



ISSUE 41 - July 2022

FEP A NEWS



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FEPA NEWS

The Journal of European Philately

info@fepanews.com



IMPRESSUM

FEPA News is the journal of the Federation of European Philatelic Associations. It is produced by the Board of the FEPA to facilitate the sharing of information among FEPA Members and to maintain a record of their philatelic activities. The editor is the FEPA President, Bill Hedley, with assistance from other members of the FEPA Board. The Board relies on contributions from its Members and friends and offers sincere thanks to all who have contributed to this issue.

Head Office: FEPA, Sutherland House, 40 Culverden Down, Tunbridge Wells, TN4 9SG, United Kingdom

Layout: Phil*Creativ GmbH, Vogelsrather Weg 27, 41366 Schwalmtal, Germany

Printer: EUROGRAFIS D.O.O., Puhova ulica 18, SI-2000, Maribor, Slovenia

ISSN: 2218-516x

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PRESIDENT'S LETTER

Dear Philatelic Friends,

Once again it is my pleasure to welcome you warmly to a new issue of FEPA NEWS. The first half of 2022 has been an exceptionally busy period for organised philately in Europe, with three major international exhibitions completed successfully and many other events starting up again after the pandemic. What a pleasure it has been to visit dealers, look at a feast of magnificent exhibits, attend seminars and meet friends in a social setting once again. It has reminded us that, while virtual activities are now firmly embedded in the philatelic world, they can never fully replace live gatherings.

This experience has caused me to reflect on the reasons why collectors indulge their passion, apart from the basic pleasure of searching for another missing item. I can see three main benefits. First, working with a collection has a therapeutic effect that helps to calm the collector and bring perspective to a confusing world. Secondly, it provides an easy route to lifelong learning – there is always something new to discover. Thirdly, it is a wonderful way of meeting people one would never otherwise meet but who come together to pursue their common interest. All these gains are good for health and well-being, quite apart from the benefit of building an asset, so why is it that newspapers and other media generally offer only negative and ill-informed perspectives on philately? As part of our initiative to promote best practice, we will be looking at how to tempt more collectors to participate in organised philately, and to improve the image of philately in the wider world.

FEPA is a non-political organisation but the recent events in Ukraine have been a source of great sorrow to us all for the pain and loss they have brought to so many people. We extend our heartfelt sympathy to all victims of this conflict. Philately is a force for promoting peace and understanding between people and we hope sincerely that we will be able to contribute to rebuilding friendships when circumstances improve.

BILL HEDLEY

LETTRE DU PRÉSIDENT

Chers Amis Philatélistes,

Encore une fois, j'ai le plaisir de vous souhaiter une chaleureuse bienvenue à un nouveau numéro de FEPA NEWS. Le premier semestre de l'année 2022 a été une période exceptionnellement chargée pour la philatélie organisée en Europe, avec trois grandes expositions internationales achevées avec succès et de nombreux autres événements qui ont repris après la pandémie. Quel plaisir ce fut de visiter des marchands, d'admirer de magnifiques expositions, d'assister à des séminaires et de rencontrer à nouveau des amis dans un cadre social. Cette expérience nous a rappelé que, si les activités virtuelles sont désormais bien ancrées dans le monde philatélique, elles ne pourront jamais remplacer totalement les rencontres en direct.

Cette expérience m'a amené à réfléchir aux raisons qui poussent les collectionneurs à s'adonner à leur passion, en delà du plaisir fondamental de rechercher une autre pièce manquante. Je peux voir trois avantages principaux. Premièrement, le fait de travailler avec une collection a un effet thérapeutique qui aide à calmer le collectionneur et à mettre de la perspective dans un monde déroutant. Deuxièmement, c'est un moyen facile d'apprendre tout au long de la vie - il y a toujours quelque chose de nouveau à découvrir. Enfin, c'est une façon merveilleuse de rencontrer des personnes que l'on n'aurait jamais rencontrées autrement mais qui se réunissent pour poursuivre leur intérêt commun. Tous ces avantages sont bons pour la santé et le bien-être, sans parler de l'avantage de se constituer un actif, alors pourquoi les journaux et autres médias n'offrent-ils généralement que des perspectives négatives et mal informées sur la philatélie ? Dans le cadre de notre initiative visant à promouvoir les meilleures pratiques, nous examinerons comment inciter davantage de collectionneurs à participer à la philatélie organisée, et comment améliorer l'image de la philatélie dans le monde entier.

La FEPA est une organisation apolitique, mais les récents événements en Ukraine ont été une source de grande tristesse pour nous tous pour la douleur et la perte qu'ils ont causées à tant de personnes. Nous adressons nos sincères condoléances à toutes les victimes de ce conflit. La philatélie est une force pour promouvoir la paix et la compréhension entre les peuples et nous espérons sincèrement que nous pourrions contribuer à reconstruire des amitiés lorsque les circonstances s'amélioreront.

BILL HEDLEY

OFFENER BRIEF DES PRÄSIDENTEN

Liebe Freunde der Philatelie

Einmal mehr ist es mir ein Vergnügen, Sie zu einer neuen Ausgabe der FEPA NEWS willkommen zu heißen. Die erste Hälfte des Jahres 2022 war eine sehr ereignisreiche Zeit für die organisierte Philatelie in Europa mit drei großen internationalen Ausstellungen, die sehr erfolgreich waren, und mit vielen anderen Veranstaltungen, die jetzt wieder nach der Pandemie beginnen. Es war ein großes Vergnügen, Händler zu besuchen, viele großartige Exponate zu sehen und wieder einmal mit Freunden zusammenzukommen. Es hat uns daran erinnert, dass virtuelle Aktivitäten, obwohl sie mittlerweile Teil der philatelistischen Welt geworden sind, niemals vor-Ort-Treffen ersetzen können.

Diese Erfahrung hat mich dazu veranlasst, über die Gründe nachzudenken, warum Sammler ihrer Leidenschaft nachgehen, abgesehen von dem Vergnügen der Suche nach fehlenden Stücken. Ich sehe drei Hauptgründe. Erstens: die Beschäftigung mit einer Sammlung hat eine therapeutische Wirkung und hilft dem Sammler, herunterzukommen und Dinge einzuordnen in einer verwirrenden Welt. Zweitens: Sie gibt einen einfachen Zugang zu einem lebenslangen Lernprozess – es gibt immer etwas Neues zu entdecken. Drittens: Es ist eine schöne Möglichkeit, Leute zu treffen, die man sonst nicht getroffen hätte, und mit ihnen den gemeinsamen Interessen nachzugehen. All dies ist gut für die Gesundheit und das Wohlbefinden, abgesehen von dem Vorteil, etwas Wertvolles aufzubauen, und deshalb ist die Frage, warum Zeitungen und andere Medien generell nur negative und schlecht informierte Ansichten über Philatelie verbreiten. Als Teil unserer Initiative zur Förderung von „Best Practice“ werden wir untersuchen, wie man mehr Sammler für die organisierte Philatelie gewinnen kann, und wie sich das Image der Philatelie in der Öffentlichkeit verbessern lässt.

FEPA ist eine nicht-politische Organisation, aber die jüngsten Ereignisse in der Ukraine haben bei uns allen große Trauer ausgelöst wegen der Schmerzen und Verluste, die sie für viele Menschen gebracht haben. Wir drücken unser tiefstes Mitgefühl für alle Opfer dieses Konfliktes aus. Philatelie setzt sich ein für Frieden und Verständigung zwischen Menschen, und wir hoffen sehr, dass wir zu einer Wiederherstellung von Freundschaften beitragen können, sobald sich die Umstände gebessert haben.

BILL HEDLEY

CARTA DEL PRESIDENTE

Estimados amigos filatélicos,

Una vez más, es un placer para mí darles una cálida bienvenida a una nueva edición de FEPA NEWS. La primera mitad de 2022 ha sido un período excepcionalmente ajetreado para la filatelia organizada en Europa, con tres importantes exposiciones internacionales completadas con éxito y muchos otros eventos que se reanudaron después de la pandemia. ¡Qué placer ha sido visitar de nuevo a los comerciantes, contemplar una enormidad de magníficas colecciones, asistir a seminarios y encontrarme una vez más con amigos en un entorno social. Nos ha recordado que, si bien las actividades virtuales ahora están firmemente arraigadas en el mundo filatélico, nunca podrán reemplazar por completo las reuniones en vivo.

Esta experiencia me ha llevado a reflexionar sobre las razones por las que los coleccionistas se entregan a su pasión, además del placer básico de buscar otro objeto perdido. Puedo ver tres beneficios principales. Primero, trabajar con una colección tiene un efecto terapéutico que ayuda a calmar al coleccionista y le da perspectiva en un mundo confuso. En segundo lugar, proporciona una ruta fácil hacia el aprendizaje permanente: siempre hay algo nuevo por descubrir. En tercer lugar, es una manera maravillosa de conocer gente que de otro modo nunca conocería pero que se unen para perseguir un interés común. Todo esto es bueno para la salud y el bienestar, además del beneficio de construir un activo, entonces, ¿por qué los periódicos y otros medios generalmente ofrecen solo perspectivas negativas y mal informadas sobre la filatelia? Como parte de nuestra iniciativa para promover las mejores prácticas, buscaremos cómo atraer a más coleccionistas a participar en la filatelia organizada y mejorar la imagen de la filatelia en el resto del mundo.

FEPA es una organización apolítica, pero los recientes acontecimientos en Ucrania han sido una fuente de gran tristeza para todos nosotros por el dolor y la pérdida que han causado a tantas personas. Extendemos nuestro más sentido pésame a todas las víctimas de este conflicto. La filatelia es una fuerza para promover la paz y el entendimiento entre las personas y esperamos sinceramente poder contribuir a reconstruir amistades cuando las circunstancias mejoren.

BILL HEDLEY

NEWS FROM THE FEPA BOARD

Bill Hedley writes:

At the Congress in Athens in November 2021 we outlined FEPA's priorities for the next two years. These were to:

1. Maintain and enhance existing programmes of sharing information, supporting exhibitions and rewarding achievements.
2. Extend our activities in promoting innovation and best practice.
3. Look for new opportunities for cooperation between Members.
4. Build FEPA NEWS as the Newsdesk on European philately.

Since the Athens Congress, the Board has been pursuing these aims energetically. Tasks have been assigned to Board Members as follows:

| | |
|--------------------|---|
| Bill Hedley: | Direction of the Board, Editorial Direction, Maintain official relationships. |
| Giancarlo Morolli: | Oversight of Governance, Regulations, Guidelines, Contracts, Awards |
| Hans Schwarz: | Management of FEPA finances |
| Igor Pirc: | Management of FEPA Administration and procedures |
| Costas Chazapis: | Promote communications and build Newsdesk |
| Thomas Höpfner: | Promote knowledge-sharing, innovation and best practice |
| Lars Engelbrecht: | Promote cooperation between Federations; Jury Matters |

All Board Members are responsible for ensuring data on the website is up-to-date and for building closer contacts with Member Federations.

Progress is reviewed regularly at on-line Board meetings. In the field of communications much has already been achieved. The news feed on the FEPA website (www.fepanews.com) has expanded rapidly, as Costas Chazapis shows in his paper at Pages 13-14. The website is being updated steadily to make it more accessible to users and to provide a greater range of information. We are also expanding the distribution of the FEPA NEWS magazine to interested readers.

In the context of rewarding achievements, we recently announced the winners of our annual awards, the results of which are published in this issue. The FEPA Medal for 2021 for Exceptional Service to Organised Philately has been awarded to Bernard Jimenez and the FEPA Medal for Exceptional Philatelic Study and Research was jointly awarded to Pedro Vaz Pereira and Lars Engelbrecht. Certificates have also been awarded to several societies nominated by Member Federations. We congratulate them all most warmly on their achievements and thank them for their contributions.

A lot of thought is going into how FEPA can contribute by promoting innovation and best practice in philatelic activities. One possibility is to create a digital philately knowledge store. Another is to promote a positive image of philately by building relationships with non-philatelic media, and through videos and social media, in an effort to counter the negative image so often presented to the wider public. Partnering and commercial sponsorship can also be promoted as well as youth philately and mentoring. This is discussed in more detail in Thomas Höpfner's article at Pages 15-16.

We are also looking at how to promote closer cooperation between Members through sharing experience and working jointly. An obvious area where cooperation could help Members is in the development of digital opportunities in philately. While virtual meetings and exhibitions will never be a complete substitute for live encounters, electronic media will probably become a permanent feature of organised philately. There are significant variations between Member Federations in their levels of experience in this field and we think it will help to promote philately for the next generation if we can assist the leaders to share their experience and techniques. Lars Engelbrecht is looking at this aspect and sets out his initial impressions at Page 17. I have no doubt that we will hear much more about this in the months to come.



FEPA SEMINARS 2022 – REVIEW AND OUTLOOK

Thomas Höpfner writes:

Looking back to early 2022, we can now say that it was a kind of turning point for “live” events after nearly two years of the Coronavirus pandemic that did not allow to plan any gathering involving a large number of people. Now, midway through 2022, we have three FEPA seminars behind us – which is not too bad after all.

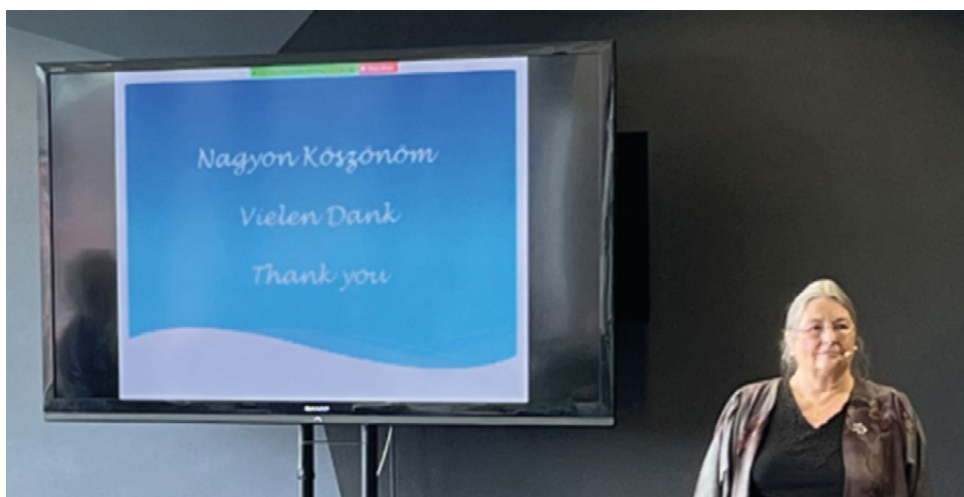
Seminars in London and Budapest

At the LONDON 2022 exhibition we organised two seminars, the first on “Best Practice in Youth Philately” led by John Davies FRPSL and the second on “Digitalisation and Social Media in Philately” led by Dr. Eric Scherer.

John Davies is best known for his work in leading the “Stamp Active Network” in the United Kingdom. It is the brand under which all youth philatelic activities are organised. While youth philately was present from the 1950s, the Stamp Bug Club started in 1980 by Royal Mail was the first nationwide youth organisation. Stamp Active was launched in May 1990 at Stamp World London. Current ventures include “Kidstamps” for children from the age of 5, National Youth Stamp Competitions and Activity Books. The Stamp Active Network continues the efforts to win children for philately by running its own website and projects such as “Stamps in Schools”. It also organises a Youth Class at UK national stamp exhibitions.

Dr. Eric Scherer is a leading figure in introducing digital technology to philately in Germany and he took the audience to the digital world. Stating the fact that many philatelic organisations are “behind the curve” with regards to digitisation, he explained the huge potential that state-of-the-art websites and a consistent media strategy would have. He went on to show the various areas of digital philately and made the audience aware of the expectations of the younger generation in this respect. There is certainly much work ahead for those engaged in organised philately.

At HUNFILEX 2022, we held a seminar on “Open Philately” led by Birthe King, well known for the contributions she has made over many years to consolidating ‘Open’ as part of the philatelic pantheon.



Birthe King finishing her presentation

As a result Birthe is one of the leading Open Philately experts in Europe and after quite a few discussions, including articles in the FEPA News magazine, it was good to hear her viewpoints. Starting with a short run through the history of Open Philately, the focus of her presentation was on the distinguishing features of Open Philately and the points scheme for the judging of exhibits.

A major part of the presentation was dedicated to a deep-dive into aspects such as suitable material, especially non-philatelic items, exhibit texts and the balance between philatelic and non-philatelic portions in exhibits. The discussion that followed her presentation showed that, although this class allows exhibits to be created that are potentially more attractive for viewers, there are still points to be resolved around Open Philately.



Jonas Hällström makes a point in discussion at the 'Open Philately' seminar

A key point that emerged from the discussion was how to differentiate between the use of non-philatelic material in Open exhibits and in Postal History Special Studies. This is analysed in more depth in the article at Pages 45-49.

The presentations given at all three seminars are available at <https://fepanews.com/seminars/>

FORTHCOMING EVENT

MONTE CARLO, 25TH NOVEMBER, PANEL DISCUSSION

On 25th November at 11.30am FEPA is organising a panel discussion on “Philately – Forever in the shadows?” at the Hôtel Hermitage in Monte Carlo. This discussion will form part of the MONACOPHIL 2022 exhibition. The panel host will be Charles Epting, CEO of H.R. Harmer in New York who has been very active in promoting philately on-line with his “Conversations with Philatelists” (these can be viewed at <https://www.philatelypodcast.com>). The panel will include several interesting participants and we are expecting to have a good discussion about how to improve our image and capture the interest of a broader and younger audience.

Details of the programme are at www.monacophil.eu/en/programme4.html#main. Do join us! We will be very glad to see you.

FEPA AWARDS 2022

Giancarlo Morolli, FEPA Vice-President, writes:

The FEPA Board received nominations from Member Federations for the FEPA Medal for Exceptional Service to Philately in 2021, the FEPA Medal for Exceptional Philatelic Study and research, and the Certificate of Appreciation. We are delighted to announce the following awards and send congratulations to the winners.

THE FEPA MEDAL FOR EXCEPTIONAL SERVICE TO ORGANISED PHILATELY, 2021

BERNARD JIMENEZ (France)

A member of the Board of the French Federation since 1991, Bernard Jimenez has been involved in all national and international exhibitions in France including PHILEXFRANCE 1999 and Salon du Timbre 2012 and 2014, both with FEPA Recognition. He has been very active in international organised philately, first as Secretary of the FIP Thematic Commission and later as a Member of the Board of the Fédération Internationale de Philatélie (FIP) since 2006 and its Vice-President since 2016. In these positions he constantly supported the interests of European philately. Furthermore, he was successfully active as liaison manager in several FEPA-patronised exhibitions with FIP recognition, most recently NOTOS 2021. Bernard has also served as FIP juror, Team leader in Postal History and Thematic, and jury secretary at FIP and FEPA exhibitions. For more than 40 years he has shared his knowledge of thematic philately and postal history in publications and has participated in many seminars all over the world.



THE FEPA MEDAL FOR EXCEPTIONAL PHILATELIC STUDY AND RESEARCH, 2021

LARS ENGELBRECHT and PEDRO VAZ PEREIRA – Joint Winners

The following nominations were received for this medal:

- Lars Engelbrecht (Denmark): Postal Stationery of Denmark – The Bi-Coloured Issue 1871-1905
- Pedro Vaz Pereira (Portugal): Os Correios Portugueses 1853-1900 (the Portuguese Post 1853-1900)
- Guy Dutau (France): La Désinfection du Courier en France dans les Pays Occupés (FN 39)
- Jürgen Naab (Germany): Thurn und Taxis, Vols 2 and 3
- Stefan Jakuciewicz (Poland): Drukowanie Znacków Pocztowych (Printing of Postage Stamps)

As Lars Engelbrecht's work had been nominated by the Danish Federation and would be excluded by time limits from consideration in any subsequent year, the Board agreed to accept the nomination on the grounds that it would be unreasonable to exclude the work because of Lars' commitment to serve FEPA on its Board. To avoid any question of conflict of interest, Lars did not participate in the evaluation for this award.

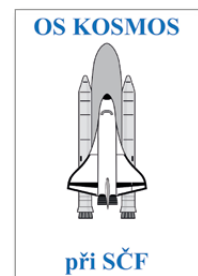
The aim of the Award is to recognize exceptional achievements in philatelic study and research and a review of the nominations was carried out for the Board by a panel of experts: Bruno Crevato-Selvaggi, Wolfgang Maassen, José Ramón Moreno, Brian Trotter and Anthony Virvilis. Their advice confirmed that all the works nominated demonstrated research of the highest quality. In the end, having taken full account of the panel's advice, the Board was unable to agree on an outright winner and decided to award the medal to Lars Engelbrecht and Pedro Vaz Pereira as joint winners. The runners-up will receive a Certificate.



CERTIFICATES OF APPRECIATION

Odbornà společnost KOSMOS. (KOSMOS Specialised Society)

The KOSMOS Specialised Society of the Czech Republic, founded January 1971, is one of the oldest specialised groups in Europe aiming at promoting and supporting collecting focused on astronautics and space research. It brings together philatelists and others interested in space matters, covering both thematic philately and astrophilately. The Society publishes KOSMOS, a quarterly full-colour bulletin, and over the years has organised several national competitive philatelic exhibitions. KOSMOS members have also appeared on radio and television and organised professional lectures and activities for the general public. Members of the Society have successfully exhibited at philatelic exhibitions both at home and abroad.



Verein für Briefmarkenkunde Frankfurt a. M. von 1878 e.V., Germany (Frankfurt a. M. Philatelic Society 1878)

The "Verein für Briefmarkenkunde Frankfurt", one of the oldest societies in Germany, is devoted to the study of philately in all its aspects. Since its foundation in 1878 the society has continuously pursued its goals by running a huge library (currently about 25,000 units) and monthly talks to support all kinds of research activities. These are not limited to the study of stamps but include their history as well as postal documents, letters, postal routes and taxation. The seat of "Kunde" is Frankfurt am Main, the individual members are regionals as well as collectors from all over Germany and abroad. Its contribution to German philately is very important, and it was deeply involved in the foundation of BDPh. The national exhibition in 1953 and the NAPOSTA 1978 and 1989 were also largely organised by "Kunde"



Unione Filatelica Subalpina, Torino, Italy - Subalpine Philatelic Union, Turin

The Unione Filatelica Subalpina celebrated its 100th anniversary in 2013, a milestone in the history of one of the oldest philatelic societies in Italy and one of those most engaged in supporting both local and national activities. The history of the Unione Filatelica Subalpina is not only that of the events organised, or of the many contributions made to philatelic knowledge or of the prestigious awards in exhibitions, but it is also and perhaps above all that of the many evenings or afternoons spent exchanging stamps and postal items, discussing printing techniques and errors, studying fluorescence, watching the presentation of collections by members, listening to the advice of experts, discussing rates and competition regulations or speculating on the meaning of the signs visible on a letter.



Southampton and District Philatelic Society, Southampton, U.K.

The Society is currently the largest affiliated society in Great Britain and has actively promoted philately throughout the past two years during the COVID 19 pandemic. It was founded in 1934 and reinstated in 1946 as it was closed during the hostilities. The Southampton and District Philatelic Society was one of the first in the UK to introduce Video Presentations in place of face-to-face meetings and it has continued to augment its calendar of events with this type of technology. It has strong ties, both locally and within the general philatelic world in Great Britain.



