the kiosk was used as a billboard for posters, while small ads could be mounted inside the glass panes. From the outset it was also possible to ring the telephone kiosk to leave a message, which would then be sent to the recipient by bicycle messenger. Kiosks acted as agents for newspaper advertising, and as an address for responses to small ads in city newspapers.

Sunday 24 April 1898

(Left). Illustration of a young woman on the telephone in her kiosk from 'Puk' (a late nineteenth century Danish satirical magazine founded in 1893 based on Punch in Great Britain, and Puck in the United States). The text to the left reads, "Hello, is that the exchange? Could you please ask Kiosk 6 if she would like to have lunch with Kiosk 9?" The two 'kiosks' can be seen walking together in the 'bubble' above the text.

Telephone telegraphes could also be sent. These were simply telephone messages which would be taken down by the telephonist and transcribed onto a specially printed form – with different, and higher priced, forms for special occasions.

11 February 1921

(Right). Telephone-Telegramme sent within Copenhagen through the Copenhagen Telephone Kiosk service bearing blue sealing label illustrating a kiosk.



Later, parcels which missed the Post Office opening hours could be left for forwarding to the night or morning trains, taxis could be booked, and the kiosks became a much loved and indispensable local service centre for Copenhageners, and a city institution.

Stamps were in use from 1896, at first with a design showing a kiosk.



In the 1920s seal-like stamps were used



(Right)
From perhaps 1935
a new design
incorporating the
City arms was created.



Information about these stamps is extremely limited with the dates of introduction, the printer and quantities printed all being unknown. Covers are scarce, and the author knows of none recorded during or after the Second World War, which in Denmark began on 9 April 1940.

5 October 1902

(Right) Mixed franking between the Copenhagen kiosk stamps and Danish postage stamps. A letter card handed in at Kiosk 3 in Gammel Torv, with the local stamp cancelled **TELEFON KIOSKEN 3. GL TORV**. The 5 øre telephone-kiosk stamp paid for quick local delivery by messenger to the post office, in this case the Railway Post Office at the Copenhagen Central Station. The 10 øre letter card paid for onward transportation to Tarm by the Post Office. By using the telephone-kiosk carrier, the letter caught the last train to Funen and Jutland and arrived in Tarm in Jutland between 06:00 and 07:00 in the morning, where it was delivered as a normal letter during the first mail delivery walk that day. (Courtesy of Henrik Mouritsen)



Incoming covers from outside Denmark can be found sent *poste restante* to a kiosk, and some are known with the kiosk being the return address.



20 May 1928

(Left) Postcard sent from Berlin to Kiosken paa Nytorv with Københavns Telefon-Kiosker label handstamped 25 øre. This is probably a *poste restante* fee.

Postmarks were circular and undated, originally including the number and location of the kiosk. As new kiosks were introduced, the numbering changed in some cases so that different locations can be found allocated the same number. Three different 'Head Office' postmarks are recorded, with different texts in place of the numbers. No complete record has yet been assembled.



(Above). Undated Envelope sent at the 'express' rate – 30 øre within Copenhagen through the kiosk system with single 10 and single 25 øre Kjøbenhavns Telefonkiosker labels cancelled **TELEFON KIOSKEN 4 RAADHUSPLADSEN**.

Later postmarks were in two straight lines in the format *Er Betalt / Kiosk 9.* (is paid / kiosk number). These are often unclear and are difficult to distinguish on individual stamps – as shown on the card dated 1917 below.



In 1937 there were 31 kiosks, but the highest number seen in a circular postmark is 11, and the highest of the straight-line postmarks begins with a 1 ..., with the remainder of the number missing.

Greetings and special occasion 'telegrammes' began in 1896 with some very attractive designs in Art Nouveau style.

These are less rare than the covers and can be found in auction from time to time but there is no complete list, and in many cases the designer and printer remain unknown. Most of these are dated before the First World War, and the latest that the author has seen is from 1921.

20 November 1898

(Right). Greetings Telephone Telegram sent locally in Copenhagen, printed for Københavns Telefon Kiosker by Vilhelm Søborgs Efterfølgr.



