



ISSUE 43 - July 2023

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# 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.

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## PRESIDENT'S LETTER

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Dear Philatelic Friends,

It is my pleasure to bring you another issue of FEPA NEWS, the journal that reports on what is happening in the European philatelic world and gives an airing to new ideas on how it might evolve in the face of changing circumstances. The recent IBRA exhibition in Essen, where a vast range of exhibits was on show, has reminded us how far exhibiting standards have advanced and how diverse philately has become. It confirmed that the search for excellence and for new ways of enabling collectors with widely-differing interests to participate in philatelic activities is a sign of strength and should remain a central aim of organised philately.

We cannot rest on our laurels. Innovation continues to dominate our lives and philately must adapt to survive. Already we have become accustomed to meeting on digital platforms such as Zoom, and some enterprising friends are exploiting the opportunities for sharing information and friendship offered by social media. I am sure these activities will expand, and we have started to appreciate the looming power of artificial intelligence that will also have an impact on us. Like it or not we will once again need to embrace new technologies if we are to communicate effectively with a new generation of collectors. And not just with collectors, but also with the wider world where knowledge about the scope and benefits of philately is limited and opinions are often not complimentary. We will need to be active in countering misconceptions and promoting a positive image of the range and quality of philatelic study and research. The FEPA Board will make its contribution to encouraging innovation through sharing information and supporting cooperation between its Members.

Finally, a big thank you to the many friends in all FEPA Members who contribute time and skills freely to organised philately in so many ways. Their efforts are much appreciated. We also offer our warmest congratulations to the winners of FEPA Medals and Certificates this year. We are honoured to be able to give recognition to their achievements.

BILL HEDLEY

## LETTRE DU PRÉSIDENT

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Chers Amis Philatélistes,

J'ai le plaisir de vous présenter un nouveau numéro de FEPA NEWS, le journal qui rend compte de ce qui se passe dans le monde de la philatélie européenne et qui présente de nouvelles idées sur la façon dont il pourrait évoluer face aux circonstances changeantes. La récente exposition IBRA à Essen, où une vaste gamme de collections a été exposée, nous a rappelé à quel point les standards d'exposition ont évolué et à quel point la philatélie s'est diversifiée. Elle a confirmé que la recherche de l'excellence et de nouveaux moyens de permettre à des collectionneurs ayant des intérêts très différents de participer à des activités philatéliques est un signe de force et doit rester un objectif central de la philatélie organisée.

Nous ne pouvons pas nous reposer sur nos lauriers. L'innovation continue de dominer nos vies et la philatélie doit s'adapter pour survivre. Nous avons déjà pris l'habitude de nous rencontrer sur des plates-formes numériques telles que Zoom, et certains amis entrepreneurs exploitent les opportunités de partage d'informations et d'amitié offertes par les médias sociaux. Je suis sûr que ces activités vont se développer, et nous avons commencé à apprécier la puissance imminente de l'intelligence artificielle qui aura aussi un impact sur nous. Que nous le voulions ou non, nous devons une fois de plus nous adapter aux nouvelles technologies si nous voulons communiquer efficacement avec une nouvelle génération de collectionneurs. Et pas seulement avec les collectionneurs, mais aussi avec le reste du monde, où les connaissances sur la portée et les avantages de la philatélie sont limitées et où les opinions ne sont pas toujours flatteuses. Nous devons nous employer à combattre les idées fausses et à promouvoir une image positive de l'étendue et de la qualité de l'étude et de la recherche philatéliques. Le conseil d'administration de la FEPA contribuera à encourager l'innovation en partageant l'information et en soutenant la coopération entre ses membres.

Enfin, un grand merci aux nombreux amis de tous les membres de la FEPA qui consacrent gratuitement leur temps et leurs compétences à la philatélie organisée de tant de façons. Leurs efforts sont très appréciés. Nous adressons également nos plus chaleureuses félicitations aux gagnants des médailles et certificats de la FEPA cette année. Nous sommes honorés de pouvoir reconnaître de leurs réalisations.

BILL HEDLEY



## OFFENER BRIEF DES PRÄSIDENTEN

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Liebe philatelistische Freunde,

Es ist mir eine Freude, Ihnen eine weitere Ausgabe der FEPA NEWS zu präsentieren, der Zeitschrift, die über das berichtet, was in der Welt der Europäischen Philatelie passiert und die Einblicke in neue Ideen gibt, wie sich diese entwickeln kann angesichts sich ändernder Rahmenbedingungen. Die gerade zu Ende gegangene IBRA Ausstellung, bei der eine sehr große Bandbreite von Exponaten gezeigt wurde, hat uns darauf aufmerksam gemacht, wie stark sich das Niveau im Ausstellungsbereich erhöht hat und wie vielfältig Philatelie geworden ist. Es bestätigt, dass die Suche nach dem Bestmöglichen und nach neuen Wegen, wie sich Sammler mit sehr unterschiedlichen Interessen an philatelistischen Aktivitäten beteiligen können, ein Zeichen der Stärke ist und ein zentrales Ziel in der organisierten Philatelie bleiben sollte.

Wir können uns nicht auf unseren Verdiensten ausruhen. Innovationen werden weiterhin unser Leben bestimmen, und die Philatelie muss sich anpassen, um zu überleben. Wir haben uns inzwischen an Treffen auf digitalen Plattformen wie Zoom gewöhnt und einige unserer experimentierfreudigen Freunde probieren das Teilen von Informationen und die Bildung von Gemeinschaften in den Sozialen Medien aus. Ich bin sicher, dass sich diese Aktivitäten ausweiten werden, und wir haben begonnen, der zukünftigen Macht der Künstlichen Intelligenz entgegenzusehen, die sich auch auf uns auswirken wird. Ob wir es wollen oder nicht, wir werden uns wieder an neue Technologien gewöhnen müssen, wenn wir effektiv mit der neuen Generation von Sammlern kommunizieren wollen. Und nicht nur mit Sammlern, sondern auch mit vielen anderen, bei denen das Wissen über die Vorteile der Philatelie begrenzt ist und deren Meinungen oft nicht schmeichelhaft sind. Wir müssen aktiv gegen Missverständnisse vorgehen und uns für ein positives Image der philatelistischen Beschäftigung und Forschung einsetzen. Der FEPA Vorstand wird seinen Beitrag zur Förderung von Innovationen durch das Teilen von Informationen und die Unterstützung bei der Zusammenarbeit seiner Mitglieder leisten.