THE FEPA MEDAL FOR EXCEPTIONAL PHILATELIC STUDY AND RESEARCH, 2020

We omitted to report in FEPA NEWS No. 40 that this medal was awarded in 2021 to **Miroslav Bachraty** for his outstanding research leading to publication of 'SLOVENSKO 1938 – 1945 POŠTOVÁ HISTÓRIA'.

We are delighted to set the record straight now. Our warmest congratulations go to Mr Bachraty.

FEPA CONGRESS IN LIBEREC, 15th OCTOBER 2022

Giancarlo Morolli writes:

The Congress is the main annual event in the life of every association and it needs careful preparation as the resources involved need a full justification.

The Board spends a lot of time in preparing presentations and setting up the organisation; the hosting Organisers must pay for the facilities; the Delegates often must stay longer or travel specifically for this event, as do those Board members who are not involved with the event that is acting as host.

Moreover, even though e-mail, Zoom conferences and the like help us to facilitate discussion of proposals and issues at any convenient time, Congress is an opportunity for all members to come together in the same room, with human interfaces and without connection troubles. Congress is unique and by bringing people together it is far better at enabling us to converge on shared conclusions than are screens and keyboards.

At Congress we expect to plan our future by making decisions that take account of the real situation of the Members. Hence, they should be represented by their key decision makers, normally the President of the Federation or the Delegate for international affairs where the Federation has someone with specific responsibility for this activity. It is sometimes unfair to the other members if Delegates are appointed who have only a vague knowledge of FEPA and its concerns, or whose interventions are based on their personal, uncommitted opinions rather the views of their Federations. Consequently, we urge Members to make sure they are represented at Congress at a suitable level.

Our next Congress in Liberec, Czech Republic will continue on the pathway introduced by our President in Athens. FEPA is strong when there is an effective two-ways relationship between the Board and the Members. Board Members are not excited when their requests for information receive responses from at best one quarter of those addressed, as they are trying to implement programmes for the benefit of all the Members. The appreciation for our website and newsletter has grown considerably, but mainly because of efforts made on the Board's side. We need strong flows of information on both sides and it would help greatly if all Members were to report their events and their news in a timely and regular manner!

The agenda for the Congress in Liberec has some important points for decision in addition to routine business such as the receipt of reports. The Board thinks the time has come to ask Congress to approve Regulations for Conduct of the Congress in line with those already existing at FIP Level. Congress will also be asked to consider the application from the Lebanese Philatelic Association to join FEPA, and some amendments to the Statutes that are needed to complete the revised text approved last year. On the latter we would welcome it if some Members were able to check our proposals because it is always possible to find some improvements. In addition, Congress will consider Guidelines for the One, Two and Three frames Class being proposed for FEPA exhibitions following the experiment carried out at NOTOS in 2021. Just to be clear: these Guidelines will apply at international level but will also need to be adopted by Members nationally to deal with situations where qualification of such exhibits for FEPA and FIP shows requires a national qualification. The Board will contact the FIP in order to have this subject considered at world level, after the positive cooperation for defining the regulations of both the Open Class and the Picture Post Cards class. National classes that are already in place, mainly to encourage newcomers to improve their exhibiting path, are not impacted by these Guidelines.

Last but not least, we hope to be able to present this year's FEPA Medals in Liberec and we look forward to seeing as many Members as possible there.

LEBANON APPLIES TO JOIN FEPA

Article 3.2 of FEPA's revised Statutes, adopted in Athens on 23rd November 2021, states that "Membership may be accepted for national Federations or Associations / Unions of countries presenting significant historic, geographic, philatelic, communications and cultural links with Europe, provided they are not members of another Continental Federation". Following this change the FEPA Congress in Liberec on 15th October 2022 will be invited to approve an application from the Lebanese Philatelic Association (LAP) to join FEPA.

Billy Karam, President of the Lebanese Philatelic Association, has sent us this message:



The Lebanese Philatelic Association is delighted to apply to become a member of FEPA and we hope very much that at the next Congress in Liberec we will become its 45th member. This will end a long period of waiting as the pandemic slowed down the paperwork as well as the introduction of the new FEPA Statutes.

In the past we were members of the FIAP in accordance with the geographical classification of philatelic organisations worldwide, but we decided to terminate our adhesion as all its meetings were held in Asia, and that made it impossible for us to participate due to the far destinations. We regret that we could neither benefit from their activities nor make our contribution to such a well-respected federation.

Lebanon has always been identified by its Francophone and diverse culture, while being for decades under the French mandate, and remains the only French-speaking country in the Middle East. Lebanese stamps have captions in two official languages, Arabic and French, and all Lebanese are fluent in English, reflecting the fact that our culture is more oriented toward Europe. Our ancestors, the Phoenicians, were the first to Invent the alphabet! We believe deeply that we are a little more culturally oriented to your praiseworthy federation.



All our group members are very active in Europe because our Lebanon is a Mediterranean country geographically oriented towards Europe. We really are looking forward to having the same Mediterranean geographic status as Israel and Egypt. We would be honoured and pleased to belong to the FEPA because it is only a natural and historical consequence of the philatelic situation of Lebanon.

Over 100 years of stamp history is well described in the new Lebanese stamp book, edited by our first President of the LAP. An English version is coming out soon.



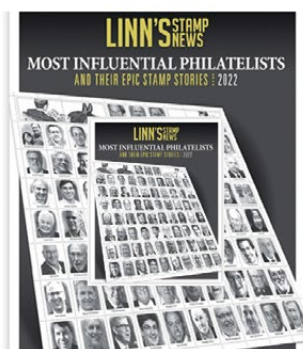
FEPA: SHARING NEWS AND INFORMATION

Costas Chazapis is working energetically on building a Newsdesk of European Philately. He writes:

It has been quite a while since the FEPA Board set itself a target to build the FEPA News website as the Newsdesk of European Philately, by which it meant a credible website where the whole of the philatelic community could find breaking news, current information on important events, special reports on best practice and remarkable achievements, and features on prominent personalities. We anticipated that this would take time. First, we needed to enrich our sources of information, broaden our philatelic audience, try to be consistent with our quality of presentation, balance and scheduling and so much more. What we have learnt to date is that this needs time to mature and eventually succeed.



EXHIBITIONS NEWS
FEPA Seminar on Open Philately
during Hunfilex 2022



MAGAZINE NEWS UPDATES
2022 Linn's most influential
philatelists list revealed



NEWS
Henno Sepp celebrated his 100th
birthday

What kind of news are we looking for? Our top priority is our Members' news. Next is any piece of news "of an international nature focused on any organisation involving European philatelists". This includes international exhibitions or national exhibitions with international participation, major awards, activities of academies, museums, archives, libraries, independent bloggers, side activities of publishers, dealers, auctioneers, postal authorities and the like.

Alongside exhibition and award news we have recently posted an interview with the makers of Michel catalogues; the Stanley Gibbons QEII Platinum Jubilee Exhibition; M. Cortese and C. Epting's interviews with renowned philatelists; the work of stamp designer Marjorie Saynor and a look at the Postimuseo in Tampere. Most touching was a report on the 100th birthday of the Estonian philatelist, the tireless Mr. Henno Sepp!

Some numbers on the FEPA website posts

By 2nd June our website had posted 89 pieces of news during 2022. Compared to previous years up to and including the same date, it seems that we are moving at a considerably faster pace:

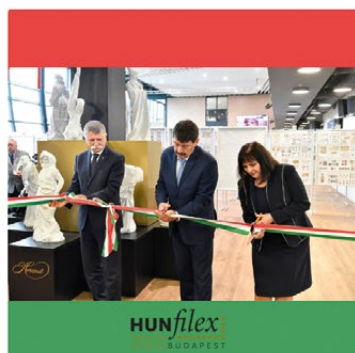
| | posts to 2/6 | Days | posts/day | posts to 31/12 | days | posts/day |
|-------------------|--------------|------|-----------|----------------|------|-----------|
| 2022 | 89 | 153 | 0,58 | | | |
| 2021 | 35 | 153 | 0,23 | 63 | 365 | 0,17 |
| 2020 | 48 | 154 | 0,31 | 103 | 366 | 0,28 |
| 2019 | 51 | 153 | 0,33 | 110 | 365 | 0,30 |
| 2018 | 51 | 153 | 0,33 | 108 | 365 | 0,30 |
| 2017 | 51 | 153 | 0,33 | 133 | 365 | 0,36 |
| 2016 | 40 | 154 | 0,26 | 102 | 366 | 0,28 |
| 2015 | 31 | 153 | 0,20 | 81 | 365 | 0,22 |
| 2015-21 totals | 307 | | 0,29 | 700 | | 0,27 |

The FEPA Newsletters

In May 2020 we launched the FEPA newsletters which included a selection of the latest posts on the FEPA website. Newsletters are sent out consistently on a Monday evening at c.6.00 pm CET and the larger number of posts in 2022 has allowed us to produce a newsletter every two weeks.

Listed here are the latest newsletters and their performance, or the percentage of what Mailchimp considers as “opened” emails (Newsletters in our case). It is a method to count how many of the emails successfully delivered by Mailchimp have been opened. Each email address of our audience is counted once, irrespective of how many times this address has opened the email. A number around 40-50% is quite satisfactory, given that not all email client programs return the information that the email received was actually opened to Mailchimp. On the other hand, an email opened does not necessarily mean an email read.

| | | Newsletter top post | No. of posts | Performance |
|-----|----------|----------------------------|--------------|-------------------|
| #35 | 30 May | Cape Town deadline | 7 | 47.3% (to 2 June) |
| #34 | 16 May | Helvetia Philamovie | 11 | 47.0% |
| #33 | 2 May | Helvetia catalogue | 9 | 48.4% |
| #32 | 18 April | Liberec FIP contract | 9 | 49.4% |
| #31 | 4 April | Hunfilex results | 10 | 49.1% |
| #30 | 21 March | Hunfilex around the corner | 8 | 49.5% |
| #29 | 7 March | FEPA on Ukraine | 8 | 48.8% |



EXHIBITIONS, NEWS, UPDATES
HUNFILEX 2022 World Stamp
Exhibition under way



FEATURES, NEWS
The work of British stamp
designer Marjorie Saynor



EXHIBITIONS, NEWS, UPDATES
CAPEX 22 International One
Frame Stamp Championship

What is next?

Looking to the future we are constantly trying to broaden our audience and sources even further. In 2022 we expect to finish the calendar year with over 0,50 posts/day, roughly equivalent to a total of 180-200 posts, and we expect to be able to continue sending out our Newsletter every two weeks.

If you would like us to publish information that would interest philatelists in Europe, please let us know. The contact address is info@fepanews.com.

BEST PRACTICE – THE NEXT PHASE

Thomas Hoepfner is taking the lead on carrying forward FEPA's aim to build a knowledge store that Members can draw on, and to use this as a means of promoting innovation and 'best practice' in the way in which philatelic activities are undertaken. Here he sets out some thoughts on how we should be looking at the subject of best practice and invites Members and readers to contribute to the discussion.

In the corporate world consultancy is a huge topic. It is inevitably linked to buzz words such as "KPI's" (key performance indicators) and the "mystery" around how they are created and can be used. What comes into play here is the consultancy companies' attempt to impress their clients and to justify their extremely high fees. In that context I remember the "ranking concept", which compares the client company with its competitors. This is always a good opportunity for the consultants to impress with their cross-company intelligence. It is a huge field to be worked. Big efforts are made to measure things from the quality of customer offers to delivery times and from product quality to troubleshooting response times. Nowadays it would be from emissions footprints to product recycling quotas. The results are used to bring in "industry standard" and "best-in-class" levels; the lower the client's scoring, the more room there is to argue in favour of more consultancy.

Over time the ranking concept has moved from the corporate world to many non-commercial areas. In the philatelic world it is probably best known as "best practice", which is the equivalent of "best-in-class". Even if there is no "best practice" awareness things are often done in a way that comes close to the "best practice" concept, for instance when organising philatelic events or creating a philatelic exhibit. Basically, you can say that by using a "best practice" approach you are aiming to achieve the best results in things that are done regularly, e.g. running a stamp club, or – if you are starting a fresh project, e.g. creating an internet homepage – by avoiding the need to relearn everything from scratch and go through a lengthy trial-and-error phase.

The question is where we stand and how we want to move forward. We are helped by the fact that there are few if any confidentiality issues in the philatelic world of the kind that apply in the corporate world. While Adidas understandably does not want to disclose how they glue the layers of their latest running shoe together, we can talk openly about the design and materials of exhibition frames and their sourcing. In the philatelic context we have already seen some examples of "best practice" in a variety of areas, many related to philatelic events and exhibiting, that could form a content pool on the FEPA website for everyone to draw on, even though they may not be ideally formatted for use as a "blueprint" for others. However, there are also opportunities to extend the spectrum of areas that would benefit from having "best practice" examples. Here are some suggestions.

Winning non-philatelic media to present philately

This is about newspapers, non-philatelic magazines and other media, and the idea is to win them for philatelic articles etc. The main challenge will be to find an open door, and it will be important to "educate" the person tasked to write about philately.

Building relationships with non-philatelic media and placing articles

This may come after the step above has been achieved. Ideally a relationship with one person can be built and an "interworking mode" agreed. For placing articles, it will certainly be important to deliver inputs that are compatible in technical terms.

Successful book publication on "philately for non-philatelists"

This is part of the media work that aims at working on the public image of philately. While it may be assumed that there would be a lot of potential readers for such a book, the marketing could prove tricky. The first important step would be to find a promising publishing company. A digital version may be an option, as long as it can be placed in the right environment.

Partnering with non-philatelic partners (e.g. event co-hosting)

This could offer huge benefits for both sides, especially when there is a good overlap in the focus of their activities. While postal organisations in many countries have turned into purely profit-oriented logistics service providers and have withdrawn from philatelic events, museums or research libraries seem to be obvious candidates, though attempts in this direction have in most cases been very disappointing. Seeing examples of a successful partnering will show what the important factors are to make that work.

Commercial sponsoring, fundraising (event-related)

Fundraising is firmly established in various areas outside philately, and in certain countries it is generally well accepted; “best practice” examples may help in an “educational process” around embracing fundraising. The same applies to commercial sponsoring, while this is highly influenced by individual circumstances speaking against the use of a “standard toolbox”.

Enhancing philatelic live events, e.g. interactive offerings

Included here are all kind of offerings that can engage visitors of events, e.g. guided exhibit tours, meet-and-greet occasions and workshops. Dedicated web applications can also bring in interactive offerings, e.g. audio and video content linked to exhibits, as well as a literature area that offers visitors the opportunity to inspect literature exhibits and receive personal advice.

Enhancements of Virtual Exhibitions

Virtual exhibitions have become almost a standard offering of many National Federations. Once the basic elements (general information plus IREX and application forms, exhibits area as well as the results list at the end) are there and work well, it is time to think of additional features that make it exciting and valuable to visit the website. Among them are a “virtual jury room”, virtual dealer booths, “Zoom” sessions (e.g. presentations during the exhibition and Palmarès session at the end), jury feedback by “Zoom”, additional digital content linked to exhibits (text, audio + video), chat room. Feedback from visitors to virtual exhibitions will help to understand what the specific expectations are.

Philately in schools

In general, it appears that philately is not something that receives much support in most European schools. The reasons are manifold, but support in schools would nonetheless be a good way of winning children for philately.

Philatelic teamwork, experienced philatelists mentoring beginners

There are undoubtedly many examples of experienced philatelists mentoring beginners, and it would be very beneficial to learn more about that. This probably works better in specialised societies (Arbeitsgemeinschaften) rather than stamp clubs because of the larger overlap in specific philatelic interests between mentor and mentee.

Internet: philatelic video with major number of clicks

Only a handful of philatelic videos are currently available on the internet, and unfortunately the older ones tend to have an outdated “look & feel”. The way forward is not obvious. Although there are hundreds of great non-philatelic videos, copying them would probably not make a great philatelic video. Any ideas?

Social media: posts with major number of likes

Philatelic social media activities are still at a very low level in many European countries. Thus, we have an opportunity to learn what exactly gets positive reactions before launching a major programme. Reactions to posts is not “the whole story”, but at this stage it may provide a good starting point.

It is now time to start work. First and foremost, we need to build up a portfolio of practical examples of “best practice” and we want to learn about cases where using “best practice” has helped and what lessons have been learned. We also encourage Members to continue to look for a “best practice” approach whenever there is an opportunity to do so.

Please send us contributions, comments and suggestions that will help us to build our knowledge on “best practice” and thereby help us to provide information for everyone on how things can be done better for the benefit of philately in Europe.

LARS ENGELBRECHT: MY FIRST HALF YEAR IN THE FEPA BOARD

Lars joined the FEPA Board in November 2021 and is focusing his attention on how FEPA Members could benefit from closer cooperation. Here he gives us his initial impressions.

It is now half a year since I was elected to the FEPA Board, and I would like to share my experiences during this first period.

The purpose of FEPA is to support FEPA member countries in promoting philately in Europe, and that is what I would like to be a part of - and that is why I stood for election at the Congress in Athens in connection with NOTOS 2021.

I see that philately is strong in these years, with lots of society and exhibition activities, high demand for good quality items and the issue of good research in magazines and books. Philately is evolving, and I welcome the fact that we at FEPA can help the federations develop philately in all European countries. The focus areas that FEPA has identified for the coming years are, in my view, crucial.



The first FEPA focus area is to support digital development, and I completely agree that a significant part of the future development of philately lies precisely in the digital opportunities. The FEPA Board is therefore now in the process of identifying the activities that we from FEPA can promote to support the Federations and societies in Europe in relation to the digital development. We see our role in ensuring knowledge-sharing about the optimum use of digital as well as in developing tools that can be used by all countries - instead of each country having to develop tools itself. We will be communicating much more about this in the upcoming issues of FEPA News.

Knowledge sharing is another focus area for FEPA, and here the FEPA website is an important focal point for us. Already now there are almost daily updates on www.fepanews.com about activities within philately in Europe, and I am very impressed with my skilled colleagues in the FEPA Board who put a lot of work into this. I am also pleased that FEPA will work to strengthen cooperation between the countries, e.g. in terms of sharing exhibition frames, and here too FEPA's website and this magazine FEPA News will be significant. In addition, we are working on creating regulations for 1-frame exhibits (which will also allow for 2 or 3 frame exhibits) as well as regulations for virtual exhibitions.

In my first half year in the FEPA Board, there has already - and quite unusually - been one FEPA exhibition and three FIP exhibitions in Europe. I have participated in all four; they were all well organized with many excellent exhibits on display and good visitor numbers - Covid considered. It was great to see so many philatelic friends from all of Europe.

FEPA gives national jurors the opportunity to be accredited as FEPA jurors - at the level between national and FIP accreditation. At the recent FEPA and FIP exhibitions, there have been quite a few apprentices from Europe who have all done well in their apprenticeship and it bodes well for the quality of judging in the future. We are therefore getting many skilled new jurors in Europe, and we will try to get the new jurors into active jury work quickly at future FEPA exhibitions.

We will publish a list of accredited FEPA judges on the FEPA website as well as the results that have been awarded for exhibits at previous FEPA exhibitions.

In the FEPA Board we have had monthly virtual meetings - and I am impressed with the composition of the FEPA Board, which has both extensive experience and knowledge of philately in Europe for the past many years, and at the same time is active and forward-looking. I am very pleased with the reception I have experienced in the FEPA Board, and I see great opportunities for us to carry out several important activities that will benefit the development of philately in Europe.

I'm sure FEPA can make a difference for philately, and I look forward to contributing.

NEWS FROM THE FEDERATIONS

NEW BOARD OF THE PORTUGUESE FEDERATION FOR 2022-2026

The first congress of the year of the Portuguese Philately Federation took place on 26th March 2022. This Congress was electoral, and the only list presented for the elections was elected. The election was by secret vote and was unanimous. The governing bodies of the FPF for the 2022-2026 term are as follows:

Board

President – Pedro Marçal Vaz Pereira

1st Vice-President – João Maria da Silva Violante

2nd Vice-President – João Manuel Lopes Soeiro

Treasurer – Júlio Manuel Pedroso Maia

Secretary – Raul Manuel Andrade Leitão

Member – Rui Miguel Matos Alves

Member – José Manuel Martins da Silva Pereira

Alternate Member – Bento Manuel Grossinho Dias

Alternate Member – Fernando Alberto Mendes Calheiros



Pedro Vaz Pereira (above) is now starting his 10th term as President of the Portuguese Federation. He has been president since 1987, perhaps the longest serving president in a national federation in the entire philatelic world. We send our best wishes to Pedro and his colleagues as they continue their efforts to promote philately in Portugal.

THE HELLENIC PHILATELIC FEDERATION MOVES FORWARD

The Hellenic Philatelic Federation (HPF) has set as its core target to offer a new philatelic perspective. This effort was based on employing the current digital media such as the internet as well as Facebook, twitter and Instagram. These media are used by the HPF to provide better and faster information to its Member Societies about current philatelic events. Furthermore, the formation of a Historical Archive with multi-aspect information has aimed to assist the development of new philatelic research projects.

Philatelic training and specialised education has also been an HPF priority with a twofold approach that involves the uploading on the Federation's website of a number of awarded philatelic exhibits and the launching a series of seminars for active and potential exhibitors and would-be national jurors.

To facilitate and encourage the organisation of national-level exhibitions the HPF has recently updated the National Exhibitions Regulations for international exhibitions in line with the current FIP & FEPA Regulations. This latest initiative produced an immediate "reaction" from the Agrinion Philatelic Society that decided to celebrate its 50th anniversary by holding a National Philatelic Exhibition this coming November.

Greek Philatelic Literature, which has recently been enhanced with several important works, is another area of optimism. The latest work of the multi-awarded philatelic author John Daes is a two-volume work, 1428 pages in total, on Greek postal rates from the Greek Independence (1828) to the UPU (1875). This English language guidebook offers much-needed information to non-Greek speaking philatelic researchers and postal historians (See Page 67).

Please send news of changes in your Federation to us at info@fepanews.com and we will publish it in the next issue of FEPA NEWS. This helps us to share information on who is in a position of responsibility in organised philately in Europe, and to keep a record.

OBITUARIES

FRANK WALTON (1955–2022)

We were shocked and saddened to hear on 1st April during HUNFILEX that Frank Walton had died, only a few weeks after seeing the LONDON 2022 exhibition through to a successful conclusion.

Frank's contributions to philately were so numerous and significant that it is almost impossible to list them all. He was a leading figure in philately in the UK for many years, notably as Editor of the London Philatelist for 13 years and as President of the Royal Philatelic Society London from 2015-2017. He also brought his experience during a long career in information technology and data management to bear for the benefit of the philatelic world by introducing new systems and ways of working that seemed revolutionary in their day but now are taken for granted, both in day-to-day management and in the publication of philatelic literature. Not the least of these were the Global Philatelic Library and the RPSL Catalogue. He always seemed to have at least six projects underway at any one time, all of which would bear fruit in improving access for researchers and adding interest and pleasure to the lives of collectors.



Frank was extremely active on the international philatelic stage as exhibitor, Commissioner and judge. He was a Large Gold medal winner and an FIP judge in the Traditional Class and in Philatelic Literature, but he was an enthusiast for exhibiting in as many classes as he could, including Postal History, Aerophilately and Revenues, in all of which he achieved gold medals – most recently at NOTOS 2021. His range of interests was boundless, extending from GB to West Africa to China and back to local postal history. He was a well-known lecturer and presenter and served as Commissioner General of LONDON 2015 EUROFILEX and subsequently as Chairman of the LONDON 2020 exhibition Organising Committee. His leadership and guidance were critical in ensuring that this exhibition finally came to fruition in February 2022 after the upheavals caused by the Covid pandemic and the philatelic world owes him a huge debt of gratitude for that achievement in the face of enormous unforeseen difficulties.