Picture postcards and ephemera including photographs, stereo cards, administrative forms and other material enhance this area of collecting, but it's quite a challenge to assemble a representative collection and the obvious question is why has so little survived? The problem is the ephemeral nature of the material. Envelopes containing theatre and concert tickets and replies to advertisements were often thrown away on receipt and much of the stamped material was probably lost in this way. Certainly, the kiosks were used to receive and to send correspondence between lovers, and to arrange assignments. It's not hard to imagine that more of these were discarded than were kept.

Modern material from the growing numbers of private postal services is probably just as ephemeral as that from the past. What gems are being thrown away daily that future postal historians might treasure?

THE PORTUGUESE LAW OF MARITIME HEALTH OF 1874

Pedro Vaz Pereira

This article first appeared in Pratique Volume XXIX, (2004), No. 2. pp. 43 – 47. Pratique is the journal for the Disinfected Mail Study Circle. In view of recent events this seemed a good time to bring it to a new audience, and it is re-published here with the kind permission of the author and of Denis Vandervelde, editor of Pratique.

Infectious or contagious diseases were one of the most significant causes of death and greatly influenced life in the XIX century. All countries, but mainly those that had maritime frontiers, had to take precautions with the circulation of people and goods including disinfection of mail.



Letter delivered on April 1856 from Brazil to Porto (Portugal) and carried by the British ship "Tay".
This letter was disinfected in Portugal and presents us with two cuts.



Letter with disinfection strokes, dated 1855 and shipped from Pará in Brazil. Inside the writer mentions that there had been cholera in that Brazilian territory: «Cholera has disappeared and there are still a few cases, but few of them will worsen the regularity of trade....»

In Portugal the "Regulation of the Quarantines" was published on 8th March 1860 by the CONSELHO SAÚDE PÚBLICA DO REINO (Council of Public Health of the Kingdom). In it we can find a lot of different rules to fight against "Cholera – Morbus", Yellow fever and bubonic plague. At that time the quarantines were held in an old and degraded building in Porto Brandão, which did not have good conditions to receive people.

Eventually the Portuguese Government decided to build a new Lazareto in the same place and this was built in 1870. However, it was also necessary to reformulate that old law.

On 12th November 1874 the "General Law of Maritime Health" was published, the main aim of which was to enforce and control the entrance of people and goods through the maritime way in order to control contagious diseases.

SOME IMPORTANT ASPECTS OF THE LAW

In *Title I* it was determined that the service of maritime health should be superintended by the government of the monarchy. They should control all ships that came alongside in Portuguese ports, checking if they could have on board contagious illnesses like pest, yellow fever, "cholera-morbus", typhus, peripneumonia and others. Also, they should examine the sanitary condition of the harbours, checking if they should be declared infected or not. They could also consider the harbours suspect if they had many contacts with any other infected harbours. A port should immediately be declared "dirty" or infected when a ship arrived having on board contagious diseases. After the arrival of a "dirty" ship the port could only be declared clean or not infected when all people that had been contaminated or had any other problem of concern to public health were cleared, and the law specified a period of time. To be considered clean it was necessary for there to be no suspicions of any contagious illness for 30 days for the pest, 20 days for yellow fever and 15 days for "cholera – morbus ". So, any port could be considered clean once the authorities were sure that all suspicions had been eliminated.

Where there were ports the district governors were obliged to advise the central government about the names of the "dirty" ships where contagious diseases had been found and they could force the ships' captains to fulfil the

conditions of the Law of Maritime Health. In districts where there were Lazarets (quarantine stations), the governors had to send a report to the central government about the services supported in those places.

The sanitary authorities were also required to verify all boats and small ships that had been on long voyages.