Zum Schluss noch ein großes Dankeschön an die vielen Freunde bei den FEPA Mitgliedern, die ihre Zeit und Kenntnisse so großzügig den vielen Bereichen der organisierten Philatelie zur Verfügung stellen. Dies ist sehr lobenswert. Ebenso möchten wir den diesjährigen Gewinnern der FEPA Medaillen und Auszeichnungen gratulieren. Es ist uns eine Ehre, deren Verdienste anerkennen zu dürfen.

BILL HEDLEY

## CARTA DEL PRESIDENTE

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Estimados amigos filatelistas,

Para mí es un placer presentarles otro número de FEPA NEWS, la revista que informa sobre lo que está sucediendo en el mundillo filatélico europeo y da a conocer nuevas ideas sobre cómo podría evolucionar frente a circunstancias cambiantes. La reciente exposición IBRA en Essen, donde se mostraron una amplia variedad de colecciones, nos ha recordado cuánto han avanzado los estándares de exposición y cuán diversa se ha vuelto la filatelia. Confirmó que la búsqueda de la excelencia y de nuevas formas de permitir que los coleccionistas con intereses muy diferentes participen en actividades filatélicas es un signo de fortaleza y debe seguir siendo un objetivo central de la filatelia organizada.

No podemos dormarnos en los laureles. La innovación sigue dominando nuestras vidas y la filatelia debe adaptarse para sobrevivir. Ya nos hemos acostumbrado a reunirnos en plataformas digitales como Zoom, y algunos amigos emprendedores están aprovechando las oportunidades que ofrecen las redes sociales para compartir información y amistad. Estoy seguro de que estas actividades se expandirán y hemos comenzado a apreciar el poder inminente de la inteligencia artificial que también tendrá un impacto en nosotros. Nos guste o no, una vez más tendremos que adoptar nuevas tecnologías si queremos comunicarnos de manera efectiva con una nueva generación de coleccionistas. Y no solo con los coleccionistas, sino también con el mundo en general, donde el conocimiento sobre el alcance y los beneficios de la filatelia es limitado y las opiniones a menudo no son elogiosas. Tendremos que ser activos para contrarrestar los conceptos erróneos y promover una imagen positiva del alcance y la calidad del estudio y la investigación filatélica. La Junta Directiva de la FEPA contribuirá a fomentar la innovación mediante el intercambio de información y el apoyo a la cooperación entre sus miembros.

Finalmente, un gran agradecimiento a los muchos amigos de todos los miembros de la FEPA que contribuyen aportando libremente su tiempo y sus conocimientos a la filatelia organizada de muchas maneras. Sus esfuerzos son muy apreciados. También nuestras más calurosas felicitaciones a los ganadores de las Medallas y Certificados FEPA de este año. Para nosotros es un honor poder reconocer sus logros.

BILL HEDLEY

## NEWS FROM THE FEPA BOARD

### ***Bill Hedley writes:***

On 1<sup>st</sup> March 2023 we were delighted to welcome Lars Jorgensen from Belgium to the Board as Treasurer in place of Hans Schwarz who decided to step down at the end of 2022. Lars is very well fitted to fill this important position from both a professional and a philatelic standpoint and is already coming to grips with the management of FEPA's finances. We send our thanks and best wishes to Hans for his contributions during his time as Treasurer to FEPA's smooth running.

The Board has held several meetings on Zoom during the first half of 2023 and, for the first time since 2019, it met in Milano for a weekend seminar in February. This was an excellent opportunity to discuss in depth how FEPA can help its Members to promote philately. We also took the opportunity to review our rules and procedures relating to the organisation of FEPA exhibitions. Among the decisions taken were the following:

1. To investigate and publicise new channels for promoting philately to the wider world.
2. To award a medal in 2023 to the website judged by a panel of advisers as the most innovative philatelic website.
3. To produce an updated package of rules and guidelines for exhibition organisers.
4. To propose updates to the FEPA Statutes to bring them into line with future needs.
5. To create a new category of FEPA Team Leaders at FEPA Exhibitions.
6. To develop guidelines for the conduct of virtual exhibitions and investigate the feasibility of developing a European website platform for them.
7. To prepare revised guidelines for judging philatelic literature in the light of the issues raised in FEPA NEWS 42.

The first five items on this list are covered in greater depth later in this issue of FEPA NEWS and we will report on our plans to take forward Items 6 and 7 at the Congress in Tarvisio.



# FEPA

**The Federation  
of European  
Philatelic  
Associations**

45 Members

**Sharing Information**

**Promoting Innovation and Cooperation**

**Supporting Exhibitions**

**Rewarding Achievements**

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To receive our fortnightly Newsletters in your inbox, go to **fepanews.com/registration**



# FEPA CONGRESS, 23<sup>rd</sup> SEPTEMBER 2023

## **Bill Hedley writes:**

At the kind invitation of the Italian Federation (FSFI) the 2023 FEPA Congress will be held in Tarvisio, Italy at 9.30am on Saturday 23<sup>rd</sup> September 2023.

Tarvisio will be the venue for this year's Alpen Adria exhibition which was postponed twice due to the COVID pandemic. FEPA is delighted to have the opportunity to support the Exhibition Organisers who have carried on relentlessly despite all the difficulties and disappointments they have faced.