Frank signed the Roll of Distinguished Philatelists in 2015 and was presented with the RPSL Exhibition Medal at the President's Dinner on 25th February 2022, the first time this medal had been presented since 1968. It was a fitting tribute.

Frank is mourned by his family, by his many friends and by the entire philatelic world. We will not see his like again.

RIP

GERHARD KRANER (1942–2022)

We were saddened to hear that our Swiss friend Gerhard Kraner died on 15th May 2022 at the age of 80.

Gerhard had a long-standing association with FEPA. He served on the FEPA Board as Treasurer from 2005 until 2013, and subsequently provided us with his valued advice as Auditor of FEPA's accounts from 2013 until 2017.

We send our deepest sympathy to his family along with our thanks for the contribution he made to European philately.

RIP



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Fourth Quadrennial Exhibition at Ravne na Koroškem (Slovenia)

Boštjan Petauer writes



Between 1st and 15th, March 2022 the exhibition of Maximum cards and Picture postcards with international participation named MAKSI RAVNE took place in the small town of Ravne in the northern part of Slovenia, close to the Austrian border. This was the fourth such exhibition (the first one took place in 2010) and each in a row attracted more exhibitors. This time there were 33 exhibits from Slovenia, Italy, Macedonia, and Hungary.

18 exhibits were Maximum cards, 13 Picture postcards, and 2 from a rather special Open Class, where the philatelic material could consist of Maximum cards and Picture postcards only. Four exhibits were not competitive (mostly from the Jury members) but were exhibited in The Honour Class.

The exhibition was Rang 3 but some exhibits were on a very high level. In total exhibitors won 10 gold medals (7 of them in Maximaphilly class getting between 84 and 87 points and 3 of them in Picture Postcard class, ranging between 86 and 90 points), 9 vermeils, 11 silver and 3 lower.

The Fifth MAKSI RAVNE exhibition is planned in the same venue for 2026.



Members of the Jury (from left to right): Igor Pirc, Alojz Tomc and Boštjan Petauer with the President of the Organization Committee Jože Keber from the Koroško filatelistično društvo, recipient of The FE-PA Certificate of Appreciation for 2019 which could only be handed now due to Covid restrictions. (Photo: Veni Ferant)

Visitors to the exhibition on the opening day (Photo: Veni Ferant)



LONDON 2022: IT GOT THERE IN THE END!

Keith Burton and Richard West look back at London 2022

It was in 2015 that the first moves took place to hold the now-traditional ten-yearly all-world stamp exhibition in London. Plans to hold it in May 2020 were moving forward when the totally unexpected struck – the Covid pandemic. With so much at risk, and five years preparation, the organisers decided to keep going even though many similar events were being cancelled. Then, in March 2020, the decision was out of their hands – the exhibition could not go ahead.

Immediate thoughts turned to finding an alternative date. Many thought the pandemic would be short lived and that, come the summer of 2020, life would be virtually back to normal. Fortunately, Frank Walton, Chair of the Organising Committee, felt otherwise. With the full co-operation of FIP, the Business Design Centre (the venue for the exhibition) and the Philatelic Traders' Society (organisers of Britain's national stamp exhibition, Stampex), new dates were chosen – 19-26 February 2022. With a year to go in 2021, the Organising Committee resumed its work.



It was not easy, to say the least. Covid was still ever-present and proved to be a constantly changing challenge. Booth holders and exhibitors – including Commissioners and Jury members – were at times reluctant to commit themselves. Several decided, or indeed were even compelled, to withdraw. Understandably many were wary about travelling, the restrictions and requirements being enough to deter all but the most strong-willed. Fortunately, as the dates came closer, the situation worldwide was easing – the exhibition could go on and would bring together collectors and dealers from across the world.

Another difficulty arose a few weeks before the exhibition opened. The local authority withdrew permission for heavy goods vehicles to access the Business Design Centre at weekends. Thus, to meet the deadline for vacating the halls, the exhibition frames had to be moved out by Friday evening and viewing of exhibits had to end at midday on Friday 25 February rather than on Saturday 26th as originally planned. In addition, the local regulations now require the building to close at 6pm on Sundays so visitors had to leave half-an-hour earlier than expected. And then ... On Friday, 18 February, as most were preparing to make their way to London, a hurricane swept across the UK. Travel became virtually impossible. Those coming from overseas found flights cancelled or diverted far away from London. Nevertheless, LONDON 2022 opened its doors at 10am on 19th February, even though some Commissioners had not yet arrived. The mounting of exhibits had to continue until the next day. Fortunately, the Jury was fully assembled by the opening day so judging could begin, and it proceeded smoothly and to schedule.

The exhibition

One look at the Exhibition Catalogue showed that there was no way that anyone could take advantage of everything that was on offer. There were so many seminars and society meetings that they were bound to overlap. The number of dealers and displays was almost overwhelming. Naturally for any individual visitor some things would be more directly connected with their own collecting interests but one of the delights of such an exhibition is finding something completely different and learning something from a new area.



The first seminar was on Best Practice in Youth Philately, organised by FEPA and led by John Davies who also organised the interesting youth activities at LONDON 2022, as shown in this picture. Many countries are trying to increase the number of young philatelists at all levels so an opportunity like this to learn from each other is a very positive step.



Another FEPA seminar was on the more advanced level of Digitalisation & Social Media in Philately led by Dr Eric Scherer. Many have taken the first steps in this during the pandemic but there is much more to learn.

The number and variety of society meetings showed the specialist groups taking the opportunity to get together for discussions and displays. Collectors of material from African, Asian and European countries were well-catered for as were those interested in Polar History, Revenues, Air Mail, Wreck and Crash, and so on.

There were also five meetings of FIP Commissions and one for the European Academy of Philately. An international exhibition on this scale brings together so many of the organisers of philately that such opportunities should be taken – and they were.

For most people, of course, the great attractions were the dealers, with a magnificent array of material, which seemed to cover just about any area of collecting, and two complete sets of displays from all over the world. The latter were changed over on Tuesday – a massive operation successfully carried out by some very tired volunteers. It was impossible to study everything in detail and probably most people decided on where to concentrate and then make their way to the appropriate parts of the exhibition hall. Finding them was sometimes a problem as the lighting and size of numbering on the frames left something to be desired in places. However, the searching was worth the effort and there was a lot to be learnt from the various methods of display and explanation.



Another innovation was 'The Reading Room' in a prominent position. This was very useful indeed and very well placed. There was such a fine array of literature that could be read in situ. The Stuart Rossiter Trust, promoting the publication of philatelic study, was also in attendance so there was plenty of opportunity for discussion about what might be possible in future research and publishing. The merits of the various books and magazines at all levels were apparent and it was clear that the facility was worthwhile though perhaps, like so much, under-used.

One of the most important aspects of events like LONDON 2022 is the opportunity for people to get together to socialise whether with old friends or new. This was very much in evidence. The Association of British Philatelic Societies (ABPS) stand and the Royal Philatelic Society London stand became places where people met and chatted. Often they then went off together for lunch or coffee and cake in the refreshment area where there was plenty of seating space. This socialising continued into the evenings when groups got together to go out to eat, often comparing purchases from the day and opinions about the displays they had seen.

The Results of the Exhibition

A total of 93 Large Gold and 184 Gold medals were awarded. The major awards were presented at the Awards Ceremony held at the Guildhall on the evening of Friday, 25th February. The Grand Prix Award winners were as follows:

Grand Prix National: Howard Hughes (UK): 'The Maltese Cross'.
Grand Prix International: Vittorio Morani (Italy): 'Tuscany 1836 to UPU: Letter mail in, from and to Tuscany: Routes, rates and charges'.
World Stamp Championship: James Peter Gough (USA): 'UPU and its Impact on Global Postal Services'.

Our warmest congratulations go to all of them.

The Best in Class in each of the competitive classes was as follows:

| | |
|-----------------------|--|
| Postal History: | 'Tuscany 1836 to UPU: Letter mail in, from and to Tuscany: Routes, rates and charges', Vittorio Morani (Italy) |
| Traditional: | 'The half lengths of Victoria', Joseph Hackmey (UK) |
| Postal Stationery: | 'Persia, Qajar Postal Stationery 1876-1925', Behuz Nassre-Esfahani (USA) |
| Revenue: | 'US Civil War Fiscal History Panorama', Michael Mahler (USA) |
| Aerophilately: | 'First United Kingdom aerial post 1911–The first Sustained Air Mail Service in the world', Bjorn A. Schoyen (Norway) |
| Thematic: | 'Here be Dragons', David Griffiths (UK) |
| Youth: | 'The Feather Friends', Dinda Alisha Rahima (Indonesia) |
| Literature (printed): | 'The Postal History of the UPU: The Postal Card', James Peter Gough (USA) |
| Literature (digital): | 'GBPS website', Maurice Buxton (UK) |
| Postcards: | 'A Study of New Zealand Picture Postcards', Jennifer Long (New Zealand) |
| Open: | 'A Royal Ménage à Trois and its Historical Consequences', Iva Mouritsen (Denmark) |
| Modern: | 'Study of Belgium's Royal Portrait King Baudouin Type Velghe', Guy Heyblom (Belgium) |



The Jury at LONDON 2022

In conclusion

After seven years of planning, London had once again staged a memorable 'international'. LONDON 2022 proved totally worthwhile, met its expectations, and overcame the many frustrations. There were around 90 booth holders and 545 exhibits, the high quality impressing everyone. It was not surprising that the number of visitors was lower than might have been hoped, as many people were still wary about travelling, but the booth holders were more than happy with the outcome.

But it has ended on a very sad note – immediately after the exhibition, the Chairman of the Organising Committee, Frank Walton, became seriously ill and died at the end of March. He had summed up the exhibition as follows: 'It all proved very worthwhile, and the vast majority of the dealers were very satisfied'. It was a job well done, Frank.



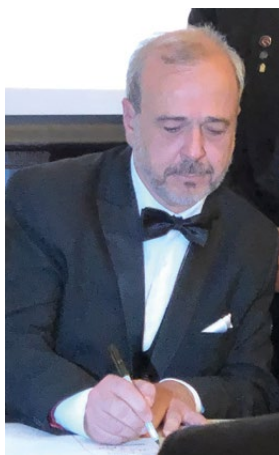
Frank Walton with FIP President Bernie Beston at LONDON 2022

ROLL OF DISTINGUISHED PHILATELISTS SIGNED AT LONDON 2022

With many visitors in London for the exhibition, there was an excellent opportunity for seven new signatories to add their names to the Roll. The signing ceremony was held at the Royal Philatelic Society London on 21st February 2022. The new signatories are:



***Bruno Crevato-Selvaggi,
RDP, FRPSL - Italy***



***Reinaldo Estevão de Macedo,
RDP, FRPSL - Brazil***



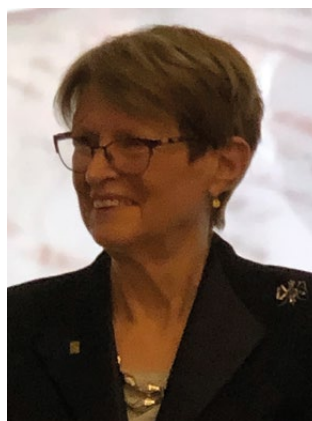
***Hugh V. Feldman,
RDP, FRPSL – UK***



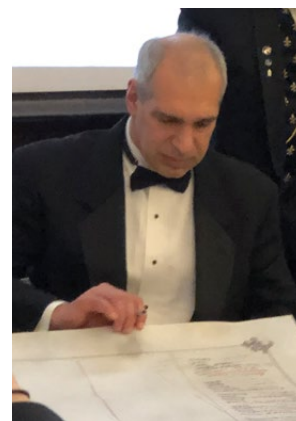
***Dénes Czirák,
RDP, FRPSL - Hungary***



***Charles Verge,
RDP, FRPSL – Canada***



***Patricia Stilwell Walker,
RDP, FRPSL – USA***



***Yamil Kouri,
RDP, FRPSL - USA***

Malcolm Groom, RDP, FRPSL of Australia was also elected to sign the Roll but was not able to travel to London on this occasion.

We send our warmest congratulations to all these distinguished philatelists.



HUNFILEX 2022

Géza Hommonay writes:

HUNFILEX2022 took place in Budapest, Hungary between 31 March 3 April 2022 at the football stadium of Ferencváros, the most popular Hungarian football team, called the Groupama Arena.



This venue was a back-up solution after the organisers had a big scare when the originally planned venue, the so-called Whale (an interesting conference centre on the Pest shore of the Danube) cancelled our contract just three months before the exhibition. This was because the Hungarian Parliamentary Elections were set for 3 April and the ruling Hungarian party uses the Whale for the event. Luckily the Groupama Arena was free for the weekend and it turned out to be a great venue, praised by everybody, as it has a modern conference centre with all necessary features, lots of parking spaces, very good lighting, excellent catering facilities and an interesting background with the green football field.



The exhibition date was set by the organisers at the end of 2019 and it turned out to be a lucky choice, this being the first FIP exhibition that could be held at the original date after the COVID era. COVID had little impact on the event as all restrictions were lifted in March, so most guests could come and go without any problems. A more serious threat was the Ukrainian war that began at the end of February, but it did not scare away many visitors.

The specialised exhibition had eight classes: postal history, traditional, revenue, thematic, open, one-frame, World Stamp Championships and literature. There were 45 participating nations, 1320 competition frame pages, 272 exhibitors plus 50 literature exhibits. An honorary class including the World Grand Prix Club exhibits occupied an extra 100 frames. I would like to mention here that it was not easy to obtain good quality frames in this part of Europe, but after a lot of research we finally found the solution with the Museum of Modern Records in Bucharest, which was able to provide the 700 frames needed, most of them brand new. These were of excellent quality, easy to use and to transport and all participants - jurors, technicians and visitors alike - liked these frames. This shows the great benefit to be derived from cooperation between FEPA member countries.

The last FIP exhibition organised in Hungary took place 51 years ago, so the current Organising Committee had little experience in organising such a meaningful event. The biggest problem we faced was unexpected: customs procedures. Many overseas countries plus the not-any-more-EU-member British were reluctant to use the ATA Carnet method, because of the associated costs. Therefore we tried to work together with the Hungarian customs authorities to produce a cheaper process, for which we received some guidelines from our British friends. Well, this was a long and tiresome negotiation with the authorities, but finally we were able to accept some 10 countries using this new method called the Duplicate List. Everybody loved it, there were very low costs associated and actually we overtook these, but all in all it was less than €5000 for the 10 countries. So if anybody would like to know more about this process, do not hesitate to contact us.

An important side-event was a Rarity Cabinet of Hungarian stamps, put together by the experts of the Stamp Museum of Hungary, one of the oldest and biggest such museums of the world. This served very good marketing purposes, as many visitors came explicitly to view this fantastic exhibition where all existing rarities of the Hungarian philately were to be seen with well prepared explanations. The exhibition drew around 5000 visitors and most of them visited the Rarity Cabinet. We had around 15 dealers and two Post Offices (Hungary and Austria). FEPA organised a successful seminar on Open Philately and the Hungarian Academy of Philately and FIP provided further lectures.

We operated a patronage system, quite successfully. Some 25 patrons supported our exhibition with sums between 300 and 2000 Euros. Their names are listed on our website HUNFILEX2022.com and we thank them for this generous support even here. The other success was our volunteer system. We were able to recruit around 70 volunteers, some even from abroad, who helped us in many different tasks during the exhibition - technical tasks, guards, information providers and many more. They did an excellent job and contributed a lot to the success of the event. They did not receive any salary, but, if not from Budapest, they received reimbursement of their travel and accommodation costs.



The level of the exhibits was really world class. The National Grand Prix was won by the extraordinary classic Hungarian collection of the famous Swiss collector Adriano Bergamini. The International Grand Prix went to Alfred Schmidt for his exhibit on Prussia. Finally, the World Stamp Championship was won by Damian Läge with his fantastic thematic collection, 'Australian Birdlife'. The WSC runners-up were Vittorio Morani with his Tuscany collection and Jean Voruz with his beautiful Geneva canton exhibit.

The exhibition was an important event in Hungary, supported strongly by the Hungarian State and the Hungarian Post. A third important sponsor was the Auction House Christoph Gärtner.



The State support showed up also at the Opening Ceremony, with the participation of the President of Hungary Mr. Janos Ader and the Speaker of the Parliament Mr Laszlo Kövér.



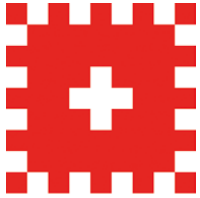
Mr. Kövér also gave a reception and dinner at the fantastic Parliament Building of Budapest for 35 VIP guests.

We also tried to organise other programmes with a Hungarian flair. There was a seated dinner reception for the Jury members and Commissioners and wives on the first evening. Then a Danube ship tour of Budapest on Saturday afternoon and a really nice Palmarès event for 350 guests in an elegant conference centre with live operetta music. The central hotel of the event was big enough to accommodate everybody at the same place and was easy to reach by car and local transport.

All in all, nearly 3 years of preparation was well worthwhile, and we are very happy that we were able to organise a successful and memorable event for all our guests. Now it is good to have a little rest....

HELVETIA 2022 in Lugano

Adriano Bergamini reports:



**HELVETIA
2022 .CH**

From 18th – 22nd May HELVETIA 2022, specialised world stamp exhibition with FIP Patronage and FEPA Recognition, celebrated the 160th anniversary of the “Sitting Helvetia” issue, the first perforate Swiss stamp and the first to bear the appellation “Helvetia”, still used today. It was organized by the Swiss Federation of Philatelic Societies in cooperation with the Philatelic Society of Lugano, in this beautiful town that hosted the 1932 FIP Congress and the 2014 FEPA Congress.

At the end of HELVETIA 2022 we had a number of reasons for being very pleased. One special indicator: we sold over seven hundred copies of the exhibition catalogue, priced at 10 francs.

As exhibitors, jurors and commissioners and participating dealers had been given their copies, these buyers were “normal” philatelists who liked the show and wanted to bring home a suitable memento of it. They would not have needed it for orientation in the exhibition halls as we had prepared a folding leaflet showing the layout of the frames of the various classes, and the exhibitors’ names. Unusual, simple, but very effective.

The features of our catalogue, in addition to all the usual details about the exhibition and its entries, provided visitors with a full panorama of the philately and the post in our Confederation: “A brief History of the Post in Switzerland”; “A glimpse into the Postal History of the Canton of Ticino”; “The Sitting Helvetia perforate”; “The Universal Postal Union (UPU) issue of 1900”; “FIP – Fédération Internationale de Philatélie – a brief introduction to the history of the FIP”. The UPU was established in 1874 with the Treaty of Bern, the Confederation’s capital and the domicile of Union. The FIP, founded in Paris in 1926 with Switzerland among the seven founding members, is registered in Zürich where it had its headquarters for more than twenty years.

The full catalogue of HELVETIA 2022 is available at <https://www.helvetia2022.ch/en/catalogue>

Some experienced jurors pointed out that HELVETIA 2022 was one of the most successful exhibitions as far as presence of public in front of the frames is concerned. Certainly, exhibits shown were quite important and attractive, so they offered interesting subjects to both students and newcomers. Several were taking notes or using their mobile phones for recording items or developments. We were lucky that we could select what to show as we had a 15% overbooking in terms of frames requested by exhibitors even though we were the third world exhibition in four months. In total 430 exhibits were shown (of which 93 were in the Philatelic literature class) from 54 countries in a total of 2,100 frames. Ukrainian exhibits were presented in photocopies. Moreover, the peculiar characteristics of Lugano, at the same time business centre and touristic resort, convinced many exhibitors to come and visit the show. That became particularly evident on Saturday, as jurors were presenting their remarks to the exhibitors in front of the frames. These discussions were originally planned to last for four hours, but in a number of cases it took longer also because Commissioners were keen to obtain suggestions for absent exhibitors they represented. Exhibitors were asked to submit in advance a set of scans (12 pages, freely chosen) that were made available to the relevant jurors so that they could better prepare their activities in front of the frames. Forty-five booths hosted auction houses, postal administrations as well as local dealers, and the general atmosphere here was also very positive.

The competition itself was really remarkable. The jury’s report announced 31 large gold and 107 gold medals and pointed out that many exhibits had been improved since the last time they had been exhibited. The Grand Prix National was won by “Classic Switzerland” of Joseph Hackmey (United Kingdom).



"Swiss Letter Mail during the first Federal Period 1849-1854" of Richard Schaefer (Switzerland) was runner-up. The Grand Prix International went to "Sarawak - The first forty years 1858-1898" of Simon Martin-Redman (United Kingdom), with three runners up: "Danish Postal History" by Henrik Mouritsen, "Prussia as the Main Link of the Russian Polish Mail with the West (from the beginning until 1875)" of Karlfried Krauss (Germany) and "Spain postal stationery of general use (1873-1938)" of German Baschwitz (Spain). For the very first time a literature entry was among the candidates, thanks to Mouritsen's monumental work.



Finally, the World Championship Class ended in a head-to-head contest between my exhibit "Postal relations between Ticino (Switzerland) and foreign countries before the UPU", and "Uruguay: Early Issues of the XIX Century (1856-1862)" of Walter Britz (Uruguay). The third contender was Vittorio Morani's "Tuscany 1836 to UPU: Letter mail in, from and to Tuscany: routes, rates and charges".

Beside the obvious satisfaction for becoming World Stamp Champion, I was particularly glad that my work helped visitors to understand better the history of our territory and the great progress made in the last two centuries. Until the end of the XIX century the Canton of Ticino, because of its agriculture-sustained economy, was the poorest of the Confederation. That triggered important migratory flows, not only to the nearby countries but also to many others, including south America, where farm helpers were needed, Australia and the United States (California) due to the attraction of the gold rush over there. Many letters in my exhibit document such flows and are scarce as the number of people involved was not high, sometimes very low.

The Palmarès results are available in different formats at <https://www.helvetia2022.ch/en/palmares>.

The awards were announced and presented at the Palazzo dei Congressi, with the participation of 400 guests; in this case also we had to turn down several requests. The banquet was prepared by "Da Vittorio", a three-starred Michelin restaurant based in the countryside of Bergamo, some 60 km distant as the crow flies. Vittorio gave a warmly appreciated demonstration of his concept of "Lombard tradition and creative genius" and the on-stage presentation of preparing the pasta course was particularly intriguing.

Pictures of this event as well of the boat tour of the lake of Lugano for Jurors, Commissioners, and guests are available at <https://www.helvetia2022.ch/en/photo-gallery>

At HELVETIA 2022 we decided to test new forms of communication that can reach a large number of potential new collectors, historians or interested persons by expanding philately and philatelic collecting. Video creation was chosen as it has become amazingly easy, very cheap and popular. The contest, Philamovie, was open to all interested young people residing in a country participating in HELVETIA 2022, Fifteen movies were presented, seven from the Confederation, seven from other European countries, and one from Asia. These one-minute video films may be seen at <https://www.helvetia2022.ch/en/philamovie>.