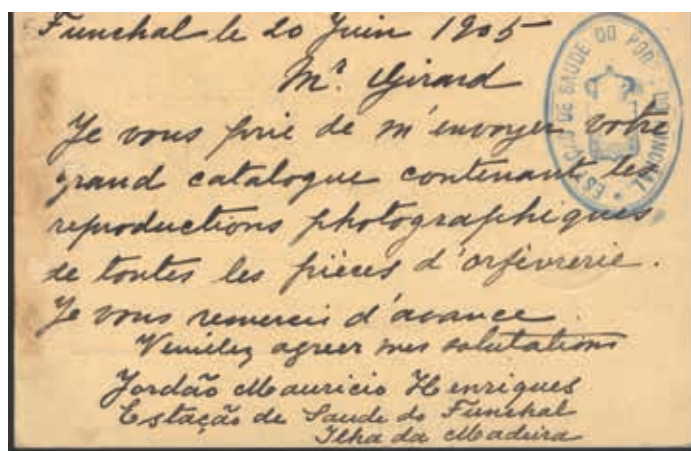
Inspections were undertaken in the following villages: Albufeira, Angra, Aveiro, Belém (Lisboa), Caminha, Cascais, Sezimbra, Ericeira, Esposende, Faro, Figueira, Funchal, Fuseta, Horta, Lagos, Olhão, Pedreneira, Peniche, Portimão, Ponta Delgada, Porto, Póvoa do Varzim, Sagres, S. Martinho, Setúbal, Sines, Tavira, Viana do Castelo, Vila do Conde, Vila Nova de Mil Fontes and Vila Real de Santo António. This significant number of villages only shows how very worried the Portuguese authorities were with the problem of contagious diseases, which was a serious problem in those times when the population had no antibiotics to fight against those deadly illnesses. However, in Lisbon, in the “Estação de Saúde do Porto de Belém”, only long voyage and cabotage vessels were checked. Other boats would be checked in the Health Stations of Paço de Arcos and Trafaria, two small villages near Lisbon. In the ports of the Portuguese Islands of Azores and Madeira where there were no Health Stations, ships would be checked by the administrative authorities.

The Health Stations had different levels:

- 1st level Stations where there were Lazarets.
- 2nd level Stations where there were no Lazarets, but it was possible to organise a quarantine.
- 3rd level Other Stations.

Rigorous quarantines were only considered in harbours where there were Lazarets. All Health Stations were obliged to verify that all ships had a “Health Letter”. This important document could be “clean” or “dirty”. In this document the sanitary authorities of the harbour of origin were required to describe the condition of the ship and above all the condition of the place from where the ship was sailing in terms of health.

Cancellation in blue of the Health Station in Funchal Harbour.



AGENTS IN THE HEALTH STATIONS AND PROCEDURES

The agents of the Health Stations had, as one of their tasks, to close, receive and send the correspondence of the Station. When the agents checked the boats they had a form with 39 obligatory questions aimed at finding out whether the captain had received people or goods in other harbours. Question number 35 asked:

35 – Have you received in other harbours, any person, cloth, LETTERS, or any other material?

So, we can find here the worry that the Health Stations had with letters carried by the boats. They could be considered dangerous material.

But of more importance for philatelists was Article 71st:

Art. 71st – The mail-bags will be opened by the people of the ship, who will help in the disinfection of the letters, newspapers and any other kind of papers, according with the determinations in the law.

& 1st – The chief warden of the Health Station will be always present in the disinfection of the mail-bags; will/can order to prick with a fine and perforate tool the voluminous volumes (correspondence and different papers) and will return on board the bags and wrappers of leather or others different materials, which envelope the correspondence. If there are found any other volumes of correspondence with strange things, they will also be returned on board and a description of them will be written and after will be given over to the customs, being given a receipt.

& 2nd – As soon as the people, who came on board, are retired of the bridge (boat) or arrival platform, the chief warden of the Health Station will give to the employer of the Post Office the correspondence benefited (disinfected).

& 3rd – The mail-bag of the Department of State of the Foreign Affairs will be guarded in a special coffer in the Health Station of Belém, until it be given to the mail of that department, which will give the competent receipt.

So, we have here very clear procedures to deal with mail carried in ships arriving in Portugal. The correspondence was disinfected and to do it Formula number 6 was used. Later we will talk about this formula.