The preliminary agenda for the Congress is as follows:

1. Welcome.
2. Roll Call and choice of tellers.

## **Presentations**

3. FEPA Gold Pin to Presidents of Members present who had not previously received it.
4. FEPA Medals.

## **FEPA Business**

5. Approval of the minutes of the 2022 FEPA Congress.
6. Presentation by the President on FEPA activities.
7. Receipt of reports of Board Members.
8. Approval of the Financial Statements for 2022.
9. Approval of the Auditor's report.
10. Report by the Treasurer on FEPA's financial position in 2023 and budget for 2024.
11. Elections: Four-year term: President, Secretary General, One Director.  
Two-year term: Treasurer.
12. Confirmation of proposed amendments to the Statutes.
13. Confirmation of proposed revisions to the FREGEX.
14. Confirmation of proposed Guidelines for Narrow Theme Exhibits.
15. Consideration of forthcoming FEPA Events.
16. Consideration of motions from Members (if any).
17. Approval of venue for the 2024 FEPA Congress.

We are looking forward to seeing as many Members as possible represented at our Congress in the beautiful Julian Alps. Members are entitled to send one delegate to the Congress and in addition they can nominate up to two observers.

How to get there: For air travellers the nearest airports are Klagenfurt (75 km), Ljubljana (85 km) and Trieste (135 km). Tarvisio also has an international railway station, 4 km from the centre, with links to Venice, Trieste, Vienna, Munich, Ljubljana, Villach and Klagenfurt. Visitors travelling by car should leave the Autostrada A23 at the Tarvisio exit, or the Austrian Autobahn A2 at the first exit after the border. For further information about travel and accommodation arrangements contact the Secretary General (Igor Pirc) at [ipirc711@gmail.com](mailto:ipirc711@gmail.com)

# The FEPA AWARDS 2022

## *Giancarlo Morolli reports:*

The FEPA Board is pleased to announce that it has awarded the following Medals for the year 2022.

## THE FEPA MEDAL FOR EXCEPTIONAL SERVICE TO ORGANISED PHILATELY, 2022

Awarded to PATRICK MASELIS RDP (Belgium)

Patrick Maselis has given outstanding service to philately in Europe for many years through his generous and unstinting support for innumerable organisations and events, his encouragement to young collectors and the example he has set as a first-class philatelist and exhibitor. He was President of the Club de Monte-Carlo for 13 years, organising every two years the excellent Monacophil exhibitions where he made a massive effort to bring together philatelists from all over the world to enjoy the opportunity to meet, view the outstanding displays and take advantage of copious offerings of new literature that were produced for the occasion. From 2017-2019 he served as the first non-British President of the Royal Philatelic Society London. Under his leadership, the RPSL celebrated its 150th anniversary, most notably with the memorable Stockholmia 2019 exhibition. He has brought many historical episodes, especially relating to Belgium, to light through philately, and he is a past winner of the FEPA Medal for exceptional study and research. The list of his contributions and achievements in promoting philately is formidable, and it is fair to say that, thanks to his personal energy, commitment and enthusiasm, European philately in the 21st Century has been much more vibrant and interesting than it might otherwise have been. FEPA is delighted to recognise his achievements through the award of this medal.



## THE FEPA MEDAL FOR EXCEPTIONAL SERVICE TO ORGANISED PHILATELY in memoriam

Awarded to FRANK WALTON RDP (1955-2022)

The philatelic world was shocked to learn of Frank Walton's death, only weeks after he had succeeded in bringing the London 2022 to a successful conclusion in the face of extreme difficulties. Frank was a polymath in philately – exhibitor, writer, speaker, organiser, innovator, IT specialist and adviser – with a prolific output. He was Editor of the London Philatelist from 2001 – 2014 and served as President of the Royal Philatelic Society London from 2015 -2017. He had a particular interest in philatelic literature, producing over 200 articles for specialist and national journals as well as many publications, most notably "The De La Rue Collection vols. 1-6" for which he was awarded the FEPA Medal for exceptional study and research in 2014. He guided the RPSL's IT policies for many years and was instrumental in creating the Global Philatelic Library. He was well-respected internationally and chaired the Organising Committee for the London 2020 Exhibition, which had to be postponed until 2022 because of the Covid pandemic. Above all his boundless energy and enthusiasm were infectious and provided support and encouragement to many others. FEPA is honoured to award the Medal for Exceptional Service to Organised Philately to Frank in memoriam.





## THE FEPA MEDAL FOR EXCEPTIONAL PHILATELIC STUDY AND RESEARCH, 2022

Awarded to JÜRGEN HERBST (Germany) for his work, 'Handbuch der sächsischen Francomarken sowie deren Entwertung'

Jürgen Herbst started collecting at the age of six. From the late 1960s he concentrated on classic Saxony with a focus on stamp printing technologies, postal history and postmarks. Among his favourites are the first Saxon commemorative postmarks of 1865 ("Sängerfestplatz" Dresden), the earliest examples from any of the Old German States.

Jürgen is a member of FG Sachsen, managing the content of its journals, and a long-time exhibitor with several Gold medals. He has given countless presentations and written numerous articles. The "Handbuch der sächsischen Francomarken" is a once-in-a-lifetime project that brings together his accumulated knowledge, understanding and research, accumulated over 60 years, on a vast sweep of Saxon philately. It also documents almost all the important Saxony-related philatelic material recorded in his huge database.



The following runners-up will receive a Certificate:

- Vladimír Münzberger and Oldřich Špreňar, Czech Republic: 'Perfins from the territory of Czechoslovakia'.
- Jürgen Naab, Germany: 'Thurn und Taxis', Vols 2 and 3.
- Federico Borromeo, Italy: '1770-1850 Trentino Alto Adige - Catalogo delle timbrature'.
- Erling Johan Aune & Christian Aune, Norway: 'Norwegian Postal Rates and Fees to Foreign Destinations 1875-2000'.
- Eduardo & Luís Barreiros, Portugal: 'Portuguese India - Postal History and the First Issues / From the "natives" to 1900'.

## CERTIFICATES OF APPRECIATION, 2022

The following societies were awarded Certificates of Appreciation.