Das war die ÖVEBRIA 2022

Der 1. Triestingtaler BSV feiert im Jahr 2022 sein 55-jähriges Vereinsjubiläum. Aus diesem Anlass wurde der Verein mit der Ausrichtung der ÖVEBRIA 2022, der Österreichischen Verbandsbriefmarken Ausstellung, betraut. Es stellte dies, im Jubiläumsjahr, für den Verein eine große Ehre dar. Mit der Anerkennung der FEPA, des europäischen Verbandes, war diese Veranstaltung ein weiterer Höhepunkt in der Vereinsgeschichte.



Exhibition and Dealers / Ausstellung und Händler

Die feierliche Eröffnung der ÖVEBRIA in Hirtenberg, fand im Beisein zahlreicher Ehrengäste und Festrednern aus Politik und Philatelie statt.

In über 300 Rahmen stellten Sammler aus mehreren europäischen Ländern ihre Exponate aus. Die Qualität der ausgestellten Exponate war sehr hoch und wurde von der Jury mit 6 Groß-Gold- und 37 Gold-Medaillen bewertet.

Passend zu den zahlreich ausgestellten Postgeschichte Exponaten fanden auch drei Vorträge zur Postgeschichte statt:

- Die 2. Türkenbelagerung von Wien 1683
- 250 Jahre Kleine Post und Stadtpost Wien
- Militärkorrespondenz in der Vormarkenzeit

Ein besonderer Wert wurde auf die Einbeziehung der Jugend gelegt. In Zusammenarbeit mit der Volksschule Hirtenberg wurde ein Zeichenwettbewerb mit dem Thema „Bauernhof“ durchgeführt. Die besten Zeichnungen wurden prämiert und davon Personalisierte Briefmarken aufgelegt. Auch das Logo der Veranstaltung wurde von Schülern entworfen.

That was ÖVEBRIA 2022

In 2022 the 1st Triestingtaler BSV is celebrating its 55th anniversary, and so was entrusted with organising ÖVEBRIA 2022, the annual exhibition of the Austrian Philatelic Association, from 22-24 April. This was a great honour for the 1st Triestingtaler Stamp Collectors Club Hirtenberg and, with FEPA recognition, this event was a further highlight in its history.

The grand opening was attended by many guests of honour and speakers from politics and philately.



Richard Winkler, Obmann 1. Triestingtaler BSV / Dr. Harald KUNCZIER, Österr. Post AG / Mag. Karin SCHEELE, Abgeordnete zum NÖ Landtag / Ing. Alfred KUNZ, Präsident Stv. VÖPh / Christoph Kainz, Landtagsabgeordneter / Mag. Verena Sonnleitner, Bezirkshauptfrau Bezirk Baden / HR Dr. Ernst Schebesta, Gemeinderat Baden / Ing. Franz Malzl, Vizebürgermeister Hirtenberg / Marion Füllerer, Entwerferin des Briefmarkenblocks Alexander RodaRoda

In more than 300 frames collectors from several European countries showed their exhibits. The quality was very high, and the Jury awarded 6 Large Gold and 37 Gold Medals. Building on the Postal History exhibits 3 lectures were given:

- The 2nd Turkish Siege from Vienna 1683
- 250 Years: Vienna Small and City Posts
- Military mail in the Pre-Stamp Era

Special importance was laid on including young people, and a drawing competition was held on the theme “farmstead” in cooperation with the primary school in Hirtenberg. Awards were given for the best drawings and personal stamps were printed from the pictures. The logo of the exhibition was also created by the pupils.

Romanian National Philatelic Exhibition with International Participation CANIS / TIMFILEX 2022

The National Philatelic Exhibition CANIS / TIMFILEX 2022 took place in Timișoara on May 6-8. This year's exhibition, one of the largest organized by the Timișoara Philatelic Association, was attended by exhibitors from Romania, France, Italy and Germany, Serbia, Hungary, Bulgaria and the United States with "Nature / Dog" themed exhibits and general themed exhibits - history, postal history, postcard exhibits, maximafilia or tax stamps.

Among the exhibits that could be admired are the exhibits that were awarded gold medals at world or national exhibitions, ensuring the exhibition a high level, which confirms the confidence of exhibitors in events organized by AFT, the desire to come to Timisoara to honor the events our.



The exhibition took place on the occasion of the centenary of the existence of the Canine Association of Timișoara, with the first form of organization since 1922, the „Romanian Police Dog Society”. The exhibits were mounted in two locations: the Exhibition Center at the Banat Village Museum (Canis section) and the Hall of the West University of Timisoara (Timfilex section).

A total of 110 exhibits were present, out of a total of 340 display panels. The opening of the exhibition took place on Friday, May 6, 2022 at the West University, in the presence of a large number of collectors from Timișoara, Bucharest, Sibiu, Piatra Neamț or Bistrița, of the rector of UVT, Mr. Mădălin Bunoiu, of the director of the Romanian Post Timișoara, of the director of ROMFILATELIA, of Mr. Ion Chirescu, the director of the Museum of Collections who made the exhibition panels available.

The jury, led by Mr. György Lovei, appreciated the quality of the exhibits presented by awarding gold medals to a number of 12 exhibitors:

CANIS 2022 exhibits

Raoul Ioan IANCOVICI - Bucharest - AFRICAN ELEPHANT - Gold;

Bruno BOUVERET - France – REGARD SUR LES RAPACES

TimFilEx 2022 exhibits

TRADITIONAL PHILATELY:

Ion CHIRESCU - Bucharest - ROMANIA 1871- 72, THE PRINCE CAROL LITHOGRAPHED ISSUE - Gold;

Karoly SZÚCS - Budapest, Hungary - ON THE ROUGH ROAD OF INDEPENDENCE - BEGINNINGS OF DOMESTIC STAMPS PRODUCTION IN HUNGARY - 1870- 1890 - Gold;

THEMATIC PHILATELY

Constantin BUTIUC - Sibiu - THE FIRST WORLD WAR AND ITS CONSEQUENCES IN EUROPE - Gold;

AEROPHILATELY

Alexandru- Dan BARTOC - Bucharest - AIR MAIL SENT BY CFRNA AND CIDNA - Gold;

Daniel TIMOFEI - Bucharest - AIR MAIL SERVICES IN ROMANIA BETWEEN 1919- 1939 - Gold;

FISCALOTELIE

Ioana- Alexandra IVANOVICI - Bucharest - ESTABLISHMENT OF THE NATIONAL AVIATION FUND 1927- 1931 - Gold;

OPEN

Marius MUNTEAN - Timișoara - FROM CONTINENTAL CAOUTCHOUC AND GUTTA PERCHA TO CONTINENTAL AG - Gold;

Liviu PINTICAN- JUGA - Mediaș, Sibiu - HERMANN OBERTH- THE FATHER OF SPACE FLIGHT - Gold;

MAXIMAPHILY

Leon IANCOVICI - Bucharest - ETHNOGRAPHIC JOURNEY IN THE EXOTIC FRENCH COLONIAL EMPIRE - Gold;

Ioan DEJUGAN - Sibiu - SIBIU MEDIEVAL TOWN, ECONOMIC LIFE - Gold;

Monica MUNTEAN - Timișoara - TRANSYLVIAN FORTRESS - Gold;

LITERATURE

Alexandru BARTOC, Cristian BARTOC, Ion CHIRESCU - Bucharest - INTERNATIONAL PHILATELY FEDERATION, EXHIBITIONS - Gold;

Ioan DEJUGAN - Sibiu - SIBIU, ILLUSTRATED HISTORY - Gold;

Mircea DRAGOTEANU - Cluj-Napoca - THE INCORPORATION OF THE MOUNTAIN IN THE SOUL - Gold

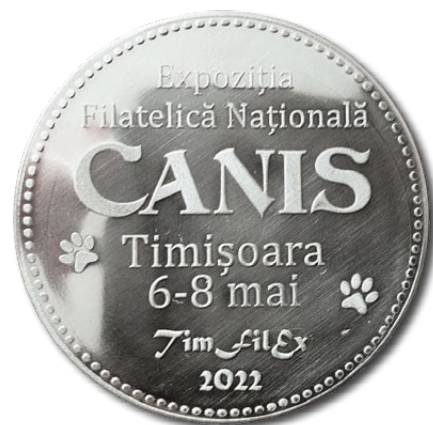
The two exhibits from the honor class, winners of numerous gold distinctions at international exhibitions, enjoyed a special appreciation:

Dr. György LŐVEI – Budapest, Ungaria – CHAPTERS OF THE HUNGARIAN AIRMAIL UP TO 31.12.1933 – FOREIGN DESTINATIONS;

Spas PANCHEV -Sofia, Bulgaria – EAST ROUMELIA AND SOUTH BULGARIA;

On Saturday, May 7, between 8:00 and 12:00, a Collectors' Fair also took place at the Western University. On the occasion of the Romfilatelia exhibition, present with its own stand at the Canine Exhibition and with 2 "thematic" exhibits - Timișoara and dogs at the Philatelic Exhibitions, it launched an entire postcard "canis." AFT printed a special envelope, both obliterated with the exhibition stamps. also, the exhibitors were rewarded with a beautiful medal.

For us, TimFilEx was a last rehearsal before the philatelic exhibition in September 2023, when we want to contribute to the success of Timisoara as European Capital of Culture. But we'll get back to that soon!



ALPS ADRIATIC PHILATELY: A EUROPEAN PHILATELIC ASSOCIATION

Alessandro Agostosi, the Alpe Adria President, writes:

The Alps-Adriatic Working Group (ARGE Alpen-Adria) was founded on 20th November 1978 during a conference of heads of government in Venice at the invitation of the Veneto Region, drawing on an idea born in Graz. The following countries, regions and republics were founding members:

for Austria: Land Kärnten, Land Oberösterreich, Land Steiermark, the Republic of Croatia, for Italy: the Friuli-Venezia Giulia Autonomous Region, the Veneto Region and the Republic of Slovenia.

Pursuing cultural and economic cooperation, groups with different linguistic and political systems set out to find common rules for philatelic exhibitions that were already active in the 1960s and 70s. On 20th May 1995, after various preliminary meetings in Austria, Italy and Slovenia, the "Employment contract of the Alpen Adria Philatelie" was signed on the initiative of Johann BRUNNER. It is an association with a very simple structure: an Assembly formed by a delegate from each nation, nominated by the National Philatelic Federation, and a President, nominated for three years by each of the national federations with a fixed rotation.

Since then Alpe Adria has expanded with new members: for Austria: Burgenland, for Germany: Bayern, for Italy: Lombardy Region, Emilia-Romagna Region, the Province of Trento, the Province of Bozen, for Hungary: Baranya, Győr-Moson-Sopron, Somogy, Vas, Zala and for Switzerland: the Canton of Ticino, thanks to the active presence of Alberto Panzera.

Our annual exhibition is the most important moment in the life of Alpe Adria philately. All FIP classes are admitted and it is reserved for collectors residing in the Alpe Adria regions and registered in a federated club. The exhibition is held in one of the member countries according to a predetermined sequence, the first one taking place in Deutschlandsberg, Austria in September 1995. In 2005 it was in Ticino (Giubiasco) for the first time and the annual sequence continued without interruption until 2019 when two exhibitions were held: in Kamnik, Slovenia and in Viana do Castelo, Portugal at the invitation of our honorary President, Pedro Vaz Pereira. The suspension of exhibitions in 2020 and 2021 due to the Covid 19 pandemic turned our usual calendar upside down, but this year it is restarting in the beautiful city of Gmunden in Oberösterreich.

A prestigious philatelic event, "Phila" Toscana, that was first held in 1937 will this year also host the Alpe Adria 2022 and Birdpex 9 exhibitions from **26 to 28 August 2022**. After two years of absence, it will be beautiful see all old friends again, and make new ones. More information about our organisation and what you need to know for a pleasant stay, not just philatelic, in Gmunden can be found on our website www.alpeadria.eu. It is not only the competition that drives us but also the pleasure of getting together, old and young friends, in one of the many beautiful places in which the Alpe Adria territory is rich.



1999: Johann Brunner (Right) hands over the Presidency to Adriano Cattani (photo: www.alpeadria.eu)



Cover of the catalog of the first Alpe-Adria exhibition



STAMPEX will take place at the Business Design Centre in London between 28th September and 1st October 2022.



As usual there will be a wide selection of philatelic dealers to visit, and the UK national exhibition will also be on display along with a range of attractions.

Entry will be £10 on the first day and tickets can be purchased in advance. For further information, go to www.stampexinternational.co.uk. You can also keep up with Stampex news on social media @ptsandstampex.

STAMPA IS BACK - RETURNING 7TH - 9TH OCTOBER 2022



2022 marks 100 Years of Irish Postage Stamps and 50 years of STAMPA. It will also see the first STAMPA Irish National Stamp Exhibition since 2019 due to the Covid pandemic and the team in Dublin is looking forward very much to getting everyone together again.

STAMPA 2022 will be held in Griffith College, Dublin from 7th to 9th October. For the first time the exhibition will include the 'Modern Philately' class, focusing on stamp issues from the last forty years. This is in addition to the recently added 'Postcard' class. More details can be found at www.stampa.ie

SINDELFINGEN STAMP FAIR MOVES TO ULM – 27 - 29 OCTOBER 2022

Thomas Hoepfner writes:

For almost four decades the annual Sindelfingen Stamp Fair on the last weekend of October was a real philatelic institution in Germany. The event saw huge numbers of visitors from European countries and its reputation for outstanding postal history displays was legendary. Then came Covid-19 and the first lock-down in Germany in March 2020, followed by the cancellation of the 2020 and 2021 Stamp Fairs. In late 2021, with the first signs of things normalising again, Messe Sindelfingen surprised their philatelic partners with the news that the exhibition hall had been sold. Luckily no one stuck their head in the sand, and after just a few months it was possible to announce a restart.



The Sindelfingen fair is now being continued in Ulm, approximately 100km southeast of Sindelfingen. The Ulm-Messe is not very different in look and feel from the Sindelfingen exhibition hall, and the plan is to have everything organised in the same way as before. This means that there will be “Postgeschichte Live” with postal history exhibits and a Symposium comprising three high-level presentations. The main event organiser for the non-commercial part will now be the “Landesverband Südwestdeutscher Briefmarkensammlervereine im BDPh e.V.”, which had been the conceptual sponsor since the beginning in 1983, while Messe Sindelfingen will keep the role as facilitator and service provider.

The big comeback is already well underway, and detailed information can be found on the following websites.

Internationale Briefmarken-Börse: www.briefmarken-messe.de

Postgeschichte Live: www.dasv-postgeschichte.de/wp/postgeschichte-live-in-ulm-vom-27-bis-29.oktober-2022/

Landesverband Südwest: www.Briefmarken-Suedwest.de

The programme will include a competitive stamp exhibition REMSMA, organised by the stamp club Remseck, that will also have a Youth class. Numerous philatelic societies are expected to come to Ulm and will welcome anybody interested in their special philatelic field. Additionally, there will be the large trade fair section with dealers, postal administrations, postal agencies, specialised publishers, and auction houses. Tickets will be available for €5 (day ticket). Entry for persons under age 16 is free.



Ulm offers good facilities in terms of hotels and other options for overnight stays. It can be reached by car and train, and Stuttgart airport is not too far away (80 km). Located on the Danube, the university city is in the state of Baden-Württemberg. With over 125,000 inhabitants it is located on the southeastern edge of the Swabian Alps, on the border with Bavaria. Ulm is known for its Gothic cathedral, whose steeple is the highest in the world at over 161 metres. The numerous pubs in the beautiful old town, the fishermen's quarter, invite strolls and relaxed stays all day long and in the evening.

European Stamp Exhibition and Polar Salon LIBEREC 2022

Wellness Hotel Babylon, Liberec, Czech Republic

13th – 16th October 2022

Opening hours: 9 a.m. to 6 p.m. (to 4 p.m. on 16th October)

Events

12th October – Opening ceremony – Golden Club Wellness Hotel Babylon

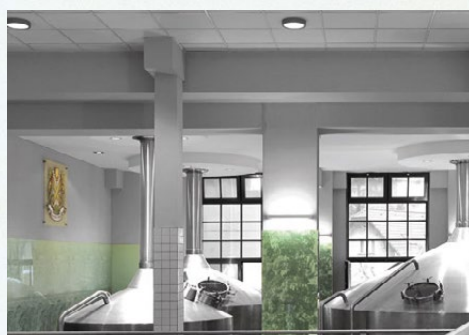
15th October – FEPA Congress - Wellness Hotel Babylon

15th October – Palmares – Clarion Grandhotel Zlatý Lev



We are pleased to announce that more than 1000 frames will be exhibited at European Stamp Exhibition and more than 150 frames at Polar Salon.

The organizing committee will organize trips to natural and cultural tourist destinations in our region, e.g.:



*visit to the Svijany brewery
with beer tasting*

*trip to a glassworks AJETO with
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A wide range of planned side events at the Hotel Babylon

autograph session of the designer of the stamp for LIBEREC 2022, lectures by participants of the expedition to Antarctica, exposition of polar artifacts, autograph session of Czech and Slovak astronauts and demonstration of space food. We welcome all others interested in giving professional lectures.



Accommodation

Accommodation can be booked directly at the Wellness Hotel Babylon **** where the exhibition will take place. For reservations, please, book directly at the hotel with the code STAMP EXHIBITION or contact Secretary General Zuzana Kunášková (zuzana.kunaskova@liberec2022.cz).

How to get to Liberec

The shuttle buses for commissioners and jury from the Václav Havel airport in Prague to the Hotel Babylon in Liberec will be arranged on Tuesday 11th October and Wednesday 12th October at intervals according to the arrivals.

For visitors:

By car: 100 km from Prague northeast

By plane: flight to Prague, Václav Havel Airport – bus No.100 to the Metro Zličín (20 min ride) – metro Line B to Černý most (40 min ride) – bus to Liberec (60 min ride). Detailed information will be found on our website.

Expo Sales Exhibition

We cordially invite you to participate at the Collectors' Sales Expo which will be located in the Wellness Hotel Babylon. We expect the participation of a number of auction houses, postal administrations and dealers from all over Europe. The Expo is organized by Double Impact s.r.o..

Rarities on display

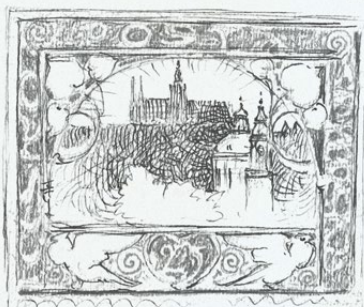


The Red Mauritius 1847



Austrian 4-crown stamp on granite paper with the POŠTA ČESKOSLOVENSKÁ 1919 overprint

Drawing of the design by A. Mucha for the first Czechoslovak stamps



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FEPA PATRON(N)AGE

A RETROSPECTIVE ON 'IBRA' – A BRAND OF ITS OWN

As preparations for IBRA 2023 in Essen from 25th-28th May 2023 are stepping up, Wolfgang Maassen AIJP, CPh looks back at previous IBRA exhibitions over the last 50 years.

The IBRA abbreviation stands for 'Internationale Briefmarken-Ausstellung' (International Stamp Exhibition). Although there had been similar exhibitions in Germany since the 1880s the 'IBRA' name first surfaced in 1973. Previous exhibitions ran under different short titles such as, for example, the legendary IPOSTA 1930 in Berlin which brought together notable philatelists from all over the world or the INTERPOSTA 1959 in Hamburg where 'I' stood at the time for 'International', 'POST' for 'Postage Stamps' and 'A' for 'Exhibition'. These events were also the first exhibitions organized in Germany with FIP patronage.



A snapshot of the Opening Ceremony at IBRA 73 in Munich

The first IBRA took place in 1973 in Munich where it was held in the Theresienhöhe Exhibition Hall from 11th-20th May with Dr Gustav W. Heinemann, former President of the Federal Republic of Germany, as its Patron. This exhibition was initiated by Wilhelm Kähler, President of the Federation of German Philatelists (BDPh), who led the organization from 1968 - 1973. Standing at his side as Vice-President of the Federation was a younger – at that time he was only 49 - but highly committed and knowledgeable philatelist, Dr Heinz Jaeger. At 98 years old he is still living in Lörrach and philatelically alert and active as proven by a book he has recently published entitled 'Why collect stamps? It doesn't always have to be the Mauritius!' (Wiesbaden 2021). On 15th September 1973 he became President of the BDPh which he continued to lead until 1991. Standing at his side at that time were Hans Paikert, Dr Rudolf Hanfland, Horst Aisslinger and Kurt Hermle among others who wanted to change the philatelic world. They were known as the 'young wild ones' even though they were already of mature years. Their achievements were prodigious and are still looked back on today with affection.

The 1973 exhibition in Munich was a mammoth show. There were exhibits from more than 100 countries in the Official Class alone. The Court of Honour had 17 exhibits and the FIP Honorary Class had 20. The jurors themselves brought 23 displays. But even that was nothing compared with the competitive classes! With contributions from Germany (107), Europe (184), Overseas (107), a new class with collections formed from particular standpoints (66), Pre-philately (32), Aerophilately (64), Thematics (131), Postal Stationery (7), younger philatelists' collections (128), a special class for collections of postmarks and postal markings (19) and for 'various collecting areas' (15), and finally 174 Literature exhibits there were significantly more than 1,000 exhibits in total. Who could possibly want or be able still to see such a 'Wall of Frames'? The 37 jurors and 3 Jury Apprentices had an extremely hard job. Incidentally, among the jury members was Giancarlo Morolli from Italy (now FEPA Vice-President) and one of the Apprentices was Tomas Bjäringer from Sweden.



BDPh Vice-President Carlo Buerose (2nd from left) shows Prince Johannes of Thurn and Taxis (3rd from left) and other guests historical treasures on display.

Even so, or in fact because of the huge amount of material on display, the more than 30,000 visitors who paid to come in were easily fitted into the large halls. By comparison with many national exhibitions there were no complaints concerning the IBRA in Munich. The organisation of such a well-filled pot was made possible by the Foundation for the Promotion of Philately and Postal History set up by the Federal Minister of Posts Richard Stücklen and the BDPh President's representative Hermann Deninger on 3rd June 1966. This foundation received the proceeds from stamps where supplements to face value were paid for the benefit of philately. Predominantly it was collectors who bought these supplement stamps in large numbers. For IBRA 1973 alone two single stamps appeared with a 55 Pf supplement and they were also available in a block (Sale price: 2,20 DM). The total sales at the time of almost 6 million gave life to an idea that could only be realised by transferring the financial benefit from these stamps to the foundation. Around 6M DM (or today ca. €3M)! Nowadays we can only dream of this. Even the dealers' fair organised by the German Philatelic Trade Organisation (APHV) at that time with 95 stamp dealers and postal administrations from Germany and abroad helped to fill the coffers.

Even though the financial position had been, at the very least, well secured we had to wait until 1999, 26 years later, for the next World Philatelic Exhibition in Germany. This was the unforgettable IBRA 99, held between 27th April and 4th May 1999 in Nürnberg's exhibition halls. On 21st May 1973 IBRA in Munich had also provided a venue for the 42nd FIP Congress (one of the first of this type had already taken place in Munich between 26th - 28th September 1966), and the 49th FIP Congress followed between 11th - 14th November 1980, on this occasion in the Gruga Hall in Essen. During these years there were also some smaller international exhibitions such as MOPHILA 85 in Hamburg, to mention just one example.