“DIRTY HEALTH LETTER” and “CLEAN HEALTH LETTER”

As mentioned before, all ships had to have on board a sanitary document which would prove the sanitary condition of the boat. This was designated “LETTER OF HEALTH”, which could be “CLEAN” or “DIRTY”. If the boat had come from a country or port where a contagious disease had been declared, the LETTER of HEALTH was “Dirty”, and if no illnesses had been declared in the original port or country, it was “Clean”. Whenever a boat arrived in Portugal the captain was obliged to show this “LETTER OF HEALTH”. If it was “dirty” he was obliged to fulfil the procedures mentioned in Article 71st of the Law (*translated above*). If during its journey the boat had touched any port of call or had arrived at any port where there was a contagious illness, it should also receive a “LETTER OF HEALTH DIRTY” and fulfil the procedures of Article 71st. The “LETTER OF HEALTH CLEAN” provided proof that the port of origin had not at any time declared any pest, yellow fever or “cholera-morbus” in the 30, 20 or 15 days respectively before the ship’s date of departure.

TREATMENT OF THE GOODS

Goods carried on the boats could be sent to the Lazarets if they were considered a risk for the transmission of disease. Article 93rd of the Law was very clear about these goods which included:

1. Cotton goods.
2. Hair or any manufacture with hair.
3. Hemp.
4. Letters, newspapers and closed papers (sealed).

These articles have more than 11 paragraphs of goods but they are not interesting to our subject, letters, other than Paragraph 4 which listed the material which must always be disinfected when a boat had a “DIRTY HEALTH LETTER”. Even if a boat had a “CLEAN HEALTH LETTER”, the people and goods carried on it could still be obliged to fulfil a quarantine. When could this happen? When the chief warden had some suspicion that a contagious illness had been declared on board during the voyage or when, after five days following the departure of the ship from its last port, some contagious disease was declared in that port. If any goods were found on board in bad sanitary conditions or if the insalubrity was considered too high, the chief warden could also oblige the people to do a quarantine and could order the disinfection of the goods.

Portugal had some ports that did not have a Lazaret. In these cases the people and goods could fulfil the quarantine on board ship. They could deliver mail, but this had to be disinfected in Health Stations before it could be sent to the post office departments.

LAZARETS (Quarantine Stations)

The Lazaret was an isolated place or a place of isolation to which all people and goods should be moved when they had been transported in boats with a “DIRTY HEALTH LETTER”. These people and goods were suspected to be

bearers of contagious diseases. The staff of the Lazaret was composed of an inspector, a fiscal, health guards of 1st and 2nd class and a chaplain. It was very curious, but there was no doctor in this staff!

The most important Lazaret in Portugal was placed in PORTO BRANDÃO, a small village on the other side of the Tejo river, in front of Lisbon.



The Lazaret building in Porto Brandão (Lisbon).

The people who were sent to the Lazaret had to pay for the period of quarantine. There were three classes of quarantine and the charges were 600, 400 and 150 réis according to whether the quarantine was 1st, 2nd or 3rd class. A tax of quarantine was also charged on the goods and any improvement or treatment of the goods would also be charged. However, young people of less than seven years old were completely free of any tax.

In 1874 there was in Lisbon the “Company of the Lazaret”, a private company that had an agreement with the Portuguese government. This company had the task of providing the Lazaret of Lisbon with all kind of articles that the people in quarantine needed. From 1870 the Lazaret of Lisbon, the most important in the country, was provided with a post office.



Cancellation of the Lisbon Lazaret Post Office used during the 2nd Portuguese Postal Reform (1869-1880).



Postcard with cancellation of the LAZARETO dated 1885.

TO STEAM LETTERS, NEWSPAPERS AND PAPER

The "Health Guard" could not permit any susceptible item, including LETTERS and closed papers, to leave the Lazaret without first steaming it. So, we can conclude that all kinds of paper, including letters, were first steamed in the Lazaret and only then given to the post offices.

Article 168th of the Maritime Law said the following:

168th - Letters, newspapers and other papers of correspondence will be introduced in a little oven or special apparatus where they will receive for 15 until 30 minutes the fumigation of the disinfectant number 6.