Circolo Filatelico "Tres Tabernae" - Cisterna di Latina (Italy)

The Athens Philatelic Society (Greece)



**Luca Lavagnino of FSFI presents the FEPA Certificate of Appreciation to Maurizio Proserpi, President of the 'Tres Tabernae'.**



**The President of the Hellenic Philatelic Federation presents the FEPA Certificate of Appreciation to the President of the Athens Philatelic Society Anargyros Giannakopoulos (on the right).**

Club Philatélique de Conflans-Sainte-Honorine (France)



*Bernard Jimenez, President of the Jury and Philippe Lesage, President of the FFAP present the FEPA Certificate of Appreciation to Robert and Françoise Hugo and Henri Aronis representing the Club philatélique Conflanais. The presentation was made in Chalon-sur-Saône during the French philatelic championship.*

Marke & Münze Group Graz (Austria)

*Igor Pirc, Secretary General of FEPA, presents the FEPA Certificate of Appreciation to Dr Armin Lind, President of the Marke und Münze Group of Graz.*



Uddingston Stamp and Postcard Group (UK)



Uddingston near Glasgow is the home of a new informal group, set up in 2009, that aims to bring the benefits of philately to all age groups in an informal, low-cost setting that has proved popular. It meets in the morning and attendances have been rising. They have found that interest in social and local history, genealogy and popular themes has increased the focus on postcards where picture, postmark and message can inspire research and memory, a helpful stimulus against loneliness and dementia. Their aspiration is to inspire others to set up similar informal groups.

*George Henshilwood (ABPS) presents the FEPA Certificate of Appreciation to Gordon Shepherd from the Uddingston Group.*



## THE KIDDLE MEDAL 2023 FOR THE MOST INNOVATIVE WEBSITE

### *Giancarlo Morolli reports:*

“Dear Visitor, Thank you for choosing to visit our website. We wish to capitalise on this interest by asking you to help us reward the most innovative use of digital resources to support philately. After a successful experiment in 2021, the FEPA Board intends to award a FEPA Medal this year to an individual or society that has had an important impact in promoting the image of philately and/or the activity of philatelists by developing and maintaining up-to-date a website, a channel, a blog, an application, or another digital means of communication. As the matter is so broad, new, and fast-evolving, we need the most extensive support possible to identify the candidates.

YOU are invited to submit one nomination for this prestigious award between the 6<sup>th</sup> and 25<sup>th</sup> of March 2023 by filling in the entry fields in the form below.

The Medal is awarded in memory of Francis Kiddle, an aerospace scientist and a very fine and dedicated philatelist, who was deeply engaged in developing and valorising philatelic literature in all its facets, including the digital ones.”

This invitation, on our website and in our Newsletter, resulted in 69 nominations. Some were duplicates, and some others were inappropriate as they were proposing people and not digital entries. After the necessary sifting, the following 21 nominations were passed to a panel of advisers appointed by the FEPA Board with the request to grade them and submit a list of runners-up to the Board.

Delcampe	Belgium	<a href="https://blog.delcampe.net/en/">https://blog.delcampe.net/en/</a>
Dave Elsmore	Australia	<a href="https://www.ozrevenues.com/">https://www.ozrevenues.com/</a>
Gerhard Schweitzer	Austria	<a href="https://www.briefmarken-forum.com/">https://www.briefmarken-forum.com/</a>
Mario Paiva	Brazil	<a href="https://o-filatelista.blogspot.com/">https://o-filatelista.blogspot.com/</a>
Morten Munck	Denmark	<a href="https://stampforgeries.blogspot.com/">https://stampforgeries.blogspot.com/</a>
ArGe der Sammler Deutscher Kolonialpostwertzeichen e.V.	Germany	<a href="https://kolonialmarken.de/">https://kolonialmarken.de/</a>
ArGe Baltikum	Germany	<a href="https://arge-baltikum.de/index2-en.shtml">https://arge-baltikum.de/index2-en.shtml</a>
DASV	Germany	<a href="https://dasv-postgeschichte.de/wp/">https://dasv-postgeschichte.de/wp/</a>
Rainer Fuchs	Germany	<a href="https://fuchs-online.com/overlandmail/">https://fuchs-online.com/overlandmail/</a>
Andrew McClellan	United Kingdom	<a href="https://www.revrevd.com/">https://www.revrevd.com/</a>
International Philatelic Promoters	United Kingdom	<a href="https://discord.gg/tGc9msceqq">https://discord.gg/tGc9msceqq</a>
Spink Insider	United Kingdom	<a href="https://insider.spink.com">https://insider.spink.com</a>
Stamp Active	United Kingdom	<a href="https://www.stampactive.co.uk/">https://www.stampactive.co.uk/</a>
Internetes Bélyeggyűjtő Klub	Hungary	<a href="https://ibk10025.hu/">https://ibk10025.hu/</a>
Marco Occhipinti	Italy	<a href="https://www.facebook.com/sfizidiposta">https://www.facebook.com/sfizidiposta</a>
Marco Occhipinti	Italy	<a href="http://www.sfizidiposta.it/">http://www.sfizidiposta.it/</a>
Roberto Monticini	Italy	<a href="https://www.ilpostalista.it/">https://www.ilpostalista.it/</a>
Vaccari	Italy	<a href="https://www.vaccarinews.it">https://www.vaccarinews.it</a>
Federación Española de Sociedades Filatélica	Spain	<a href="http://www.fesofi.es">http://www.fesofi.es</a>
Feldman	Switzerland	<a href="https://www.museumofphilately.com">https://www.museumofphilately.com</a>
Rene Kuhlmann	Switzerland	<a href="https://www.philawiki.ch/">https://www.philawiki.ch/</a>

The panel was composed of philatelists with competencies in philatelic literature as publishers, editors and jurors, and in information technology and digital resources: Gerald Heschl (Austria), Johann Vanderhaute (Belgium), Ari Muhonen (Finland), Vincent Lourdin (France), John Davies (UK), Luca Lavagnino (Italy), Peter Suhadolc (Slovenia), and Sergio Arruego Polo (Spain).

The reference criteria for evaluating the entries were: innovative use of digital resources, support to philately and important impact in promoting the image of philately and the activity of philatelists in any area of our hobby. They could be expanded to consider genuinely innovative entries, i.e., offering something completely new, either technically or in terms of content, capable of attracting a large audience or community, providing a large amount of information on its subject, either as a web page or as a pdf file for free use, showing a modern user interface, in terms of both technology and layout and offering ease of navigation, without too broad, cluttered or multi-level layers.