In 1991 Michael Adler replaced Dr Heinz Jaeger as BDPh President. Adler also became Vice President of FEPA from 1992-1994 and President in 1994 - 1995 as well as a Director on the FIP Board from August 1994 until 2002. He also had a committed and capable team at his side. With Klaus E. Eitner (also Vice President of FEPA from 1997-2004), Rainer Wyszomirski, Franz-Karl Lindner, Gerold Votteler and Wolfgang Maassen he had people with a certain 'feeling' for PR and the press who set new milestones during this decade, including in the international sphere. The decision to proceed with IBRA 99 had already been made on 25th March 1996 and to that end a separate company, IBRA Philatelie GmbH, was formed. A small team of five people: President and Manager Michael Adler, Manager Wolfgang Fendler, Treasurer Gerold Votteler, PR/Media Wolfgang Maassen (Editor in Chief at the time of the Federation and professional journal 'Philatelie' as well as Paul Koerstein (Exhibition Designer) guided the ship through waters that were far from smooth.

In 1997 it had definitely not looked as if it would be a success. More than a few, especially in the philatelic trade, were thoroughly rattled when interested visitors did not turn up at a well-planned national exhibition – NAPOSTA 97 in Stuttgart – organised by August Wahn, the founder of the International Stamp Fair at Sindelfingen. But the IBRA 99 team succeeded in bringing about a change thanks to the large financial resources at its disposal (€6M, bolstered by proceeds from several miniature sheets and supplement stamps issued in 1997 and 1999). The show was advertised through stands and presentations at almost every large event. There was a so-called 'IBRA Circus' working in collaboration with the Deutsche Post that travelled round Germany in a bus week after week to promote IBRA in locations of all kinds. The 'Nürnberger Handel' cooperated and decorated the display window around the 'Mauritius' stamps. Advertising posters and digital hoardings promoted the show for weeks on roads, railway stations and busy locations.



This unique Mauritius letter with both POST OFFICE stamps of the first issue was on view in the 'Treasures Room' at IBRA 99, here presented by Michael Adler (in the background) and three earlier German Ministers of Post as well as Richard Borek (on the right).

Not to be forgotten also were advertising for two years before the exhibition through philatelic journals in Germany and abroad including the IBRA Journal which appeared in more than one language in 1998 as well as hundreds of articles that were published in innumerable journals and much more. Nearly all of this was achieved by the Phil*Creativ Agency in Schwalmtal. And the eventual success of this huge event, held in six exhibition halls at the Nürnberg Fair and honoured by the patronage of the Federal President Roman Herzog, was overwhelming. No philatelic exhibition in Germany, and perhaps also in Europe, had ever seen so many visitors – 124,700 were counted!

Included in this record tally were 5,000 children and young people who were bussed to Nürnberg through a close working arrangement with the Culture Ministry and Land administrations orchestrated by Jörg Maier. Entire classes came, bus after bus, subsidised and jointly financed by IBRA. The marketing commitment for IBRA 99 cost more than €1M. What the visitors, as well as the 45 Jurors, 8 Apprentices and 2 Experts, were able to see took everyone's breath away – around 875 exhibits! Even so it was possible, thanks to the size of the halls and the long passageways created in laying it out, for everyone to see what they wanted. Deutsche Post had a hall of 5,000 square metres to itself. And that was only one of the six halls. Visitors needed to bring scooters or roller skates.

By comparison IBRA 2009 in Essen was significantly smaller, more modest and manageable. It took place from 6th to 10th May 2009 at the Essen Exhibition Hall in conjunction with the 17th Essen International Stamp Fair and NAPOSTA 2009 to mark the 160th anniversary of the first German postage stamps. On this occasion the Federal President Horst Köhler assumed the role of Patron to the exhibition. FEPA gave patronage to it and FIP Recognition was also granted.



BDPh President Dieter Hartig (2nd from left) and (on his right) FEPA President Pedro Vaz Pereira.

In the meantime, the philatelic landscape had changed for the worse. The number of collectors shrank year on year and the foundation's income from previous supplementary payments was sharply reduced. A world economic crisis added to the difficulties, and the result was that the budget available was only €500,000 – less than one-tenth of that for IBRA 99 in Nürnberg. Nevertheless, the Organisation Team were able to make this international exhibition a much-applauded success. Of the core team for IBRA 99 Wolfgang Maassen was still involved as Organisation Leader and Gerold Votteler was re-appointed to be a creative Treasurer. Alongside them were the experienced Head of the BDPh's management Günter Korn, Gerhard Weiss, Franz-Karl Lindner and many others. The visitors (estimated at around 33,000) experienced throughout a varied and interesting event that exuded peace on all sides. Incidentally it took place in the same halls (7 and 8) where IBRA will again take place in 2023 – though this time it will again be a world exhibition. In spite of cries to the contrary, it proved possible to do this within the originally planned budget even if doubts about this were harboured for a long time.

Dieter Hartig, who was BDPh President at the time (he succeeded Michael Adler in 2001), thought carefully before deciding to proceed with this 2009 exhibition. He noted that none of the earlier exhibitions described here had led to a clearly visible growth in the number of members and was concerned that the financial risk was high and that it might eat too heavily into available resources. However, the previous IBRA exhibitions had had positive effects on opinion in the country. They had served to motivate, to animate and to engage others. That such a plan can succeed if it is approached with conviction, the author proved again in 2012 with IPHLA in Mainz, a specialised international exhibition of philatelic literature which was open to authors from all nations and at which a new regulation was tried out for the first time that included digital literature. More than 610 titles were entered, the highest number so far at such a specialised exhibition.

There is an old saying: 'There is nothing to lose so let it be, we will do it'. Alfred Schmidt, Walter Bernatek and Jan Billion, who were in the newly-elected BDPh leadership team from 2017, may well have thought this in 2018 when they were pondering another IBRA World Exhibition for 2021 and put in requests for FIP Patronage and FEPA Recognition. This world exhibition will now take place in Halls 7 and 8 at the Essen Exhibition Centre from 25th-28th May 2023. To attract collectors and philatelists from many countries it will have approx. 2,800 frames and up to 150 trade stands as well as the 33rd Essen International Stamp Fair. Around 70 national Commissioners from around the world have already been appointed to bring exhibits from their countries.

So, the tradition of IBRA exhibitions lives on, proclaiming once again that philately is not only the hobby of kings. In the philatelic world everyone is a king whether young or old, beginner or old hand.



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From Spain



EMERGING FROM THE DARK: POSTAL HISTORY AND OPEN PHILATELY AT EUROPEAN EXHIBITIONS

Following an insightful discussion at Birthe King's FEPA seminar in Budapest on the characteristics of Open Philately, Chris King kindly sent us this article regarding the need to draw a clear distinction between a Postal History Special Study and an Open Philately exhibit (and a few other things).

Finally philatelic exhibitions returned to Europe with NOTOS in November 2021 followed by LONDON 2022 in February 2022 and then HUNFILEX in March/April. During these six months it gradually became evident to me what we had been missing during the Covid pandemic. The reason for this article is to point out why physical philatelic events are important, and to examine the issues that arose at HUNFILEX.

First - and at NOTOS - was meeting other people - for a meal, a drink, a casual coffee, or merely a passing "Hi, it's good to see you". With good weather, a beautiful exhibition hall at the Zappeion, and a better attendance than I expected, it was like emerging from hibernation into the sunlight - a little tentative, slightly surprised to be there and pleased to be alive.

Then London - also tentative, with too many people still fearful of travel, not helped by a negative international press ... so not as many people as I had hoped, but again there was pride in the fact that we had opened the show, that people attended, that the signing of the Roll of Distinguished Philatelists was in front of a very large audience, and that the President of the Royal Philatelic Society London hosted us to a magnificent dinner in the medieval splendour of the Guildhall of the City of London.

And then came HUNFILEX, and you could sense that life was heading toward normal - notwithstanding the tragic philatelic news that Frank Walton RDP FRPSL, architect of London 2022 and so much else, had died, and the reality of our presence in a country bordering Ukraine and host to hundreds of thousands of refugees.

It wasn't until Saturday 2nd April that the real difference began to manifest itself to me. Many of us had spent months in Zoom meetings attending presentations - often excellent presentations - but, with hindsight, lacking the spontaneity of a live event. At London it was a joy to be able to disagree with the jurors in front of the frames, to have a real discussion, to interrupt, to object and to agree to disagree. Zoom or Teams are not made to do this. These programs were better than nothing, and certainly kept large numbers of philatelists in touch during Covid, but social interaction and debate isn't helped by moderated turn-taking, by typing questions into the ether, and a necessarily formulaic structure. Don't misunderstand me, Zoom has allowed an audience which can't travel to meetings for reasons of distance, infirmity or work, to participate and they should continue.

I attended my first live post-Covid exhibiting presentation at HUNFILEX. It was well attended, and also presented on Zoom - and here I had better declare an interest ... the presentation was given by my wife Birthe King, and entitled, "Open Philately and the importance of the Non-Philatelic Material" and of course it was excellent. Better still, in some ways, was the discussion which followed. A discussion involving well informed and engaged philatelists took place, which allowed interruption, disagreement and better still, led to several important points emerging in a way that I had not seen in any Zoom meeting in the past eighteen months.

Many of us have been asked if our exhibit, which might include a dozen postcards, a few labels and a medal or coin - or two - should be transferred to Open Philately. Generally common sense prevails because it's obvious that there isn't enough non-philatelic material to make it an Open exhibit. The background questions are well known to many exhibitors and jurors. How much non-philatelic material can be included in a Postal History Special Study (Class 2C) exhibit? What kinds of non-philatelic material are acceptable in these exhibits? Then the related questions in Open Philately. What is the purpose of the non-philatelic material in Open Philately, and how is it different from Postal History 2C? Should importance or significance play any part in judging an Open exhibit?

I have to say, questions like these don't easily lend themselves to a Zoom conference call. The remarkable thing was that the basis of the answers to these questions emerged quite naturally between Birthe's presentation on Saturday morning and the jury feedback on Sunday.

Postal History

Having dealt with the importance of meeting face to face at exhibitions, now to the Postal History regulations and guidelines. The FIP Special Regulations for the Evaluation of Postal History Exhibits (Article 2) say that:

"Postal History exhibits are classified under three sub-classes ..."

Article 3: Principles of Exhibit Composition notes that:

"3.1 Postal History exhibits (sub-classes 2A & 2B) consists of used covers and letters, used postal stationery, used postage stamps, **and other postal documents** so arranged as to illustrate a balanced plan as a whole or to develop any aspect of postal history."

Furthermore,

"A Postal History exhibit (sub-classes 2A & 2B) **may contain maps, prints, decrees and similar associated materials. Such items must have direct relation to the chosen subject and to the postal services described in the exhibit.**", and

It then goes on to describe "Historical, Social and Special Studies exhibits, which examine postal history in the broader sense and the interaction of commerce and society with the postal system."

We are advised that:

"3.2 Historical, Social and special studies (sub-class 2C) exhibits would include material developed by commerce and society for use in the postal system and **may include non-philatelic material where relevant to the subject of the exhibit. The non-philatelic material should be incorporated into the exhibit in a balanced and appropriate manner in such a way that it does not overwhelm the philatelic material.**"

And that ... "All exhibits under sub-class 2C **must be capable of being exhibited in standard exhibition frames.**"

Quite clearly there are no limits to the types of supporting material that can be included in Postal History 2C studies – provided that it is relevant to the subject under consideration. It extends what may be used in Postal History sub-classes 2A & 2B which are themselves quite permissive. Often exhibitors don't take advantage of the opportunities given by the Regulations and Guidelines – possibly because they fear that jurors are more restrictive than the regulations and guidelines themselves.

In my opinion, the important thing to remember is that the **supporting material enhances individual items or groups of items within the exhibit**. Such material illustrates the significance of the postal items, has a direct relationship to them, but cannot be considered as part of the overall treatment, although it may add to one or more elements of the treatment.

Open Philately

The Guidelines for Open Philately state that:

"Open Philately seeks to broaden the range of exhibiting and to allow philatelists to include objects from other collecting fields in support of, and in order to develop, an understanding of the philatelic material shown.

It provides an opportunity to present the range of research undertaken by showing the philatelic material **in its cultural, social, industrial, commercial, or other context** and to show wider and deeper knowledge of the topic."

Open Philately asks us to consider the postal material in its wider context, unlike Postal History 2C which asks that the non-philatelic material supports the postal material.

The Guidelines continue ...

"2.1 The philatelic material must be at least 50% of the exhibit.

2.2 It is not a requirement that the non-philatelic material comprises half of the exhibit, but **the variety of the non- philatelic material will influence the judging of 'Treatment' as well as 'Material'**. "

Clearly, the non-philatelic material must be varied and is essential to the Treatment of an Open exhibit.

"3: Principles of Exhibit Composition

Open Philately exhibits shows the dual aspects of philatelic and non-philatelic material, and the exhibit must **develop the chosen subject** in an imaginative and creative manner.

Open Philately exhibits may include:

3.1 All types of philatelic material included in all other exhibiting categories (see SREVs).

3.2 Non-philatelic material may include **all types of items**, excluding dangerous or prohibited material. Non-philatelic items must be **relevant to the chosen subject** and serve to illustrate it.

3.3 An Open Philately exhibit must show the development of the chosen subject in an imaginative and creative manner.

3.4 The philatelic items must be described in the proper philatelic terms, as they would have been in a similar Traditional, Postal History, Thematic or any other exhibit.

3.5 The non-philatelic items must be described and be relevant and **assist the development of the exhibit."**

The key word here is development, a term used in Thematic Philately to mean the elaboration of the theme in depth, aiming to achieve an arrangement of the material fully compliant with the plan. The parallel Postal History concept is Treatment.

In the judging criteria it is made clear that for non-philatelic material:

"7.3.1 All non-philatelic material, including photographs, **should be original where at all possible."**

And crucially that ...

"7.3.2 It is expected that exhibitors exploit the possibilities available with the use of non-philatelic material in the development of the topic, and that they **use a variety of non-philatelic material and not just postcards and other pictorial matter."**

Variety is important in Open Philately and is rewarded, unlike non-philatelic material in Postal History 2C, or in its other two strands.

The non-philatelic material in an Open exhibit is fundamental to the treatment - it is essential to the story and can be supported by the philatelic material in carrying the treatment forward itself. However no less than 50% of the material must be philatelic. We are after all a philatelic enterprise not an ephemera society.

If you removed the non-philatelic material from an Open exhibit there would be no exhibit, but if you removed the non-philatelic material from a Postal History 2C exhibit you would still have a postal history exhibit, albeit a bit thinner on material.

When considering whether a Postal History exhibit is really Open, ask yourself, "Is the non-philatelic material critical to the overall treatment and / or the development of the exhibit?"

If the answer is no, then it's not an Open exhibit. It might be a poor postal history exhibit, but that's another story ...

Rewarding Importance

Importance or significance plays no part in the point structure for Open Philately. Should they?

Consider the difference between an exhibit containing a wide variety of museum quality items, painstakingly collected, and researched over many years, and certainly difficult to acquire or replicate, and another which emphasises relatively common postcards, a few coins, and labels, and relevant but modern postage stamps issued largely for the benefit of collectors. Both exhibits include material comprising up to half of the total, but does one deserve more points than the other, and where might they be awarded?

The present point structure allows for treatment, condition and rarity, knowledge and research, and presentation, but the truth is that these two exhibits are qualitatively different, and it's fair to ask should they be differently rewarded? It is certainly not easy to do so with the present rules. So, should they be?

An Open Commission

At the FIP Congress in Jakarta there is a motion proposing the creation of an Open Philately Commission, and it is important that this is agreed. While there are good Open judges, there are only a few. Too often Open exhibits – paying the same frame fees as all others – are judged by jurors who have only a few exhibits in their class. There have been examples of Revenue and Aero judges being given Open Philately exhibits to judge. This is neither fair on the judge, nor on the exhibitor, and it needs to stop.

Quite obviously the lack of an Open Philately Commission has made it difficult to develop qualified and experienced judges. It has also made it impossible to address the differences between Open and Postal History, including 2C, simply because there has been no forum for discussion. After eighteen years of development and discussion since Open became an experimental class at the FIP Congress in Singapore in 2004, and with more than fifty Open exhibits shown at international exhibitions in the past six months, surely, it's time to remedy this absence?

The same might be true of importance, significance, rarity, difficulty of acquisition in Open Philately where the points scheme doesn't reward this element at all, despite glaring differences in the quality of non-philatelic material used in different Open exhibits. This could be an early item for consultation and discussion by the new Commission.

But isn't it also necessary for our postal history jurors to understand how 2C differs from Open Philately? Open Philately is coming of age, it's not just a bit of fun and games, not an elaborate confection of ephemera with a few stamps and covers, it's a real class with a growing number of exhibitors.


With few international exhibitions during the Covid pandemic, with few meetings of Commissions, and with little interaction with the FIP Board and National Philatelic Associations, it's time to come out of hibernation, and to get the show - or shows - back on the road.

In conclusion


As a postal history exhibitor, I will finish by offering four sheets from one of my exhibits as examples of how I think non-philatelic material can enhance the philatelic material in what might be regarded as a Postal History Class 2C exhibit.

Denmark and the First World War
The Zeppelin Airbase at Tondern

German Internee in Odense, Denmark
Zeppelin Crash at Fano beach, Denmark, 17th February 1915



28th May 1915, Postcard written in German sent from Kurt Schönherr interned in Odense, Denmark, to Leipzig-Thonberg in Germany. Marked *Kriegsgefangenschaft Deutschland*. He was the steersman on Zeppelin L3 which made a forced landing on the island of Fano on 17th February 1915. Zeppelin L3 was the German Imperial Navy's third airship. When the First World War began, it was the only airship in the navy. L3 carried out the first German raid on England, including bombing Great Yarmouth on 19th January 1915.



Zeppelin L3 on the beach at Fano, Denmark on 17th February 1915.

Despite a hard landing the crew escaped uninjured. The Captain, Hans Fritz, first burned the ship's papers and then set his airship on fire with a signal gun. The crew were detained in Odense for the rest of the war.

Denmark in the First World War

Denmark and the First World War
The Danish West Indies

US Virgin Islands Registered and censored to Denmark
Protest labels opposing the sale of the islands



2nd May 1918, Envelope with contents, internally dated 30th April, sent registered from Charlotte Amalie to a nurse with the Red Cross in Copenhagen, redirected within the city, arriving 25th June 1918. Censored OPENED BY CENSOR 1443 (deleted and replaced with 412) in London. Postage paid 5 cents, plus 10 cents registration fee.



Propaganda labels issued to protest against the sale of the Danish West Indies to the United States of America

Denmark in the First World War

Denmark and the First World War
Volunteer Nurses

Danish Volunteer Nurses in Serbia




27th July 1915, Postal stationery card uprated to pay 10 para to Denmark. 5 para King Peter, 1914 issue, cancelled with blue crayon. Heavy Censorship with purple ink applied by roller



Sent from Knjaževac (Kragujevac) in Serbia, via Great Britain to Copenhagen from this short lived humanitarian mission.

Censored with handstamp, *ИПРЕЈЕ ЈА ЈА ГЛАВНА БОЈНА ИЛИЗУП*, meaning "Reviewed, Main Military Censorship."



Danish Red Cross medal

1914
DANSK KRIGS
FANGEHJÆLP
1919

Danish Aid to POWs 1914-1919.
566 Medals awarded.


The Danske Hjelpeambulancekomitee in Copenhagen sent two ambulances to Serbia in 1915, each with four doctors and 10 nurses in the first and 14 nurses in the second. The writer, Anne Emilie Nielsen and her friend Emilie Petersen, were both with the first arriving on 6th July. Anne and her friend travelled with a Dr Mallgaard to Krasjevo close to the Bulgarian border. The staff were divided into small groups, working in different areas. Initially there was not much military action since it was far away from the front. The very appreciative civilian population came to the hospitals, particularly the poor, with all kinds of diseases. There was little equipment, medicine, bandages, etc. The premises had to be scrubbed by the nurses first. Washing facilities and WCs were lacking. Food was very basic. During the autumn the fighting increased, and the fronts moved between the Serbs, Austrians, Germans, and Bulgarians.

By 30th September Knjaževac had been taken, and Dr Mallgaard and the nurses had fled.

Denmark in the First World War



Denmark and the First World War
The Aftermath of War

"Is it yet possible to see my industrious and brave son Hans Toth alive?"



26th June 1919, Letter sent from Vienna to Hans Toth, missing in Russia, from his father. "Through your goodness and conciliation it is yet possible to see my industrious and brave son Hans Toth alive!"

"It is his 5th year in Russian captivity, the last card from him was dated 13th March 1918. He is 32 years old."

From Hans, the father's letter, to the Red Cross in Copenhagen. When 26 June 1919 "Today the peace with Germany is signed. Now, finally, it must soon be calm. We have had no news of you for 15 months. I do not understand the hatred of these people... Your brother Josef's been here too long and he's no substitute for you. He seems to me to be spiritually inferior, stupid and unqualified - everything I can not write now. He married a wife who is his equal... The World War has (with few exceptions) also ruined the morals of the female sex... Your cousin Helma Koffler had no luck with her art. Your friend Rudolf's brother has returned incurably blind in both eyes from the front. Franz's young wife has died. Matouschek is at home with TB. His wife Mina has been in Hungary for a few years already, so this is the way it is in Vienna."

Denmark in the First World War

EXHIBITS OF ALL KINDS ON ITALIAN WEBSITES

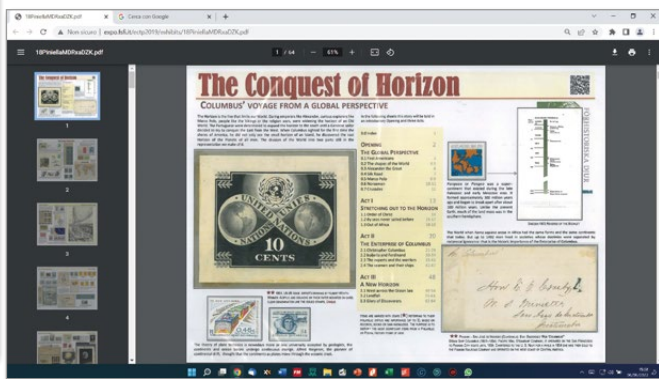
Giancarlo Morolli writes:

In 1996 Piero Macrelli, recently installed as president of the Italian Federation, introduced a requirement for the next national exhibition: applicants had to submit well in advance a photocopy of every sheet of the exhibit. The Federation took care of making additional copies for each juror of a class, who received at least a couple of thousand pages corresponding to about ten Kilos of paper! Exhibitors were not happy, even if the copies were requested in black and white, i.e., the cheaper ones. Jurors were not happy, because they had to manage so much paper. But they found out that, even when browsing quickly through the pages, they could prepare better their work in front of the frames, by focusing on the key merits and issues of each entry rather than starting looking for them only at a later stage, at the exhibition. Moreover, at the usual meeting with the jurors at the end of the show, exhibitors started realizing that the latter were better supportive as they could give more detailed and precise explanations pointing at the notes on their photocopies. Hence, the acceptance of the photocopies took off and also the cooperation of the exhibitors improved and, over time, they were asked to replace the photocopies with PDF files. These were first submitted as attachments to e-mail messages, or saved in CDs sent by post. Since 2018 exhibitors may choose to send them via e-mail or to use file transfer services or to directly upload them on the website, provided their size does not exceed 25 MB.