What is the “Disinfectant number 6”? There were a lot of different disinfectant chemical formulae which were numbered in this law, for example 1, 2, 3, 4, 5, 6, 10 etc, and for each disinfectant there was a chemical formula. The chemical formula to disinfect letters and other papers had Number 6. The chemical formulae were fully described in the Law and for each formula, an explanation of how to prepare it was provided. Formula 6 contained the following ingredients and the recipe for mixing them is shown below:

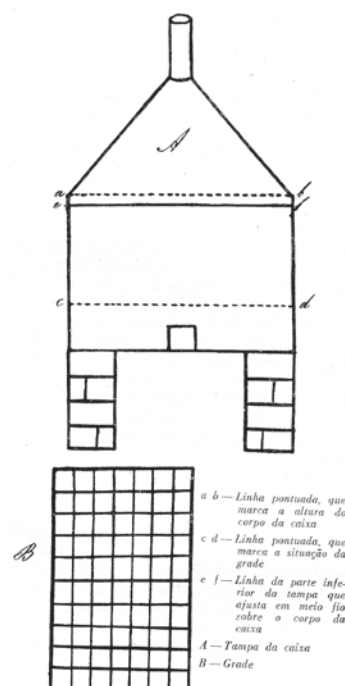
FORMULA 6

Sodium Chloride (Salt of the Kitchen)	- 100 gram
Magnesium Peroxide	- 80 gram
Water	- 120 gram
Sulphuric Acid (commercial acid)	- 160 gram

To mix in a potter's earth, not glazed, the Sodium Chloride with the Magnesium Peroxide, well pulverized, put the same potter's earth in the hold of the ship, or in the places where there had been death or suspected illness, or in rooms where there were cloths to disinfect. Add to the mixture the Sulphuric Acid, dissolved in water. The hatchway, doors, windows and any kind of fissures must be closed for two days to prevent the chloric emanations escaping. Disinfection of letters, newspapers will be also done with this chemical agent in a little oven or special apparatus, for twenty to thirty minutes; this disinfectant being used taking into consideration the capacity of this apparatus. For each 100 cubic metres of boat or house that it is necessary to expurgate, a potter's earth will be used with the quantity mentioned in this chemical formula.



Letter delivered from NELLAS (Portugal) to Italy in 1881. The letter was disinfected by being perforated and cut.



Little oven used to fumigate and to disinfect letters.

Many letters and pieces of correspondence were steamed in the Lazarets, but today they are very rare.

To finish I only want to ask you, dear reader, if you can imagine a quarantine in use nowadays when you arrive at an airport (written in 2004! – Ed).

BUTTERFLIES OF QUEENS AND EMPRESSES

This is the third and final part of an article kindly provided to FEPA NEWS by Vladimir Kachan, Belarus

Butterflies are among the most beautiful creatures to look at in all of nature. They bring a certain sense of peace and harmony to any given surrounding. In the early 18th century, it was fashionable among European royalty to build up private museums or cabinets often containing brightly coloured butterflies.

On 8th August 1744 Lovisa Ulrica (1720–1782), sister of Frederick the Great of Prussia, arrived in Sweden following her marriage to Adolf Frederik of Holstein-Gottorp, heir to the Swedish throne. They were crowned King and Queen at Storkyrkan on 26 November 1751. She was given Drottningholm Castle in Stockholm as a wedding gift and around 1750 founded a private museum there. She lacked the common touch and Drottningholm was among the few Swedish buildings she considered at all inhabitable. Her pro-German sentiments did not deter her from spending the ample funds allocated to her by the Swedes, but as Queen she was a significant patron of culture and science.



She was a keen collector and much of her income was spent on coins, paintings, minerals, and natural history specimens, especially butterflies for her museum. According to Carl Linnaeus, who acted as agent to procure new species, her large purchases of corals, shells and dried insects caused a boom in the European market for natural curiosities. Other naturalists complained they could no longer afford to enrich their collections because wealthy princelings, smitten by the craze for natural history exhibits, bought everything worthwhile.