Panel members had a challenging job because they had to compare apples, grapes and oranges. However, they converged towards a narrow set of entries from which the Board chose the best one almost unanimously.

The Kiddle Medal 2023 has been awarded to the

## DEUTSCHER ALTBRIEFSAMMLER-VEREIN e.V., Germany



This society was nominated twice in the 2021 edition of the Kiddle award, as the Forum and the Postal Treaties sections were considered of particular interest but did not make the final. This site offers valuable information for postal historians who are really into research and want to use original sources.

The following runners-up receive a Certificate:

- Arbeitsgemeinschaft Baltikum e.V., Germany: <https://arge-baltikum.de/index2-en.shtml>
- International Philatelic Promoters, UK: <https://discord.gg/tGc9msceqq>
- Marco Occhipinti, Italy: <https://www.facebook.com/sfizidiposta> and <https://www.sfizidiposta.it/>
- Federación Española de Sociedades Filatélicas (FESOFI), Spain: <https://www.fesofi.es>



# Sharing Information – FEPA Website

*Costas Chazapis writes:*

Here are briefly the FEPA website activity's highlights during the first half of 2023.

## New publications

Starting in January, we have announced several new books which came to our attention. Authors and publishers enjoy our full support, and we ask them to let us know of any new publication that has been or is about to be released. Published philatelic research results are too important to be left out of the FEPA News posts and the FEPA News archive.



## YouTube channels

A new webpage was added in February, entitled “YouTube Channels”, under the “Resources” header of the website menu. The page intends to become a comprehensive list of video channels, property of various organisations or individuals, with high-quality content and wide appeal to viewers (indicated by the number of the channel's subscribers and the number of views per video).

## Nominations for the Francis Kiddle Medal

In March, we used the website for the first time to interact with our audience. The plan was to collect nominations for the Francis Kiddle Medal, so we invited our mailing list members to fill in an online form. The number, diversity and overall quality of nominations were satisfactory and, judging from the outcome, it seems that the whole experiment was unquestionably successful.

## Website registration

Website visitors may now register online to enjoy the FEPA Newsletter regularly and, by submitting their postal address, also to receive a free copy of the FEPA News magazine. The online registration was set up at the end of 2022 and the mailing list has picked up steadily. Before the establishment of online registration, the FEPA mailing list was struggling to balance itself, as new additions to it barely kept up with frequent withdrawals for a multitude of reasons.

## FEPA on Facebook

In early June, FEPA entered the world of social media by opening a Facebook account. Each one of our website's posts is now also posted on Facebook. The consensus is that Facebook will be extinct in a couple of years in favour of more advanced social media. However, thousands of philatelists are using it, still reluctant to jump onto other available alternative platforms, and we very much want to communicate with them.

## Website Management

In February the website moved its hosting from Seravo to OVHcloud (Roubaix, France). Both are high-end, high-quality hosting providers but the Board judged that a switch was necessary to save money as if it anticipated an unknown expense which was about to pop up. It was only a few days later that Mailchimp, our Newsletter platform, announced that, with immediate effect, it would charge all accounts with more than 500 emails in their mailing list!

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If you haven't already done so, please pay a visit to the website at [www.fepanews.com](http://www.fepanews.com) and register to receive the regular FEPA Newsletter and optionally your free paper copy of the FEPA NEWS magazine. Please also spread the word and ask your friends to do the same.

If you are on Facebook, visit our page at [facebook.com/fepaphilately](https://facebook.com/fepaphilately) and follow us to stay up to date and at the same time help us to grow into the philatelic community. Don't forget to send your stories, ideas, suggestions and comments to [info@fepanews.com](mailto:info@fepanews.com) or our personal email addresses (see page 81). Website improvement and information sharing can only be accomplished with your invaluable contributions.

# FEPA STATUTES 2023

## *Giancarlo Morolli writes:*

At the FEPA Congress in Tarvisio we will propose some changes to our Statutes aimed at fixing some little holes or inconsistencies and adding provisions concerning meetings held on digital platforms. The proposed modifications are listed here. A document comparing the current and the proposed text has been circulated to all Member Federations.

## 3. Membership

Art. 3.9 states “Membership may be terminated by resignation or by a vote of the FEPA Congress, due to violation of the Statutes”. The following articles are added to regulate both resignation and violation situations:

- 3.1. Resignation may be accepted by the Board, provided that any outstanding debt is paid.
- 3.2. A membership terminated by resignation can be reinstated by submitting an application in accordance with the procedure in Art. 3.4 and 3.5 above.
- 3.3. A membership terminated due to a violation of the Statutes may be reinstated, whenever the reason that caused the violation is no longer valid, by submitting an application in accordance with the procedure in Art. 3.4 and 3.5 above.

## 5. FEPA Congress

- 5.1. The Congress agenda shall at least include the following points.

- 5. Financial Statements for ~~the previous~~ year
- 6. Auditor's report
- 7. Financial report on expected performance in the current year
- 8. Budget for the ~~forthcoming~~ year

- 5.9. Motions

5.9.4 Urgent motions whose content cannot be delayed until the next Congress to avoid complications and damage to the development of the work of FEPA can be accepted for discussion at Congress if presented in writing and the majority of Members present and the Board agree.

- 5.10. Elections

5.10.5 Simultaneously with ~~each pool of~~ election, ~~the Board shall propose for approval of~~ the Congress an auditor for assessing and validating the FEPA accounts.

## 6. FEPA Board

- 6.1. The Board shall have the authority to issue directives, ~~to approve and reform regulations,~~ and to appoint committees and special delegates as may be required.
- 6.2. The Board may issue and reform Regulations related to FEPA's activities. They will take immediate effect but must be ratified at the following Congress by a simple majority of the votes present.
- 6.3. In case of a vacancy in the Board, the Board may co-opt a person to fill the vacancy until the next Congress. If an election for this position is not due at the next Congress in accordance with Art. 5.10.3., it shall be formally filled with an election at the next Congress, for the remainder of the term of the predecessor. Any period served on the Board to complete the term of a predecessor who leaves the Board early will not count as far as Art. 6.2 is concerned.