Italian national exhibitions include only some classes, so that each year there are two or three shows in order to cover regularly the whole spectrum. This has been the only way for ensuring both feasibility and continuity of our exhibitions in all classes and to have at the same time a qualification level ("cadetti" championship) aimed at preparing new entries and qualifying them for the national level. For each exhibition results a new webpage is created, with a menu presenting the usual features: how to enrol, where to stay, how to reach the venue, the program, the regulations, the list of the exhibits and the awards decerned. The expo.fsf.it portal is the repository of all these websites and currently shows the icons linking to 2 events in preparation and other 60 hold or planned since 2008, including virtual and international shows held in our country.

Starting at Romafil 2014¹ a new feature was added to the menu: the list of exhibits became "exhibits on-line" to underline that it was enriched by a small icon, enabling to show/download the relevant pdf file. Since then, all exhibits presented in the show have remained available, with the exception of very few that the relevant owner preferred to withdraw from the website after the show. In the last five years exhibits' files have been uploaded to make them accessible, in the "reserved area" of the website, where juror may enter their detailed marks. The public may look at them during the whole exhibition well in advance and after is physical closure. In a nutshell, a real show for the visitors, a virtual show for all the philatelic internauts.

| Exhibitor | Title | Sheets | Points | Award | C |
|---|---|--------|--------|-------|----|
| International competition | | | | | |
| Campioni (vincitori di precedenti ECTP) - Champions (winners of previous ECTP) | | | | | |
| Gilfried Fuchs | Der Fuchs und seine wechselvolle Beziehung zu uns Menschen | 132 | 87 | LV | 10 |
| Kurt Hölzl | Der Abendgondische Kirchenbau im Hohen und späten Mittelalter | 132 | 91 | G | 10 |
| Lawrence Fisher | The Jewish Homeland, Our Struggle for Survival | 132 | 93 | G | 10 |
| Arte e Cultura - Arts and Culture | | | | | |
| Vincenzo Pinti | La Santa Sindone | 84 | 76 | LS | 10 |
| Gabriella De Zanchi | Puer natus est nobis | 84 | 77 | LS | 10 |
| Gerd Geburgt | "Kierke" Goethe - faszinierend bis heute | 132 | 85 | LV | 10 |
| Jean-Marie Sauvatre | Non voyage en franc-maçonnerie | 132 | 88 | LV | 10 |
| Jean-Pierre Soys | Van Ichaamsdanken tot klankchamen | 84 | 90 | G | 10 |
| Storia e Organizzazioni - History and Organizations | | | | | |
| Ennio Alfani | Il mondo in guerra (da una pace all'altra) | 84 | 81 | V | 10 |
| Peter Riedl | Franz Joseph Habsburg-Lothringen | 84 | 81 | V | 10 |
| Franco Pastori | Decadenza e crisi del Occidente: nascita del medioevo | 84 | 82 | V | 10 |
| Claudio Grande | In biblioteca "dalle tavolette corse ad internet" | 84 | 83 | V | 10 |
| Richard Winkler | Fascination Gold - Geschichte und Mythos | 84 | 85 | LV | 10 |
| Maurizio Amato | Roma Caput Mundi - espansione e memoria di una grande civiltà | 84 | 88 | LV | 10 |
| Salvatore Picconi | San Marino - Storia dell'antica terra della libertà | 84 | 88 | LV | 10 |
| Joseph Engel | Colgar: Bumbo a las Indias | 132 | 91 | G | 10 |
| Rodriguez | La franc-maçonnerie | 132 | 95 | LS | 10 |
| Jean-Luc Tjong | La conquista del horizonte | 132 | 96 | LS | 10 |
| Francisco Piniella | La conquista del horizonte | 132 | 96 | LS | 10 |
| Uomo e Vita di ogni giorno - Man and Everyday Life | | | | | |
| Peter Fendi | Gagarrin in a Skirt | 84 | 80 | V | 10 |
| Rasmussen Leif W. | An Evolving Society | 132 | 85 | LV | 10 |
| Ernesto La Greca | Un limite alle atrocità e sofferenze umane | 132 | 86 | LV | 10 |
| Pauli Rasmussen | Rovdysen, Rindsen und Rukzen | 132 | 87 | LV | 10 |



¹ The way of running jury activities in Italy was presented in FEPA News 26, January 2015, page 68: "Pre-judging: a paperless approach at Romafil 2014".

In our images, the selected exhibition is the European Championship of Thematic Philately (ECTP) held in Verona in 2019; its particular website has captions in both Italian and English. By clicking on “Exhibits” in the menu bar of its welcome page, the “Catalogue” view is displayed, listing all the entries.

The icon to the very right leads to the pages of the relevant exhibit, in the specific case the winner “La conquista de l’horizonte” (The Conquest of Horizon) of Francisco Piniella. After the show the “Award” column was filled to include the evaluation of the jury for each exhibit.

The photocopies of the exhibits on display at national exhibitions between 1996 and 2013 were sent, after each show, to the Federation ‘s library at the ISTITUTO DI STUDI STORICI POSTALI “ALDO CECCHI” onlus, Prato

Over time they have been supplemented by donations concerning Italian and foreign exhibits, so that today the Institute website offers 1,829 exhibits. All these pages were scanned at 100 dpi and saved as PDF files, freely downloadable, and their quality depends on the original photocopies, which were prepared just to satisfy a condition for entering a show.

The search can be done by enter one or more set of characters (words) in one or more fields of the following mask that allows search by exhibitor’s name, title of exhibit, venue, year and name of the exhibition, award, and class.

<https://www.issp.po.it/collezioni/>

In addition to these two main sources, there is a number of national specialized associations that present exhibits on their websites.

| Ricerca e consultazione | |
|-------------------------|----------------------|
| Cognome | <input type="text"/> |
| Nome | <input type="text"/> |
| Titolo | <input type="text"/> |
| Luogo | <input type="text"/> |
| Anno | <input type="text"/> |
| Manifestazione | <input type="text"/> |
| Premio | <input type="text"/> |
| Classe | <input type="text"/> |

AICPM – The AICPM gathers collectors interested to Military Post and postal history.

Its website <https://www.aicpm.net/collezioni.htm> presents the exhibits shown since the very first, pioneering virtual show Aicpm.net 2013 for postal history (all subclasses) and open class, as well other exhibits of its members, for a total of about 170 works, most of them in both flipbook and pdf format.

CIFO – This association of collectors of definitive stamps presents the exhibits (about 20 in total) shown at the Cifo.net 2020 virtual exhibition. <https://www.cifo.blog/category/cifonet2020/>

CIFT – The Italian Centre of Thematic Philately has a wide selection of about 120 exhibits, most grouped by main themes: Art and Culture, Flora and Fauna, International Organisations, Religion, Science and Technology, Sport, History and Archaeology, Transportation, Posta and Telecommunications, Other themes. They offer a wide panorama about thematic exhibits, also because they are presented at different stages, from top class to normal ones. A special section presents “historic” exhibits built some decades ago and no longer shown, if still existing. They paved the way towards a better level of Italian thematic exhibits and may still offer important examples of thematic and philatelic research. Furthermore, the website shows some exhibits of other classes for stimulating thematic philatelists to enlarge their approach and consider aspects that might be important for their exhibits as well.

<https://www.cift.club/le-collezioni/>

CIFR – This association is devoted to the Second World War and to the Resistance movement. About 40 exhibits of various type and articles are available at <http://www.cifr.it/000collezioni.htm>

UICOS – The Union of Sport Olympic Collectors presents about 40 exhibits on Football, Athletics, Cycling, Golf, Tennis, Other Sports. In addition, there is a section devoted to “Historic exhibits”.

<https://www.uicos.org/collezioni-online/>

LONDON'S POSTAL MUSEUM

Douglas N. Muir RDP writes:

The Postal Museum in London has one of the greatest philatelic collections in the world. It also houses the archives of the British Post Office and boasts a great attraction for children of all ages – the Post Office Underground Railway – an attraction now called Mail Rail. Here all the family can enjoy themselves riding a train underground, at the same time as learning about the history of the mails carried by train in London.

On the other side of the road, in the main building, is another, larger exhibition telling the history of the posts in Britain, of which stamps are but a part. This includes sections on postal reform and how the Penny Black came about as well as the design revolution in the mid-1960s leading to the creation of the Machin design with an original plaster cast on display. As with all museums what is on display is only the tip of the iceberg, and this is particularly true of the philatelic collections. For updated opening times please see the website www.postalmuseum.org



Collections

In The Postal Museum as a whole the philatelic collections are one of three. The others are the museum collection of artefacts (vehicles, machines, letter boxes etc.) and the archives, formerly Post Office Archives. All are housed under the same roof, though larger artefacts are kept in store in outer London.

Within the philatelic collections are various sub-divisions. In terms of size and volume the main section is that of registration sheets of all British stamps from the Penny Black to the present day. Until the mid-1970s all of these were imperforate. Then there is stamp artwork – all designs submitted, adopted or unadopted, for all British stamps from the first commemoratives in 1924. More recent issues are often computer print-outs and plans are in place for future artwork to be transferred from Royal Mail in digital format. Sitting between those two, as far as production is concerned, are all essays or trial stamps before the final issued format. (The term “essay” is often misused in some philatelic writing to refer to stamp designs or artwork; correctly, it is a trial, printed stamp to see what the design would look like at that size or in that colour – as indeed the word derived from French should imply.) The vast majority of this is, of course, unique.

The above do not only refer to stamps as issued. There are also quite a lot of issues which never came to fruition for one reason or another. Perhaps the best known are those for the coronation of Edward VIII, or Scotland winning the World Cup, neither of which clearly took place, but there are others.

Finally, there is postal history from the 16th century right up to the present day housed in over 300 volumes. One of the best-known collections is that of Maritime Mail (largely transatlantic) formed by Frank Staff. (Fig. 1) With a few exceptions these items were bought and are therefore owned by the Museum. All artwork, essays and registration sheets are public records (unless duplicate) and the Museum is a “place of deposit” under the Public Record Acts. This brings with it a number of responsibilities but can also be restrictive if there is a request for a loan or display elsewhere. Strict environmental and security conditions apply and often mean, for example, that unique, paper items cannot normally be shown at exhibition halls such as the Business Design Centre in London.



Figure 1. July 1838. Letter carried on the second voyage from New York of the Sirius, the first steamship to cross the Atlantic carrying mail. Frank Staff collection.

However, in more recent years there has been a policy of keeping more than one example of essays where possible and this can allow some material of this type to be displayed outside the Museum or similar museum environments.

Highlights

Clearly, some of the greatest highlights of the collection are the eight registration sheets of the 1d black, all with a number of so-called “imprimatur” stamps cut in the 19th century by the Inland Revenue for VIP guests. These include two sheets of the unissued VR 1d black (taken from the plate before and after hardening). (Fig. 2) There is also the complete proof sheet kept originally by Rowland Hill when corner letters were yet to be added. Strangely, there is no sheet of the original 2d blue – cut up or destroyed in the 19th century. On the other hand, sheets of nearly all plates of both recess and letterpress Victorian stamps have survived, more than 800 sheets up to the end of the Victorian era.

Staying with the Victorian period there is the remarkable Phillips collection which was part of the foundation of the National Postal Museum back in the 1960s. This is a specialised collection of Victorian stamps with strengths in the build-up to the 1d black and plating studies.

Another famous stamp, not issued but with a number of examples on the market, is the Tyrian Plum. Apart from the complete, imperforate registration sheet the Museum holds some die proofs, a complete set of 17 colour trials and the metal master die together with its original box. (Fig. 3) This is only one of well over 1,000 dies and transfer rollers retained by the Museum, but one of very few before the reign of George V.



Figure 2. 9 May 1840. Registration sheet of the VR 1d black.



Figure 3. 1910. The original metal die.

The collections are vast and rich with far too many highlights, so what follow are only personal favourites. Celebrating the silver jubilee of George V coincided with the introduction of gravure as the main printing process of GB stamps. The opportunity of making full use of the different qualities afforded by a photograph in the designs was unfortunately missed. Nevertheless, very attractive essays were produced using a 1930s photograph of the King by Vandyk set in two frames by Barnett Freedman. (Figs. 4a – b)



Figure 4 (a – b). 1935. GV Silver Jubilee – alternative essays with the Vandyk portrait.

Unadopted essays for Edward VIII have been well publicised. Less well-known are some for the succeeding reign of George VI. 1940 saw the centenary of Uniform Penny Postage and the 1d black but preparations for commemorative stamps and an exhibition were interrupted by war. Delightful essays were still prepared from designs by Edmund Dulac with silhouette profiles of Victoria and George, again fully utilising the possibilities of gravure printing, but sadly a drab mock-up by an employee of the printers was chosen instead. (Fig. 5)



Figure 5. 9 July 1939. Essays of Dulac's first silhouette design for the 1d black centenary issue.

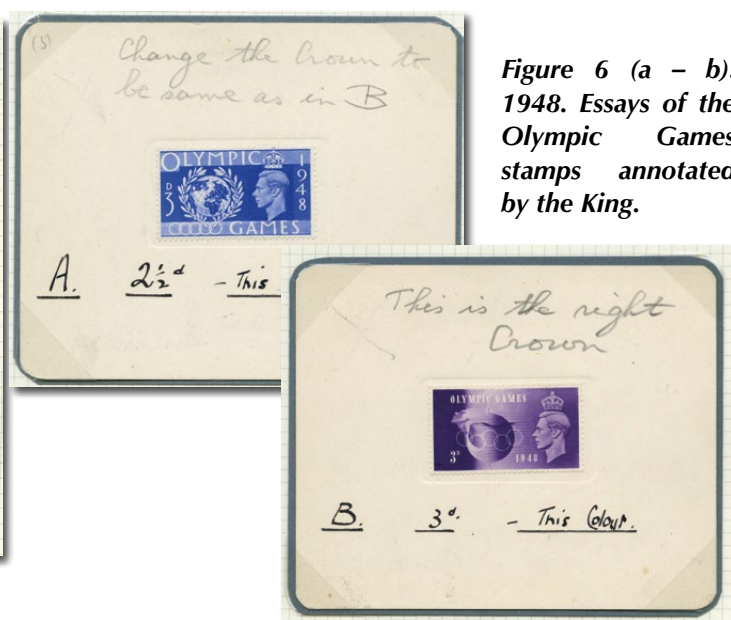


Figure 6 (a – b). 1948. Essays of the Olympic Games stamps annotated by the King.

All monarchs are interested in how they are depicted on items such as coins and stamps, used by the public every day. Sometimes, as with George V or Edward VIII, this interest had a direct and major bearing on the final result. In the case of George VI, he was particularly interested in which drawing of the crown was used and, indeed, annotated two of the 1948 Olympic Games essays indicating which was, in his view, "correct". (Figs. 6a – b) Such annotations by the monarch are very rare.

A great deal of work is involved in the creation of adhesive postage stamps and this is reflected in the Museum's collections. But it should not be forgotten that the same effort goes into designs for the stamps appearing on postal stationery. An excellent example of this occurred at the outset of the present reign when an airletter was being prepared to mark the coronation. Airletters were printed letterpress at the time while adhesive stamps were in gravure. This led to a proposal for a letterpress stamp for the airletter and a three-quarter drawn profile of the Queen was engraved by Stanley Doubtfire of De La Rue, inserted into the existing letterpress frame by Eric Gill from the previous reign, and proofed on the decorative airletter design by Stuart Rose. (Fig. 7) In the end it was discarded and a gravure stamp design was printed by Harrisons with the rest of the airletter printed by McCorquodales.

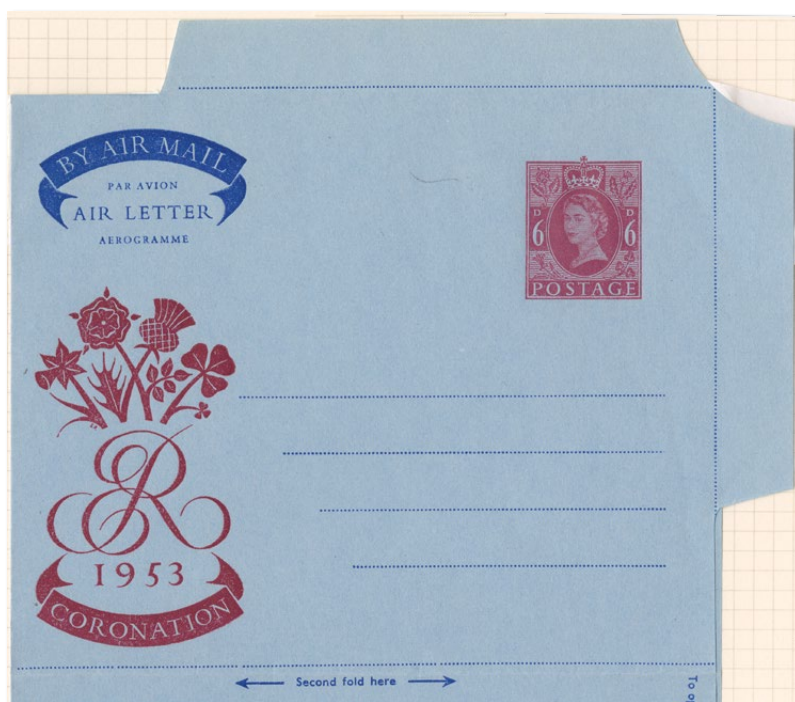


Figure 7. February 1953. Proof of the Coronation airletter with the letterpress Doubtfire stamp.

Some of the greatest engravers have been employed on stamp designs, mainly for intaglio (or recess) printing. The best known is of course Czeslaw Slania. During the 1980s he was invited to provide engravings for several stamps, the finest being those of mail coach prints to mark the bicentenary of the first mail coach run in Britain in 1784. At first the idea for the designs was mail transport and so Slania engraved a design featuring a Datapost aircraft. (Fig. 8) While this was proofed it was never issued as it was decided to concentrate on the mail coach alone.

Slania's engravings were proofed in a number of different colours, some of which are particularly attractive. (Fig. 9) In the end, because of tariff changes, the value and Queen's head had to be printed in gravure. The metal master dies for these designs are also held.



Figure 8. 1983. Proof of Slania's engraving of a Datapost aircraft.

As already indicated, the collections hold a large number of designs for issues which never came about. One of the most prolific and reliable graphic artists was of course David Gentleman, particularly in the mid-1960s when he led the design revolution which took place in British stamps. David continued with various projects through the 1990s, two of which resulted in especially attractive watercolour artwork which was never used. First, came a proposal for illustrated regional definitives in 1994, followed by England Country stamps in 2000. (Figs. 10 & 11) They are among my favourite "stamps that never were" but of course there are very many more and it is impossible to describe them all.



Figure 9. 1984. Slania's mail coach engravings proofed in brown and black.

Figure 10.
1994. Artwork by
David Gentleman
featuring Narrow
Water Castle, Co.
Down (Northern
Ireland) for proposed
Regional definitives.



Figure 11.
2000. Unadopted
watercolour design
by David Gentleman
featuring the London
Eye for England
Country definitives.

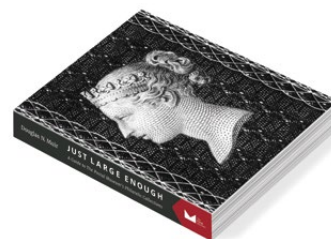


Expansion

The collections are not static; they are always expanding, firstly by new material from Royal Mail but also from additions such as David Gentleman's archive which he has transferred to the Museum. This includes all his preliminary sketches and the relevant wood engravings where these were the basis of his designs. As such it provides a valuable insight into the workings of a graphic artist and how the final stamp designs came about. What is not in the collection is "printer's waste" – i.e. missing colours, imperforate errors etc., so beloved of collectors.

Guide

I have been the Senior Curator of the philatelic collections for over 34 years in the various guises of what is now The Postal Museum, but by the time you read this will have finally retired. Before I did, however, I created a guide to the collections published in February this year for the London international stamp exhibition and this can be obtained from the Museum web shop (www.postalmuseum.org). This is an overview of all the philatelic collections in book format.



The idea behind the book was to put the collections into context, telling the history of the posts in Britain and then the development of postage stamps right up to the present. New information from original sources is provided almost throughout and, where possible, new or unfamiliar illustrations. Constraints of size (only 300 pp!) meant that a number of listings had to be omitted; the readability of the book, on the other hand, was immensely improved thereby.

Access

One of the most important aspects of any museum is access to its collections. Only a very small proportion can ever be on display. Happily, today they can be made available on-line and there has been a considerable programme of digitisation and cataloguing over the years to make this possible. Now, all registration sheets up to QEII have been listed and all those up to GV have been fully illustrated, both front and back (so that the watermark is visible). All stamp artwork and essays are also catalogued up to the mid-1970s. These can all be viewed on-line. Despite a long interruption because of the closure of the Museum due to Covid this project has now resumed and by the time this article appears the Frank Staff collection of transatlantic maritime mail will also be available to all those interested around the world. Other postal history collections (such as Penny Posts or Railways) have been listed but not as yet catalogued, but the listings can be found on the Postal Museum website.

Should anyone need to examine part of the collection in person, rather than virtually, then an appointment can be made to do so. Archival files can of course be consulted in the Museum's Discovery Room and details about this can be found on the website.

Post & Go

One of the more recent developments is perhaps one of the most appropriate – the Museum produces its own stamps through Post & Go vending machines. Now there are two kiosks, one situated in Mail Rail, both selling stamps with unique overprints for the Museum, with occasional additions for temporary exhibitions or anniversaries. They provide publicity, an added reason to visit the Museum, but above all fun for collectors and visitors alike.

All stamp images are copyright Royal Mail Group, courtesy of The Postal Museum.

THE MUSEUM „BAUERNHOF“ IN GOLDAU (SWITZERLAND)

For the Museum Bauernhof: Hubert Gloor

Exhibitions around the world regularly allow their visitors to admire philatelic collections of all kinds. How many requirements have to be met in order to be able to present a significant collection! It needs decades to acquire the knowledge of any collecting area. But how can we secure the preservation and accessibility of such a collection in the long term?



This is exactly the approach pursued by the Kimmel Foundation for Postal History: Its purpose is the long-term preservation of culturally valuable exhibits or collections of classical philately and to make them accessible to an interested public through appropriate presentation. A post-historical museum should be created so that this access is not only digital, but also physically possible. In the spring of 2017, when looking for suitable premises, the Kimmel Foundation struck gold with the “Bauernhof” in Goldau: A historic house with excellent transport connections (5 minutes to walk from the train station Arth-Goldau); direct trains from Luzern (30 min), from Zurich (40 min) or Milano (2 ½ hours). [ill. 1]

The Foundation was able to buy this listed 18th century building and to complete an extensive renovation. State-of-the-art technology was installed, and yet the old structure could be preserved. The restoration was completed at the end of 2021 and the museum “Bauernhof” could be opened to the public. [ill. 2] New life moved into the premises, and soon the first guests were welcomed in the museum. Thanks to the professional kitchen they could also look forward to a culinary experience.



Today, the Museum Bauernhof is fully furnished and open to visitors by appointment. At present, mainly post-historical collections of regional importance are on display. All information about the museum such as registration, arrival and opening times can be found at kimmelstiftung.ch. The gastronomy offer can also be seen at the same address.