Lovisa Ulrica housed her museum in three rooms in the newly-built north wing of Drottningholm: the cabinets of natural history, minerals, and coins. She asked Linnaeus to arrange her collection of natural curiosities; he was a Swedish botanist, physician, and zoologist who formalised binomial nomenclature, the modern system of naming organisms. He accepted this assignment eagerly as her collection of dried insects, including many butterflies, was the finest he had seen. The daily social intercourse with the royal family was flattering at first but he soon tired of court life. The Queen was haughty, imperious, and conceited. Although she lost some enthusiasm for the museum in the late 1750s, she continued to add new specimens, some presented as gifts by other royal personages.

She also enriched her butterfly collection with new specimens brought from scientific expeditions to distant lands. In 1747 Finnish explorer and naturalist Pehr Kalm was commissioned by the Royal Swedish Academy of Sciences to travel to North America to bring back seeds and plants for agricultural use. He also collected butterflies and other insects of North America and in 1751 he donated 18 species of butterfly from Pennsylvania and New York to the Cabinet of Natural History.



In 1752 Pehr Osbeck, a student of Linnaeus, also donated several butterfly specimens from China and Java that he caught during a voyage to the East Indies with the Swedish East India Company (1750-1752). Lovisa Ulrica asked Linnaeus to list the royal collection of "natural objects" and in 1764 he published a catalogue.

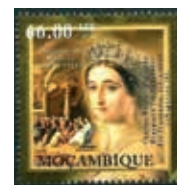


Queen Maria Theresa Walburga Amalia Christina (1717–1780) was the only female ruler of the House of Habsburg. She ruled from Vienna where Schönbrunn Palace was the imperial summer residence and became a glamorous focus of court life. Butterflies feature in the vivid murals in Schönbrunn painted for her by the Bohemian ornamentalist painter Johann Wenzel Bergl. She also developed a collection of natural history objects. Her natural history cabinet included Morpho butterflies with shiny blue wings, much prized by wealthy collectors.





Butterflies are loved for their striking and diverse colours. Their wings are a gorgeous kaleidoscope of subtle tints and hues. Their vibrant colours and fine details make them the perfect subject for visual pleasure. The Greek word 'psyche' means at once 'butterfly' and 'the soul', and in this play on words originates the symbolic richness it expresses. The butterfly was associated in the imperial court with love, licit and illicit, the pains of love and its fragility, the female soul and immortality. It was used in paintings treating the loves of the gods, to decorate furniture and objets d'art, on fabrics, and on china. Doña María Eugenia Ignacia Augustina de Palafox y KirkPatrick, 16th Countess of Teba, 15th Marchioness of Ardales (1826–1920), known as Eugénie de Montijo, was the last Empress Consort of the French (1853–1870) as wife of Napoleon III. She started a new fashion for the 'house of butterflies', keeping them in her conservatory. The bohemians of the time were fond of orangeries and winter gardens with butterflies fluttering around the plants. *Morpho eugenia* is a tropical butterfly found in French Guiana, first described by French naturalist Emile Deyrolle in 1860. The name honours Empress Eugénie.



Queen Liliuokalani (1838-1917) was the last reigning monarch of Hawaii. Born into the royal family she ascended the throne in 1891 via traditional election. She reigned for less than two years. One of her prized possessions was a diamond butterfly brooch bought in London in 1887 during Queen Victoria's Golden Jubilee that she wore it in her hair. It was made of silver and diamonds with wings set on springs so they fluttered as she walked. Her main passions were music and the pulelehua (monarch butterflies) gathering around the blossoms. Yellow butterflies were a particular favourite.



Jewellery in the form of beetles and butterflies were introduced into fashion by Queen Victoria of the United Kingdom (1837-1901). Butterflies were a popular motif of the 1840s, reflected in clothing styles and jewellery. Embroidered butterflies decorated women's ball gowns, enamelled butterfly pins adorned ladies' hats, and diamond butterfly hair ornaments accented fashionable coiffures. In 1856 one of the world's most majestic butterflies was named *Ornithoptera victoriae* (Queen Victoria's Birdwing). The wings of females reach 18 cm in span and are black with yellow spots. The narrow leaf-shaped wings of the male, shining with red gold and bright green on a velvety black background, make an indelible impression.