- 6.4. The Secretary General shall perform the administrative functions of FEPA under direction of the Board. **The Secretary General** shall maintain and keep such records as may from time to time be required **and**, in addition, make all necessary arrangements for meetings of Congress.

## 7. Financial Management

- 7.1. The Treasurer shall also prepare a budget for the **following** year by **30<sup>th</sup> June each** year. Once the budget has been approved by the Board, any expenditure in excess of budget or any other proposed deviation or unforeseen commitment shall require the approval of the President.

## 8. Philatelic Events

- 8.1. Exhibitions organised by Members that have been granted FEPA Patronage will be regulated by the FEPA Regulations for Exhibitions (FREGEX) formulated and proposed by the Board and approved by the Congress.

## 9. Honours, Medals and Awards

- 9.1. FEPA may award the following:
- a) Honorary Presidency
  - b) FEPA Medals
  - c) Certificates of Appreciation
  - d) **Certificates of Merit.**
- 9.2. **FEPA Medals shall be awarded by the Board for exceptional contributions to philately.**

## 10. General Provisions

- 10.1. Statutes
- 10.1.1 **For an amendment to be carried, a minimum of three-quarters of the votes present in favour is required.**
- 10.2. Dissolution of FEPA
- 10.2.1. At the request of the Board or upon request of more than two-thirds of the Members, **a proposal for FEPA dissolution can be put on the agenda of the next** Congress.
- 10.2.2. A Congress **cannot consider** the dissolution of FEPA **unless** three-quarters of all Members **are present in** person or by proxy. For the motion to be carried, it requires **the support of** three-quarters of the votes present.
- 10.2.3. In case of the dissolution of FEPA any assets will be **distributed** as decided by Congress.
- 10.2.4. **The Board may decide to hold its meetings on an online digital platform or hold mixed meetings if one or more Board members cannot attend in person. They shall be managed the same way as those held in person, and the decisions taken will be valid.**
- 10.2.5. **To ensure that the Congress is held within the statutory deadlines, the Board may decide to hold it on an online digital platform. The decisions taken will be valid provided the agenda and the procedure are consistent with those of a Congress held in person and the security of operations is guaranteed.**
- 10.3. Approval of Statutes
- 10.3.1. These Statutes were approved at the Congress held on **23 September 2023 in Tarvisio, Italy**. The changes take effect immediately after this Congress. All previous Statutes are invalidated the same day.

# TEAM LEADERS AT FEPA EXHIBITIONS

**Lars Engelbrecht writes:**

In the FEPA Board we have looked at the number of Team Leaders (TLs) in each class in order to make sure that we – now and in the near future – are able to cover the need for TLs at the coming exhibitions.

So far in FEPA we have relied on the FIP accreditation of TLs, so that all team leaders at the FEPA exhibitions have been FIP accredited TLs. The number of jurors in the FEPA countries who are accredited as team leaders at FIP level are:

	TR	PH	AE	RE	PS	TH	AS	MA	OP	PP	YO	LI
<b>FIP Team Leaders (TL)</b>	<b>9</b>	<b>6</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>8</b>	<b>3</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>5</b>	<b>1</b>

**Fig 1: Number of accredited FIP Team Leaders in the FEPA countries per class**

It is clear from Fig.1 that our existing TLs are heavily weighted towards TR, PH, TH and YO. In the smaller classes we only have one or two, and at this point we do not have any team leaders in the Picture Postcard class. In addition, we see from our data that 85% of the current TLs are 70+ years old – and therefore we now need to increase the number of TLs and refresh the pool.

The FEPA Board has discussed this situation and has decided to take action in order to increase the number of TLs in Europe.

First, we want to change the accreditation of TLs. At present a qualified FIP juror who is already qualified to judge in more than one class must accredit separately as a TL in each individual class. Our view in the FEPA Board is that once a juror is accredited as a TL in one class, the team leader accreditation should also apply for any other class in which the juror is qualified to judge. The competence required to be a TL is exactly the same from class to class. Consequently, given our urgent need for more TLs, FEPA will initiate the appointment of existing team leaders to act in the TL role in every class for which they are qualified as jurors at either FEPA or FIP level.



**Team Leader Turhan Turgut leading the team at IBRA 2023**

Secondly, FEPA will start to encourage experienced jurors at FEPA exhibitions to take a FEPA Team Leader apprenticeship so that we will have FEPA Team Leaders – just like we have the FEPA juror qualification. And again: If you are accredited as a FEPA TL in one class, you will be able to act as a TL in all classes in which you are qualified to judge at FEPA or FIP level.

# NEWS FROM THE FEPA MEMBERS

## SPAIN

At the General Meeting of the Spanish Federation of Philatelic Societies (FESOFI) held on 5<sup>th</sup> March 2023 in Madrid, the Board of Directors of FESOFI for the period 2023/2027 was ratified.

It is:

President: Mr José Antonio Arruego Sanz  
Vice President: Mr José Pedro Gómez-Agüero Jiménez  
Secretary-General: Mr Rafael Acuña Castillo  
Administrator: Mr Juan Panés Cantero  
Deputy Secretary: Mrs María Elisa Abad Suárez  
Deputy Administrator: Mr Alfredo Miguel Martínez



## MONACO

Following Patrick Maselis' retirement at the end of 2022, Olivier Stocker has taken over as President of the Club de Monte Carlo and is consequently now the official representative of Monaco at the FEPA Congress.

Olivier is the Chairman and CEO of the auction house Spink & Son.



## THE NETHERLANDS

At a General Meeting on 3<sup>rd</sup> June 2023 a new KNBF Board of seven people was appointed by the members.

The new President is Mr Peter Teurlings who is also chairman of the 's-Hertogenbossche Filatelistenvereniging and president of the board of the Hertogpost Foundation.

Mr Pieter Verbakel was appointed as secretary and Mrs Conny van Vliet is the new Treasurer.



Our warmest congratulations and best wishes to all the newly-appointed officers.  
We look forward to continuing our close cooperation with them towards the promotion of philately.