The “Bauernhof” is also ideal for holding seminars, conferences and various events. After the WSC exhibition HELVETIA 2022 closed in Lugano, on May 23rd a philatelic event took place with presentations and lectures by international experts (Peter McCann RDP and Richard Gratton AIEP) [ill. 3], accompanied by culinary delights by the kitchen team. It has been shown that the “Bauernhof” is a meeting place for philatelic experts and collectors, but philatelic knowledge is by no means a prerequisite for a museum visit! Actually on April 23rd more than 150 visitors from Arth-Goldau and our region visited us – none of them turned out to be a philatelist.

THE GENERAL ARCHIVE OF SIMANCAS

A must for Research on European and American Postal History
from the 15th to 19th Centuries

José Ramón Moreno draws our attention to an extremely important archive for postal historians.



The General Archive of Simancas is located in the castle of the small town of Simancas, near Valladolid, whose origins date back to the last third of the fifteenth century.

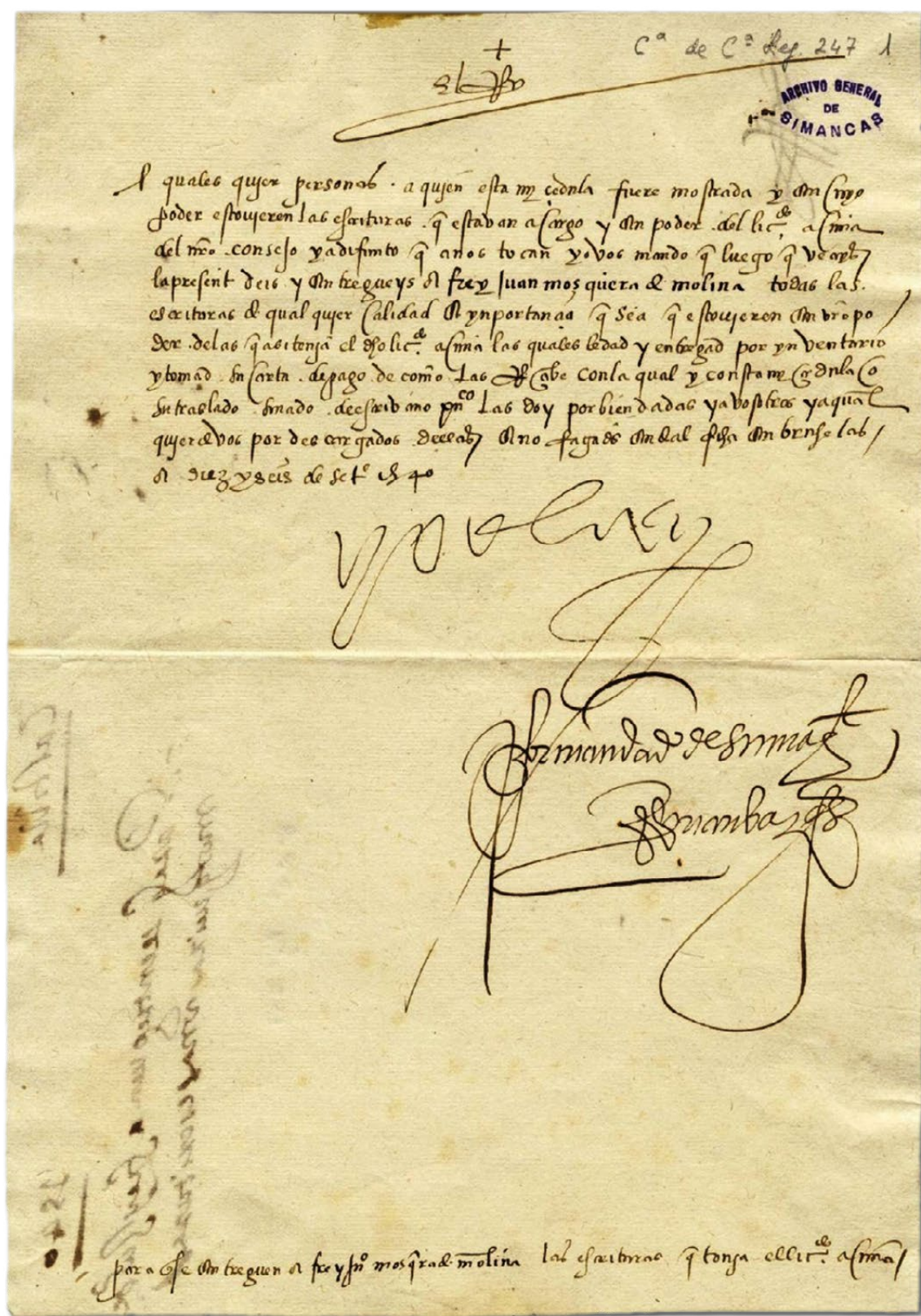
The General Archive of Simancas is located in the castle of the small town of Simancas, near Valladolid, whose origins date back to the last third of the fifteenth century. The 'Archivo General de Simancas' is the primary central archive of the Hispanic Monarchy for documents from the 16th to the 18th centuries, although it also holds documents dating from the medieval period. It is located in the 15th century castle of Simancas in a small village of the same name, 10 kilometres from Valladolid. It is a valuable repository not only for study of the early modern Iberian empires, but also for their postal relations with the European countries, America, North Africa and the Mediterranean.

All the agreements, annexations of land, international treaties and other documents related to the crown needed to be gathered in a common place, and kings such as Enrique IV and the "Catholic Monarchs" Ferdinand and Isabella began to show awareness of this by starting to collect them.

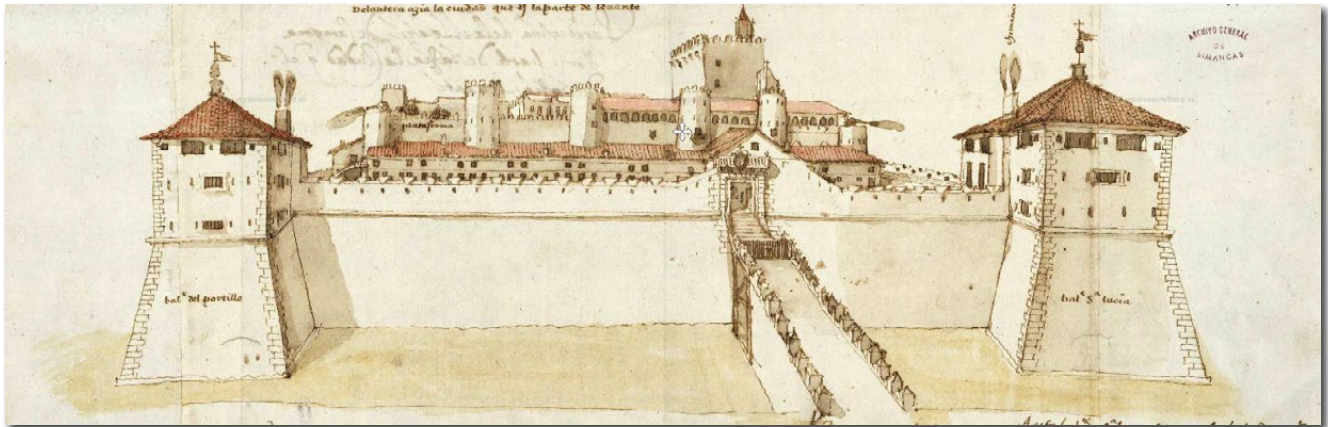
The founder of the General Archive of Simancas was their grandson Charles V, Holy Roman Emperor and Archduke of Austria, King of Spain and its colonies (as Charles I), Lord of the Netherlands and Duke of Burgundy. It was he who adapted one of the castle towers in 1540 as a repository for the documents of his reign, and it is at this moment that the history of the archive really begins.



Chest containing the first documents preserved for "Catholic Monarchs" in the 15th Century.



Certificate signed by Charles I in which he ordered the transfer of documents from the Chancery of Valladolid to the Castle of Simancas. It was signed on 16th September 1540 in Brussels, and is considered to be the founding document of the General Archive of Simancas.



In 1572 Charles's son, Phillip II, realizing the value of what was stored there, ordered an annex construction to be built in which everything could be stored. The General Archive of Simancas holds a large part of the documentation produced by the government bodies of the Hispanic monarchy from the time of the "Catholic Monarchs" (1475) until the entry of the Liberal Regime (1834).



Left: The hall exhibiting the most important documents. Right: 1588. First regulations of the world about detailed explanations on how to conserve and organise the documents of an archive.

It constitutes the most homogeneous and complete documentary collection of the historical memory of Spain and its international relations from the 15th to the 19th centuries. In total the documents occupy about twelve kilometres of shelves.

The documents reflect the history of the Hispanic monarchies by considering two large bodies of files: those of the administration of the Habsburgs (15th to 17th centuries), and those produced by the government of the Bourbons (18th century). The archives of the Habsburgs follow the administration by Councils: Council of State, Council of War, Councils of Flanders, Italy and Portugal and Chamber of Castile. With the Bourbons lineage from the 18th Century they are organised by Office Secretaries: Secretary of State, Secretary of War, Secretary of Grace and Justice, Secretary of the Treasury and Secretary of the Navy and the Indies. In total the vast holdings of Simancas are divided into twenty-eight broad collections, within which there are many subdivisions.

The Archivo General de Simancas (AGS) houses many documents related to the history of diplomatic and commercial relations between the Hispanic Monarchy and different Muslim powers and communities. Most documents are in Spanish, Italian, and other European languages, but there are documents in Arabic and Ottoman Turkish, and in Persian—as part of the Habsburg-Safavid diplomatic correspondence—as well as translations from those languages into Spanish or Italian. These are likely to be found interpolated with diplomatic correspondence and reports.

Right: Document from 23rd June 1503 in which Henry VII of England accepts the conditions requested by the Spanish King for the marriage of his daughter Catherine of Aragon to the Prince of Wales, on whose death she was then betrothed to Henry Tudor (later Henry VIII).

The most common method of cataloguing across the collections is by individual name, place name, and date range. The online database "PARES" (<https://pares.culturaydeporte.gob.es/inicio.html>) is a good place to start and can support keyword searches other than name, place, and date. The online search is useful if you are not at Simancas but it can only take you so far. The real map to the holdings is to be found in the paper catalogues in the AGS reading rooms, which correspond to specific collections and which are quite heterogeneous in organization and layout.

During the Napoleonic occupation (1807-1814), many state papers from Simancas were captured and transported to France, including many papers relating to Spanish colonies in North Africa.



Archive of Simancas main Reading and Research Room.



The 17 large boxes of documentation retained in Paris were finally returned to Simancas in 1942 by Marshal Pétain, Head of State of Vichy France. They were received in the Archive on 6th November.

Contact information: Entrance to the AGS and to any Spanish state archive is open to everybody. All you need is to bring your passport and fill in an easy form. Website: <https://www.culturaydeporte.gob.es/cultura/areas/archivos/mc/archivos/ags/portada.html> – Email: ags@mcu.es – Telephone: (+34) 983 590 003 – Address: Calle Miravete, 8 / 47130 Simancas (Valladolid) / SPAIN

IMPROVEMENTS IN GIBRALTAR'S NATIONAL ARCHIVES

Richard Garcia, President of the Gibraltar Philatelic Society, has kindly sent us this report.

The Gibraltar National Archives (GNA) contain a wealth of documents of interest to philatelic historians and those passionate about postal history. The problem in the past was that it could be difficult to find the documents and source material that it was desired to consult.

Thanks to many hours of dedication on the part of Michael Celecia, huge improvements in the philatelic document collection of the GNA have now been achieved. The valuable holdings have been recatalogued and rearranged in a much more user-friendly way. Documents that were spread out over a number of different areas, but which deal with postal matters, have been consolidated and grouped together coherently.



Michael Celecia has done a huge service for students of Gibraltar and Morocco postal history, bearing in mind that Gibraltar ran the British postal service in Morocco from its inception until 31st December 1906.

The Director of the GNA, Anthony Pitaluga, was delighted when Michael approached him and offered to work on the rich philatelic holdings at the GNA, as his hard-working staff could not prioritise this field of work in the light of other commitments. There was, of course, an element of self-interest in Michael's work. He is a committed member of the Gibraltar Philatelic Society and the UK-based Gibraltar Study Circle. He is also a contributor to the Gibraltar Study Circle quarterly journal, *The Rock*. From personal experience he knew exactly what the problems were in trying to locate postal documents and correspondence in the GNA that researchers wanted to consult and study. This meant that he already knew what needed to be done.



Anthony Pitaluga MBE



Michael Celecia

The result of Michael Celecia's work is that the GNA philatelic document collection is now more accessible to students than it has ever been.

The GNA can be contacted on archives@gibraltar.gov.gi and their postal address is: Gibraltar National Archives, Convent Courtyard, Governor's Lane, Gibraltar GX11 1AA, GIBRALTAR. Their telephone number is (+350)20079461. Opening hours are 09.00 – 16.00 hours, Monday to Friday, but anyone wishing to consult papers and documents in the GNA needs to pre-register.

PUBBLICO & PRIVATO (Public & Private)

The First National Conference of Postal History, Rome 28 January 2022

Giancarlo Morolli writes:

For almost four decades a question over documents owned by dealers and collectors that were addressed to public institutions has caused a strain in Italian philatelic life. The problem lies within the Ministry of Cultural Heritage and Activities (MIBACT), recently renamed Ministry of Culture. In 1986 the Central Director in charge of Archival goods issued a circular concerning trade in philatelic and pre-philatelic items, stating that stamps and documents without their main content (e.g. plain envelopes, fronts of covers) were of no interest to the public archives and might be held in private hands. Meanwhile, however, the regional Archival Superintendencies of the same Ministry reported collectors and dealers in possession of letters or envelopes addressed to public bodies (even without contents) to the Carabinieri, assuming them to be state property.

The result was the seizure not only of such items but also of other objects and, in some situations, of large parts of collections found at the owners' homes. Furthermore, in cases where large quantities were seized, the owner was charged under the criminal code for receiving stolen goods. The initiation of seizures and related legal proceedings involving the owners of these objects, which collected in millions of items not only in the Italian philatelic world, had a strong impact, even if it did not entirely block, their free trade. It also triggered a debate among collectors on what was legitimate to collect and own and what should instead be considered as illegal. Some collectors who in 2015 had spontaneously created the "Modena Group", decided to search for documentation proving that the documents subject to judicial investigations were legally owned as they had entered the collecting circuit as a result of government sales or transfers or the stripping of archives ordered by the Italian State. The research, which was also activated in the State Archives and Prefectures, brought to light many items confirming these transfers. It also helped establishing a direct dialogue with the MIBACT that in October 2017 issued another circular reiterating the lawfulness of the possession of these items by private individuals in the attempt to clarify certain ambiguous aspects of the regulations in force. In spite of this, and the fact that, after a painful, lengthy and costly trial, all collectors involved were granted dismissal or full acquittal, some Archival Superintendencies still insisted in their position, ignoring de facto the provisions of the 2017 circular, and new seizure actions were unfortunately initiated.

In the face of this unbearable situation, the "Modena Group" invited all parties concerned to a national conference which took place on 28 January 2022 in the Zuccari Room of the Senate of the Italian Republic. Its theme of "Public & Private allied for the protection of the postal historical heritage" expressed the goodwill of the philatelic world in spite of the many negative situations that had arisen. It was sponsored by Carlo Giovanardi, past Minister and MP and winner of the 2019 FEPA Medal for Outstanding Support to Philately, and Senator Gaetano Quagliariello. The meeting was patronized, among others, by the Federation of Italian Philatelic Societies, the "Aldo Cecchi" Institute for Postal Historical Studies of Prato and the Association of Italian Philatelic Professionals.



The objective was a day of study, based on in-depth analysis and debate, presenting the views and the experiences of the philatelic world to the Superintendency of Archives and the State's supervisory and control bodies on Cultural Heritage. The open discussion based on an extensive documentation of probative examples should have helped to establish a useful clarification for all parties involved as to which documents collectors can legally hold without fear of being accused of criminal activity. Furthermore, the event aimed at revisiting and consolidating the spirit of cooperation that had been created between collectors and the MIBACT, in order to cooperate in the conservation and valorisation of these assets. state property or objects with historical-cultural value.

Hon. Carlo Giovanardi summarised the reasons that prompted the "Modena Group" to promote this initiative, pointing out that it was collectors and scholars who had preserved these millions of documents that would otherwise have been irretrievably lost, but that these same people were today being treated as criminals and persecuted by the State instead of being thanked for the protection of postal historical culture.

Giuseppe Buffagni summarized the history of the "Modena Group"'s activities, also recalling the collaboration offered to the State Archives of Modena for the recovery of rare proofs of postage stamps of the Duchy of Modena. Giovanni Valentinotti pointed out that the procedures that led to the controversial papers being put into circulation were the responsibility of State institutions and emphasised how the 2017 circular had not been applied to vindicate collectors, but rather that criminal actions had been initiated causing human, psychological and material costs to collectors in the unfortunate cases of seizures, given the proverbial slowness of Italian justice. Dr. Giuseppe Ronzino, Magistrate of Preliminary Investigations of Foggia, focused his report on the criminal law of cultural property and the differences between the various national legal systems. Lawyer Andrea Valentinotti stated that the discarding procedures decided on by the State took place in a massive manner without recording the documents in detailed lists. Hence, the possession of a document with a public address did not in itself represent an offence, as the offence of receiving stolen goods could only be committed in the event of a theft report known to the possessor and, therefore, the most burdensome (criminal) part of the legal proceedings was not involved.



Another lawyer, Massimiliano Mari, presented the case of a collector who underwent a trial from which, after four years, he emerged with a full acquittal "because the crime does not exist" due to the lack of both the objective element (i.e., illicit provenance) and the subjective element (awareness of the illicit provenance) of the crime, and with the return of the seized goods. As a matter of fact, the court hearing established that, having ascertained the absence of any report of theft, the documents found in the suspect's ownership were not of unlawful provenance, since they were mostly correspondence between municipalities or between municipalities and private citizens,

devoid of any relevance or historical-archival interest. They, therefore, could circulate freely and be held, as they were probably discarded papers.

State Councillor Thomas Mathà, the well-known AIEP president, explained that it was not easy to match public ownership to the individual object, even if it has a public addressee, and the address was not always proof of belonging to an archive. He dealt with public and private archival property from a juridical point of view and, above all, about how in the last 160 years, i.e., since the Unification of Italy, public archives have been affected by the sale of archival material through the Revenue Offices (Intendenze di Finanza). Moreover, the Italian Red Cross held organised and systematic sales of what was considered “useless paper” by public institutions, in addition to periodic discarding activities which had not necessarily led to the destruction of the material as there was no obligation to pulp.

After these presentations, the different positions were debated in a round table by Patrizia Cremonini, former director of the State Archives of Modena, Giuseppe Razza representing the philatelic community and Paola De Montis, superintendent of the Emilia Romagna Region. The debate highlighted that the MIBACT officers still assume that an address or even a protocol number on a document is an indicium of state ownership and justifies the intervention of the Carabinieri.

Altogether, the conference was a first, timid step towards creating a bridge between private dealers and collectors, their organisation and the public institutions represented by the MIBACT. The proceedings of the whole conference have been made available in a book containing all speeches as well as a large collection of administrative acts and circulars issued by agencies and by the public administration concerning archive discards from 1858 to the present day, as well as the judgments concerning seizures in recent years. The book also contains a “Decalogue” prepared by the “Gruppo di Modena” showing 48 letters that were first seized but eventually their ownership was judged as legal, all annotated with the motivation of such decision.



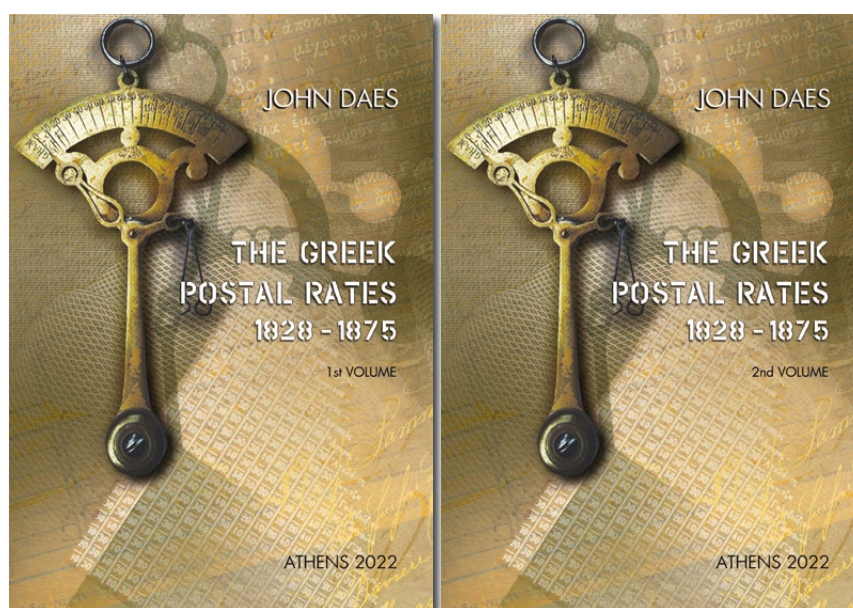
26th April 1862. Letter addressed to the Major of Carignano (Turin) franked with a 2c. stamp – printed matter rate. Discarded because without contents.

The book will be distributed to all the Archival Superintendent Offices and to the regional Carabinieri Units for the protection of Cultural Heritage, as well as to the main managers of the Ministry of Culture with whom the philatelic community intends to open a direct dialogue.

The 136-page book, priced 30,00 € + shipping costs, is available at segreteria@cifo.eu

THE GREEK POSTAL RATES 1828 – 1875 by JOHN DAES

This two-volume work was originally published in Greek in 2017. Five years later the updated English edition with a further 200-page addition stands as an important contribution that offers decodified and classified knowledge on postal routes, weights and rates as well as providing an invaluable compass for the entertaining passion of postal history expedition.



2 Vols, 708 + 721 pp, colour, illustrated, 2022. Available from the author, e-mail: daisioannis@gmail.com

It is the outcome of a long and arduous “journey” that succeeds in clearing the hazy landscape of Greek postal rates during the period between 1828 and 1875 and at the same time it contributes decisively to advance to further study and evaluation of the period in question. 1828 was the time when the Independent Greek State was established, whilst 1875 was the year the U.P.U. came into being.

The contents of Volume I are in two parts that refer both to the postal rates between 1828 and 1861 when Greek postage stamps were first issued, and to various special subjects (contracts, circulars, invoices, tables of postal rates etc.).

Volume II is dedicated to the postal rates between 1861 and 1875, the domestic postal rates, correspondence between Greece and foreign States (analytical and by country) and correspondence carried by foreign ships (Lloyd, French, Egyptian etc.). An extensive bibliography is also presented.

With the professional experience of a civil engineer and a well-planned systematic approach, the author has been able to complete this substantial task due to his diligence and unparalleled goal setting. It is a work that bridges the fragmented information on the subject of Greek postal rates and presents them in a clear and well-documented way.

This specialised manual on Greek postal history has been enhanced with a great number of items that further illustrate in a precise way the use of postal rates with reference to circulars, contracts, routes and weights. Its current English-language publication is intended to meet a twofold target: first, to “export” specialised philatelic knowledge to an international audience and secondly, to “refuel” the interest of world philatelists on postal transportation issues in the 19th century.



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'PEACE' – THE GROWTH OF A COLLECTION

Grace Davies FRPSL has been building a collection on the theme of peace for 35 years and recently gave a display to the Royal Philatelic Society London for which she was awarded the Lee Medal. She kindly accepted our invitation to write an article for FEPA NEWS about how it has developed.