Queen Máxima of the Netherlands (born 1971) is wife of King Willem-Alexander. On 2 February 2002, she became the first Queen consort of the Netherlands. She is known for her love of butterflies and often incorporates them into her wardrobe with butterfly brooches on her clothing and worn in her hair. Perhaps it is because butterflies are associated with being a free spirit and it suits her personality. She sees a butterfly as a symbol of good luck.



Jewellery in the butterfly form is always very popular. The best jewellers have long tried to recreate the beauty of refined flying creatures using the most interesting gems, expensive metals, and refined techniques. The drawing of a butterfly on women's clothing always adds to the effect of lightness and grace.

Butterflies give people a feeling of delight from admiring their beauty. In them many people look for the harmony to which they strive all their lives from the earliest years, because these fluttering creatures give that sense of mystery, which, according to Albert Einstein, "lies at the beginning of true art and true science". Butterflies depict our most secret dreams. Everyone wants to be beautiful, free and happy!



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

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A FEPA Newsletter is flying directly to our recipients' inbox regularly.
If you wish to be added to the list, please send your e-mail to:

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If you have news that would like us to post on the website, or to publish in the twice-yearly magazine, please contact us. The address is:

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Events Calendar

2021		
14-15 August	SAVOFILA 2021, Kuopio, Finland	National with international participation
20-22 August	ESLÖVIA 2021, Eslöv, Sweden	National
25-30 August	PHILANIPPON 2021, Yokohama, Japan	Last minute change to FIAP Patronage, FIP Recognition https://www.japan2021.jp/en
27-29 August	“phila”-TOSCANA 2021, Gmunden, Austria	National
9-18 September	DesetoOkno Kranj 2021, Slovenia	National One-Frame with international participation
24-26 September	ÖVEBRIA 2021, St. Pölten, Austria	National
24-26 September	MULTILATERALE 2021, St. Pölten, Austria	Multinational, FEPA Recognition
29 September - 2 October	Autumn STAMPEX 2021, London	National https://www.stampexinternational.co.uk
8-9 October	MILANOFIL 2021, Milan	National
15-17 October	STAMPA 2021, Dublin, Ireland	National
21-24 October	EXFILNA 2021, Lugo, Spain	National with invited Federations
19-22 November	NOTOS 2021, Athens	European, FEPA Patronage, FIP Recognition https://hps.gr/notos2021
23 November	FEPA CONGRESS 2021, Athens	
2022		
19-26 February	LONDON 2022, London	World specialised, FIP Patronage, WSC, FEPA Recognition https://www.london2022.co
31 March - 3 April	HUNFILEX 2022, Budapest	World specialised, FIP Patronage, WSC, FEPA Recognition https://www.hunfilex2022.com
18-22 May	HELVETIA 2022, Lugano, Switzerland	World specialised, FIP Patronage, WSC, FEPA Recognition https://www.helvetia2022.ch
9-12 June	CAPEX 2022, Toronto, Canada	World One-Frame, FIAP Patronage, FIP Recognition https://capex22.org
4-9 August	INDONESIA 2022, Jakarta	World specialised, FIP Patronage, WSC
13-16 October	LIBEREC 2022, Liberec, Czech Republic	European, FEPA Patronage, FIP Recognition https://www.liberec2022.eu
14-16 October	STAMPA 2022, Dublin, Ireland	National
21-23 October	NORDIA 2022, Birkerød, Denmark	Multinational
8-12 November	CAPE TOWN 2022, South Africa	World specialised, FIP Patronage, WSC https://capetown2022.org
(TBA) December	MONACOPHIL 2022, Monaco	100 iconic items, FEPA Recognition https://www.monacophil.eu
2023		
25-28 May	IBRA 2023, Essen, Germany	World, FIP Patronage, FEPA Recognition https://ibra2023.de

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