## IBERO-AMERICAN PHILATELIC MEETING IN MADRID

**Rafael Acuña Castillo writes:**

The first Ibero-American Philatelic Meeting took place in Madrid on 31<sup>st</sup> May. It was organized and sponsored by EL ECO under the auspices of the Inter-American Philatelic Federation (FIAF) in close collaboration with MI OFICINA Philatelic Society and the Madrid Philatelic Society (SOFIMA). Its recordings have been simultaneously incorporated into the YouTube Channels of SOFIMA and MI OFICINA.

The meeting opened (photo below) with welcome greetings from Eugenio de Quesada, director of EL ECO and vice president of SOFIMA; Aldo Samamé (Peru), FIP director for the Americas; Miguel Casielles (Argentina), president of FIAF; Alfonso Molina (Costa Rica), co-founder of MI OFICINA; and José Pedro Gómez-Agüero (Spain), president of SOFIMA and vice-president of the Spanish Federation of Philatelic Societies (FESOFI).



A series of presentations followed, each lasting 15 minutes. These were by:

- Jaime Benavides (Mexico), "The Remote Internal Provinces of Oriente".
- Miguel Casielles (Argentina), "Perfins de Argentina".
- Carlos Malpica (Peru), "Thomas La Chambre et Cie." (origin of an important archive)
- Rafael Macarrón (Spain), "Large Pieces of Maritime Mail to America".
- Henry Márquez (Peru), "Lima, Transition from Viceroyalty to Republic".
- Paúl Novoa (Ecuador), "The First Classic Issue of Ecuador".
- Yamil H. Kouri (United States), "The Stamps of Cuba Surcharged Y¼ of 1855".
- Sergio Recuenco (Peru), "The Formula Airgrams of Peru".

Two authors presented their works, edited by the SOFIMA Study Library. These were:

- "Postal History of Cuba" (Volumes I, II, III and IV) by Carlos Echenagusía (Cuba),
- "The mail without Post Office in Spain, XVI to XIX centuries" (volume VI) by Eugenio de Quesada.

Various presentations were then made and the meeting was closed by Eduardo Consejo, president of the Royal Hispanic Academy of Philately and Postal History.

After the Meeting, EL ECO offered a cocktail to the participants to facilitate the meeting of Latin American philatelists with their Spanish colleagues, followed by a Fraternization Lunch that included prominent researchers and collectors of philately and history.

# 2024 EUROPEAN YOUTH SPORT PHILATELY CHALLENGE

Exhibition: Paris Philex 2024, 30<sup>th</sup> May - 1<sup>st</sup> June 2024

## ***Bernard Jimenez writes:***

The FFAP (Fédération Française des Associations Philatéliques), in partnership with Adphile, is organising a European youth competition from 1<sup>st</sup> May – 1<sup>st</sup> June 2024. This is the:

“2024 European Youth Sport Philately Challenge”

which is being held to mark the occasion of the Paris 2024 Olympic Games.

The competition has Recognition from FEPA (Federation of European Philatelic Associations) and is open to young people aged between 8 and 21 who are members of European philatelic societies affiliated to the FEPA member federations. National federations in FEPA Member countries will each be invited to present a maximum of 3 collections, representing their country.

Each collection presented must consist of 16 sheets. Presentations should deal with the theme of sport.

To participate, European national federations must send an entry form to the competition before 15<sup>th</sup> February 2024. Entry forms should be sent to:

FFAP  
FEPA 2024 Youth Competition  
47, rue de Maubeuge  
75009 Paris- France

Participants will participate in one of the following classes:

- Youth / TRA Traditional Philately / HIS Postal History
- Youth / COV Open class
- Youth / THE Thematic Philately
- Youth / MAX Maximaphily

The presentations will be exhibited as part of the “Paris-Philex 2024” exhibition from 30<sup>th</sup> May to 1<sup>st</sup> June 2024. A prize list of the competition will be established by categories and by class:

- Individual Youth (under 12)
- Individual Youth (over 12 years old)
- Collective Group of young people (under 12 years old)
- Collective Group of young people (over 12 years old)
- School group (primary level)
- School group (secondary)

The jury will establish a prize list with the awarding of prizes. All participants will receive a special philatelic gift. A special award will be made to the Top 10 European youth winners. The FFAP hope to welcome you in Paris 2024 with a lot of European youth exhibits. For further information contact: Pascal BANDRY /FFAP at [pascal.bandry@orange.fr](mailto:pascal.bandry@orange.fr)



# EUROPEAN MAXIMAPHILY CHALLENGE 2023

TERUEL (SPAIN) 19<sup>TH</sup> – 23<sup>RD</sup> APRIL 2023

***Pascal Bandry, President of the Jury, writes:***

Six countries took part in this year's European Challenge: Spain, France, Romania, Italy, Slovenia and Luxembourg.

The Challenge was narrowly won by Italy with France in second place and Romania third.

We offer a big 'THANK YOU' to FESOFI and the Spanish Post for organising this exhibition in Teruel exceptionally well, and our congratulations to all the exhibitors.

Come to Italy in two years' time for the next Challenge.



***The Inauguration Ceremony***



***Young visitors to the exhibition.***



## SARAJEVO PHILATELISTS HOLD EXHIBITIONS WITH AN INTERNATIONAL FLAVOUR

***We are delighted to publish information received from Omer Merzić, a philatelist in Sarajevo, about events held last year to mark the Platinum Jubilee of Her late Majesty Queen Elizabeth II. (Ed.)***

The Society of Philatelists and Numismatists of the Canton of Sarajevo (Bosnia and Hercegovina) is trying to revive interest in philately in relatively difficult conditions. The fall of Yugoslavia and four years of war limited the ability of collectors and philatelic organisations to operate, but a circle of lovers of philately and numismatics have been able to found the Society and it has already reached beyond the borders of Bosnia and Hercegovina with two events.