'Peace' is an abstract idea, which can be interpreted and illustrated in different ways. My collection includes a wide range of material aiming in display to show something of interest for even the most hardened traditional collectors and postal historians. Hopefully, any reader thinking 'Peace! How can one make a collection on that?' will understand that it is possible to interpret any theme in any way. My collection is not about competition, it has followed no rules and the best way I can describe its development over thirty-five years is that like Topsy, it 'just grow'd'.

HOW I STARTED

A thematic collector is able to search for and use a wide range of material. Many thematic collections start in quite a simple way, often with largely modern stamps, and then over time develop differently according to the style, pocket and particular interest of the individual. This is how my collection started but it was definitely not planned. This is what happened.



I had collected stamps as a child and like many young people abandoned the hobby in my teens. However, when years later my younger son showed an interest in stamps, we joined a local society. That was a fateful move! At a club auction one day, the auctioneer called out 'New Zealand Peace Set'. Believe me when I say that I had no idea what that was. But having grown up in a pacifist family the word peace rang an immediate chord and as I happened to be holding the bidding card, I shot it up; thus, I acquired a page of stamps for £1. What was I to do with it? In the end, it went in the back of my son's folder of ships and GB. Subsequently, when we looked through packets together, I would notice and start to take out odd stamps with the word PAX or a picture of Gandhi or a dove and the more I found the more I noticed. I was spending just pennies until a dealer in Brighton whom we had started visiting showed me the 1945 Swiss Peace Set mint and I looked at it for a long time. I had a young family and not much money to spare. I knew my husband would not object but would it be right for me to start a new, possibly expensive, hobby? But there was not really a choice; I bought the set, added it to the small collection at the back of my son's folder and the next day bought myself a stamp album. I had started a collection on the theme of Peace, and I had no idea where it would lead me.

1986 was the International Year of Peace. It seemed obvious to me that although I did not know how to do it, I should enter 8 pages in the upcoming club competition. This forced me to think about what the word peace really meant and the different ways it could be used, which created a plan for the exhibit. I came second, I thought because the judge was intrigued by the subject but probably because I had bonus points as a beginner! I was hooked.

THE STRUCTURE

The basic structure I created for that first exhibit has not changed much over the years. So, we can usefully return to that first question in 1986: what does the word peace mean? We think first of the end of war, what we might call a truce, but peace lasts longer than that. Which moves us on to thinking of peace as the opposite of war, as peacetime that can last a short or long time: the Absence of War.

This is a well-covered field, in literature and art as well as in philately. However, the beginning and continuation of peace does not only relate to war. Surely it can apply to the ending and absence of anything that is its opposite. Bear with me here: 'Phew! Peace at last!' – how often would you recognise this when noisy children have been put to bed, when road works outside the house have ended, when the last fireworks have gloriously and noisily exploded? And so on. Peace can be a state of ongoing calm; for example, we often use the word peaceful to describe gentle sea and countryside landscapes. Many post-war stamp issues show peaceful agricultural scenes.

So having explored these thoughts and accepted that the word peace could be used in a variety of different ways, it followed that relevant philatelic material was to be found 'all over the place'. In the early days eager dealers seeing a potential new customer might ask what I collected or was looking for; the reply 'Peace' usually resulted in a shake of the head and a 'sorry but we've nothing on that' sort of reply. Of course, they often did, and I learned to sit down and look through boxes – and boxes – and more boxes. Ah, here is something: Esperanto - language of world peace; or Peace Bridge; or Peace Congresses. Slowly I gathered material and created sections for it to fit into. I am forever grateful to the dealers who took an interest in helping me in those early days.

AFTER THE END OF WAR

I start with the Boer War for which no commemorative stamps were issued but other interesting items could be found. Peace issues came after World War One, however, with stamps, postcards and covers from many countries including Switzerland, New Zealand and my favourite, Japan. When Japan issued its Peace issue in 1919 it also produced two beautiful woodcuts sold in their own special envelope – linking satisfyingly with my interest in art.

Not surprisingly, it seemed that the stamp world went into overdrive after World War Two, notably the Swiss and New Zealand issues. As well as Peace issues I am often offered or tempted by victory material and have to be firm in refusal! As we know, victory does not necessarily mean peace.



'Peace at last'. Postcard sent on day of the Versailles Treaty to Mary Coules, head of Reuter News in Paris.

PEACE CONFERENCES AND TREATIES

After every war there is a lot to do before peace can properly be restored, and often it never is or does not last. The work takes place in peace conferences; if they are successful, they will conclude in a peace treaty such as the Treaty of Versailles in 1919. If they fail, such as the 1932 League of Nations-led Disarmament Conference, there will be no treaty. And make no mistake, most treaties are a compromise and do not satisfy all parties and many break down altogether afterwards.

TOWARD UNITED NATIONS

As the years passed and the collection grew, I noticed a repetition of history: that the Peace Movement, The League of Nations and the United Nations were all important multi-national organisations created to prevent war yet unable to achieve their aims. I have a one-frame competitive exhibit on this train of thought; the title comes from the US stamp issued on the 25th April 1945 when representatives of fifty nations met in San Francisco to create the United Nations Charter, which begins: "We, the peoples of the United Nations, determined to save succeeding generations from the scourge of war. . . ."



The Peace Movement has been familiar to me since childhood but overall, apart from some interesting ephemera, it has been a difficult subject to collect. However, many peace organisations produced labels to promote their work so here was a chance to introduce Cinderella items.

The League of Nations has been much easier, plenty of material including its Swiss overprinted stamps. My interest in art and Eric Gill led me to the League of Nations Union. A lovely find but what a sad letter from the Trustees of the League of Nations Union led by Lord Robert Cecil acknowledging the League's failure and asking for support for its replacement, the emerging United Nations. It was like an echo of thirty years before, when the International Peace Bureau in Berne, which had been awarded the Nobel Peace Prize in 1910, had to accept that the world was at war and changed its direction from trying to preserve peace to working for prisoners of war for many years until finally disbanded in 1959.

I do not collect United Nations material per se, of which there is a vast amount, but only that which I feel is specifically relevant to what I want to say or show at any given point in time. I enjoy original artwork when it has become available and the UN is quite fruitful in this respect. The United Nations headquarters in New York opened to its secretariat in 1950, issued its first stamps in 1951 and held the first general Assembly there in 1952. When I discovered that the very first meeting of the new assembly was in London in January 1946, I was happily diverted into finding out what happened in between, and can illustrate all the interim locations.

PEACE ASSOCIATED WITH OTHER IDEAS

Up to this point the collection had been profoundly serious, hopefully of interest and thought provoking, but not likely to lift one's spirits after listening to the news. However, it did not take long to discover plenty of other material that was not directly linked to war. This grew into what I call 'Peace Associated with Other Ideas' and as with my collection from the beginning, its shape was determined randomly by material found. Developing it has been an enjoyable journey.



Peace, Justice and Human Rights; Peace and Prosperity; Peace and Work; Food for Peace; Education for Peace; Peaceful Uses of Outer Space and of the Seabed; Atoms for Peace and so on. There is plenty of material. Many of the stamps and covers commemorate particular events or campaigns and we see here a recognition that there are basic requisites if peace is to exist at all and survive. When countries and their populations are depressed by poverty, hunger, sickness, ignorance and exploitation they have little to lose by war and think they maybe have something to gain. This is reflected in Nobel Peace awards after the Second World War.

SYMBOLS OF PEACE

Many of the issues referred to so far illustrate symbols of peace and at times of political uncertainty they often show the allegorical figure of peace. It is worth noticing that the figure is always female holding an olive branch and only occasionally holds a dove. It took me a long time to recognise this and led me to conclude that the dove is not



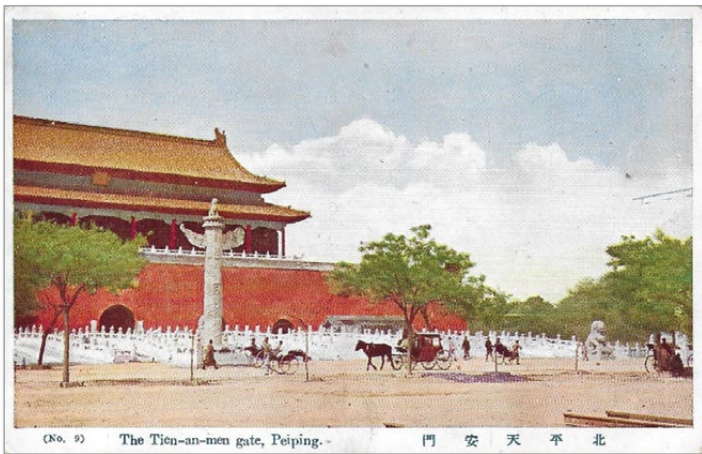
the main symbol of peace as we know it. The key symbol is the olive branch. Think of the language: for example, we hold out an olive branch as a peace gesture. When Noah sent out a raven which did not return and then a dove which came back with a twig in its beak, it was not the bird but the olive branch that was proof of land and gave hope. So, my thesis is that the dove or pigeon (same species) is the carrier – of our hopes and fears. Then, everything falls into place and there are plenty of stamps and covers showing the bird bringing post, human rights etc and yes, the olive twig for peace. Many stamps just illustrate the olive, and the symbolism is clear. But we also see illustrations of the dove escaping from the chains of war or encircling the globe or on its own. The dove is now universally recognised as a peace symbol in its own right.



There are other symbols of peace but one which caught my interest is the Peace Rose. The rose has a remarkable story outlined in the book 'For Love of a Rose' by Antonia Ridge. Bred in France in the 1930s, budwood was sent for safety to the USA at the beginning of World War Two. Highly acclaimed by rose growers there, it was ceremonially named Peace by the American Rose Association in September 1944 with the statement: We are persuaded that this greatest new rose of our time should be named for the world's greatest desire – PEACE". Thus, by being in the right place at the right time and worthy of the accolade, Rosa Peace became a much-loved symbol worldwide.

PEACE AS A NAME

The rose is a symbol and Peace is its name. This section has been a delight to collect, not too serious and with constant surprises. It started when I came across a cover with 13 x 13c US stamps commemorating the 50th anniversary of the construction between the US and Canada of the Peace Bridge across the River Niagara in 1927 and grew rapidly with wonderful variety including hotels.



Early PC of TienAn Men square and Gate in what was then known as Peiping (1928-1949).

I did not know that Tien-An Men means Gate of Heavenly Peace until a Chinese dealer told me! Fascinated by the stamps issued by the new Republic of China from 1950 I collected them all. There were five initial printings of the first issue and the difference was mainly in the clouds, so I was amused to find myself peering at them with a magnifying glass for identification. For many years from the first celebratory issue in 1949, commemorative 'originals' were produced followed by 'reprints' for collectors. The price differences are significant so I quickly learned to recognise the small but clear differences in design detail but I have never become competent at measuring perforations!

MISCELLANEOUS

Inevitably I had items that did not fit in anywhere obvious or of which I did not have enough to create a new section. Esperanto fits in here, and a beautiful piece of genuine North Korean artwork with the 1952 issued peace propaganda stamp (described as: 'Peace propaganda for International Solidarity with Peace Loving peoples of the World'). More important perhaps are the 1947 and 1949 issues from Japan illustrating the country's response to the bombings of Hiroshima and Nagasaki. This section now holds many treasures. An unassuming item is one of my favourites. With

little cash value for a dealer and earning no points from a judge this is for me an important philatelic find. It represents the Christmas message on a little envelope with a December 1973 Belfast postmark which includes the legend 'the Perfect prEsent At Christmas for Everyone'. The words are printed vertically with the capital letters aligned to read downwards the word PEACE. It must have meant a great deal at that time in Northern Ireland and surely does now.

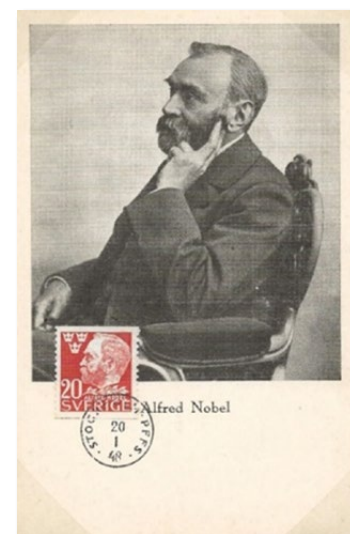


PEOPLE

From the very beginning I was attracted to items illustrating individuals who were relevant in some way to my subject. I have a card with a quote from the physicist Albert Einstein: "Peace cannot be kept by force. It can only be achieved by understanding". Mahatma Gandhi, who might have been awarded the Nobel Peace prize after India's Independence if he had not been assassinated, was an inspiration for Martin Luther King, who did receive the award in 1964.

ALFRED NOBEL, THE PEACE PRIZE AND LAUREATES

Which leads me to Alfred Nobel (1833-1896) and those who have been awarded the Peace Prize since 1901. While I collected material to illustrate those laureates it was natural to include the background story of Alfred Nobel himself. Thus began a section which became a collection in its own right. Alfred Nobel left money for five prizes. Four of them were to be administered and awarded in Stockholm, Sweden. The fifth was the Peace Prize which he specified should be dealt with in Oslo, Norway. Award ceremonies in both countries are prestigious, royal events always held on 10th December, the anniversary of Nobel's death. The prize money is considerable but equally significant is the international attention and support the award offers. The Peace Prize is the only one which may be awarded to organisations.



CONCLUSION

With all its weaknesses, I am proud of my collection. Like many others, I have built up something from nothing which has been stimulating for me and hopefully, as I love to give displays, offers pleasure and interest to others. These days I don't make a particular effort to expand what I already have. There is no need as items will come my way anyway, and I am able to expand into new areas as the tide takes me. So now I am investigating South America. I am building up a small collection based round the 1903 'Paz y Labor' postal stationery cards of Argentina. I also have two stamp issues marking the 1938 Chaco Peace Treaty after a costly conflict between Bolivia and Paraguay without yet having done any research. So there is still plenty of search and development potential! The collection is full of variety both in interpretation and material. Does it make others think about peace? I would like to think so. Even if, sadly, it illustrates its elusiveness. If you have any thoughts on this article, please write to me at gracedavies1807@outlook.com



The International Committee of the Red Cross was awarded the Nobel Peace Prize three times, in 1914, 1944 and 1963. Its main role is to implement the Geneva Conventions of 1864. In WW1 its workload was so large that it was shared with the Danish Red Cross which took on responsibility for the Eastern front. The ICRC is active now in the war in Ukraine

Editor's Note

Readers can view Grace's display at: <https://www.rpsl.org.uk/News-Events-Meetings/London-Meetings>

TIMOR'S "LIBERTAÇÃO" OVERPRINT

Pedro Vaz Pereira writes:

In 1938 stamps were issued for the Portuguese colonies, Angola, Mozambique, Guinea, Cape Verde, São Tomé and Príncipe, Macau and Timor, which collectively were given the name "IMPÉRIO COLONIAL PORTUGUÊS" (Portuguese Colonial Empire). They were intaglio-engraved at Bradbury Wilkinson & Co. Ltd in London. The same drawings were used for all the territories and stamps were issued for ordinary mail and Airmail. For Timor, 17 stamps were issued.

In 1939, World War II broke out and these stamps went through an important and complicated historical period where their use in correspondence reflected the changing circumstances of war between 1939 and 1945.

Although Portugal remained neutral in this world conflict Britain decided – in the face of the growing crisis in East Asia in 1941 - to occupy the territory of Portuguese Timor with Australian and Dutch troops. In London the Portuguese ambassador Armindo Monteiro did everything he could to prevent this invasion from taking place, arguing that the allies should have «the most absolute respect for our sovereignty». However, the British government did not accept the Portuguese request and decided to proceed with the occupation, guaranteeing that «as soon as the emergency had passed» the Dutch and Australians would leave the Portuguese part of Timor.

The Portuguese Prime Minister Oliveira Salazar protested vehemently, complaining that the occupation of Timor on 17th December 1941 by Australian and Dutch forces amounted to the invasion of the «territory of a neutral, a friend, an ally» and in this way it had brought the war to Portuguese territory. The Japanese then occupied the Portuguese territory of Timor on 18th February 1942 in spite of protests from Salazar's government. The Japanese ambassador, in turn, apologised to Salazar, arguing that Japan respected Portugal's neutrality but that the territory had been occupied by opposing forces, and Japan was forced to invade Timor, to expel the enemy. He promised Salazar that the Japanese would leave Timor «as soon as the purpose of legitimate defense is achieved». The Portuguese government protested, telling Japan that «the violation committed by others does not legitimize that of Japan». The Portuguese government sent more troops to Timor to maintain order, but the Japanese did not allow them to land. On 22nd January 1943, Australian forces abandoned the territory.

The Japanese stayed in the territory of Timor for three and a half years, a period of enormous violence, before Timor was returned to Portugal. Japanese forces looted many houses and destroyed many others, with the exception of the post office, the captaincy, the Customs and the Banco Nacional Ultramarino. By the end of 1942 the postal services and telegraphs did not work in Timor, and only the Caixa Económica Postal remained open in Dili. On 12th October 1944, the strong house at the Banco Nacional Ultramarino in Dili was broken into. The entire stock of Timor stamps and other valuable materials was stored here, and all the postage stamps were stolen.

On 15th August 1945, Japan surrendered, ending the Second World War. On 1st September Japan signed its capitulation and unconditional surrender and on 5th September 1945, the war in the territory of Timor came to an end. On 13th September telegraph communications with Portugal began again via Macau, and on 29th September the inspector of the Banco Nacional Ultramarino arrived in Timor, with new notes and coins minted in Portugal for the colony of Timor.

On 16th October 1945, Captain Armando José Marques Girão was appointed head of the Post and Telegraph Technical Department. However, the postal service only started up again on 27th September 1945. The first mail bag was shipped from Dili to Lisbon in December 1945 and the first valise of mail from Portugal arrived in Dili on 4th January 1946. Brigadeiro Varejão, commander in chief of the Portuguese forces, was responsible for reorganizing the direction of the postal, telegraph and telephone services.

In 1945 Timor had no stamps as they had all been stolen during the occupation. Fresh stamps of the IMPÉRIO COLONIAL PORTUGUÊS, which were sent from Portugal without any overprint, began to be used on 3rd September

1946. From September 1946 to October 1947, however, stamps of the IMPÉRIO COLONIAL PORTUGUÊS were sent from Mozambique, now with the overprint of TIMOR and surcharged with the rates used in Timor. Regular mail and air mail stamps were used.

The post office in Timor did not accept correspondence that was presented at post offices with stamps already attached because they might have been from the stock that had been stolen. Stamps had to be purchased and pasted on correspondence at the Timor post offices.

Initially the stamps were overprinted with the word REOCUPAÇÃO ("Reoccupation"), but in June 1946 it was decided to replace it with the overprint "LIBERTAÇÃO" ("Liberation"). On 25th October 1947 the Central Office of Posts, Telegraphs and Telephones in Dili published a notice announcing that stamps of the IMPÉRIO COLONIAL PORTUGUÊS would carry the LIBERTAÇÃO overprint. In this way, it was intended not only to express Portuguese relief at the liberation of Timor from the Japanese yoke, but also to stop the use of stamps of the IMPÉRIO COLONIAL PORTUGUÊS that had been stolen.



Stamps from Mozambique sent to Timor at the end of the 2nd World War, with the TIMOR overprint and surcharged with the currency used in Timor.



Letter sent by air from Dili to New York, on 22nd March 1948, arriving on 2nd April 1948.



From left to right: Pair of 1 Avo from ordinary mail, with the LIBERTAÇÃO overprint, Pair of 5 Avos of ordinary mail, with the LIBERTAÇÃO overprint, Pair of 1 Avo Air Mail stamps with the LIBERTAÇÃO overprint.

Registered letter sent from Dili to Lisbon, on 9th February 1948, with Airmail stamps carrying the LIBERTAÇÃO overprint.



The quantities of stamps overprinted with the word LIBERTAÇÃO were as follows:

Ordinary Mail

1 avo – 4.299 / 2 avos – 1.699 / 3 avos – 9.799 / 4 avos – 3.199 / 5 avos – 22.999 / 8 avos – 55.799
10 avos – 11.199 / 12 avos – 12.199 / 15 avos – 10.999 / 20 avos – 7.999 / 40 avos – 7.599

For ordinary mail, stamps were not overprinted with the rates of 1,2,3 and 5 Patacas.

Air mail

1 avo – 4.299 / 2 avos – 4.299 / 3 avos – 4.299 / 5 avos – 16.299 / 10 avos – 21.799 / 20 avos – 10.799
50 avos – 9.098 / 70 avos – 8.299 / 1 pataca – 24.699

These surcharges were printed in Lisbon and in Timor.

The overprint LIBERTAÇÃO appears on some stamps with the CIBERTAÇÃO error.



Left: Air Mail Stamp with the CIBERTAÇÃO error.



Right: Letter sent from Dili to Lisbon, on 30th March 1949. The last 2 stamps on the top right have the overprint error CIBERTAÇÃO.

The overprint may also appear inverted. Due to the small quantities printed they are extremely rare pieces. Large blocks of stamps of the IMPÉRIO COLONIAL PORTUGUÊS overprinted with the word LIBERTAÇÃO are not known.

I conclude this article with two nice covers that illustrate the range of overprinted stamps in use in Timor during these early postwar years.



Inverted LIBERTAÇÃO overprint.



Left: Letter from Dili to Lisbon dated 23rd June 1948 with stamps of the Mozambican air mail overprinted TIMOR and '8 avos' (the currency used in Timor), and with stamps of the Timor airmail overprinted LIBERTAÇÃO.

Right: Registered letter from Dili to Lisbon, with transit in Darwin, dated 3rd February 1948 showing all the overprints and surcharges used in Timor including the overprint of LIBERTAÇÃO and TIMOR on the stamps of Mozambique both on the ordinary mail and Airmail stamps.

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| 26-28 August | ALPEN ADRIA PHILATELIE 2022, Gmunden, Austria | Multinational |
| 28 Sept - 1 Oct. | STAMPEX INTERNATIONAL 2022, London | National https://www.stampexinternational.co.uk |
| September or October | (International Exhibition), Armenia | Name, dates and place TBA |
| 13-16 October | LIBEREC 2022, Liberec, Czech Republic | European, FEPA Patronage, FIP Recognition https://www.liberec2022.eu |
| 15 October | FEPA CONGRESS 2022, Liberec, Czech Republic | Annual FEPA Congress |
| 14-16 October | STAMPA 2022, Dublin, Ireland | National |
| 27-29 October | ULM INTERNATIONAL STAMP FAIR, Ulm, Germany | Stamp fair and Postal History exhibition ("Postgeschichte live") |
| 8-12 November | CAPE TOWN 2022, South Africa | World specialised, FIP Patronage https://capetown2022.org |
| 24-26 November | MONACOPHIL 2022, Monaco | India, Napoleon Bonaparte, 100 iconic items, FEPA Recognition https://www.monacophil.eu |
| 2023 | | |
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| 20-23 July | NAPOSTA 2023, Trier, Germany | National |
| 7-10 September | MULTILATERALE 2023, Koper, Slovenia | Multinational |
| 14-23 September | ENAJSTO OKNO KRANJ 2023, Kranj, Slovenia | One-Frame International |
| 2024 | | |
| 26-28 July | ESTEX '24, Tartu, Estonia | International |
| 15-19 August | PHILAKOREA 2024, Seoul, Korea | World, FIP Patronage |
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