The first exhibition was held in April-May 2022 in the "Novi Hram" Gallery, the old Jewish Temple in Sarajevo. It was dedicated to Queen Elizabeth II to mark her Platinum Jubilee. The exhibition consisted of nine panels prepared by Enver Lokvančić, Nezir Smajić, Dubravko Šavović, Mladen Rudež, and Kemal Taljanović, who, together with Bernard Pavlinović, participated in organising it. The panels showed the continents with countries marked that had at some time displayed the Queen's image on their stamps including many territories that were still part of the British Empire during the Queen's reign. They also showed blocks and miniature sheets. A second exhibition in June 2022 showed the passage of time from the Queen's Coronation in 1953 to last year's Jubilee. It was visited by Mr Matthew Field, then UK Ambassador to Bosnia and Herzegovina.



***Kemal Taljanović at the Queen Elizabeth II exhibition in Sarajevo with Mr Matthew Field.***

***Igor Pirc has added information about a joint Slovenia - Bosnia & Hercegovina exhibition in June 2022.***

On 25<sup>th</sup> June 2022, Slovenia's National Day, Bosnia-Hercegovina held an exhibition in cooperation with the Slovenian Philatelic Association which contributed three exhibits – 'The first Slovenian Stamps Chainbreakers 1919-21', 'The Chainbreaker Postcards' and 'The First Stamp of the Republic of Slovenia 1992 – Parliament'. Bosnian philatelists contributed two collections from the times before and during the First World War ('Auxiliary Military Mail', 'First Stamps of Bosnia and Hercegovina').

This exhibition also aroused interest. The opening was attended by representatives of the Embassy of the Republic of Slovenia, the Slovenian Association in Sarajevo, and the Slovenian Federation (FZS) reflecting the fact that the between Bosnia and Hercegovina and Slovenia have a long history. In the period before the Second World War, over 4,000 Slovenes lived in Sarajevo, having moved there during the era of the Kingdom of Yugoslavia.

Conclusion: The activity of the Society has aroused a desire for international cooperation. An early sign of this was that two entries will be sent to the XIX. Balkanfila Philatelic Exhibition in Belgrade in October 2023.



***Kemal Taljanović and Igor Pirc stand in solidarity at the joint exhibition between Bosnia-Hercegovina and Slovenia in Sarajevo.***

## NEW RDPs SIGN THE ROLL OF DISTINGUISHED PHILATELISTS

***Bill Hedley writes:***

On a glorious May evening the Schlosshotel Hugenpoet near Essen was the venue for of six eminent names to be added to the Roll of Distinguished Philatelists, including three from Europe. We send them all our congratulations and best wishes.

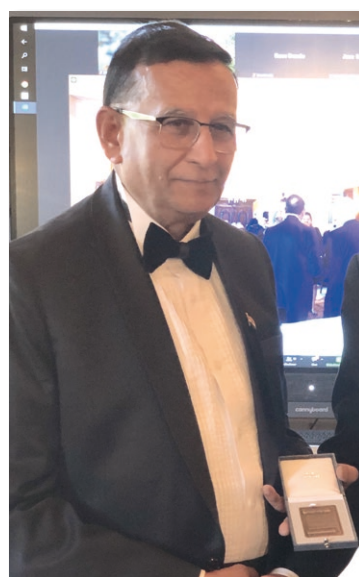
The new signatories are:



***Michael Ho***



***Malcolm Groom***



***Pradip Jain***



***Turhan Turgut***



***Jesús Sitjà Prats***



***Damian Läge***

Patricia Kaufman of the USA, who was also invited to sign the Roll this year, was unfortunately unable to attend the ceremony on this occasion.

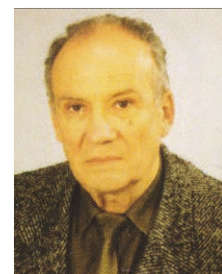


## OBITUARIES

*Since the last issue of FEPA NEWS we have recorded the passing of several leading philatelists.*

### **Ivan Kostov (1924-2023)**

Ivan was a doyen of Bulgarian, European and world philately. He was a long-time publisher and editor-in-chief of the national philatelic magazine, as well as a mentor to generations of Bulgarian philatelists. He was an accredited FIP juror in Postal History, Aerophilately and Literature, and was President of the Jury of BULGARIA 2009, a European Exhibition under FEPA patronage. R.I.P.



### **Jean-Louis Lafon (1937-2023)**

Known as “Monsieur Astrophilatelie” he was an engineer in the space industry. He discovered a passion for astrophilately in 1975 and in 1980 won first prize in an open exhibition in the Netherlands. In France he joined the Maurepas philatelic society and in 1995 was awarded a Vermeil Medal. In 2000 he was elected Secretary of the FIP Astrophilately Commission and in 2001 he formed the Astrophilately Association of France. He was awarded the GAPHIL Silver Medal in 2006 and the Biscara Plaque in 2007. He chaired the 2AF Association until 2015 and became its First Vice-President. In PARISPHILEX 2018 he was awarded the first ever French Gold Medal in Astrophilately. R.I.P.



### **Gustaf Douglas RDP FRPSL (1938-2023)**

A Swedish aristocrat and businessman, he will be remembered among philatelists as the Head Patron of Stockholmia 2019 and the owner of the only known example of the Treskilling Yellow that he acquired in 2013. In 2015 he was awarded the Tiljeard Medal by the Royal Philatelic Society London and the Strandell Medal by the Swedish Philatelic Federation. In 2018 he was invited to sign the Roll of Distinguished Philatelists. R.I.P.



### **Andrey Strygin (1954-2023)**

Andrey was President of the Russian Academy of Philately and a member of the European Academy of Philately. He was Editor-in-Chief of the World of Stamps and Coins magazine and organised joint philatelic exhibitions and events in cooperation with the Russian “Marka” and the European Academy of Philately. He was behind the “Rossika” international philatelic exhibitions held in Moscow, St. Petersburg, Berlin, London, and Geneva from 2013 to 2022. He was a man of outstanding professional knowledge and personal qualities. R.I.P.



### **Janet R. Klug (1950-2023)**

A keen author and columnist as well as a distinguished collector and exhibitor, specialising in Tonga, Samoa, Malaya and Japan under Australian occupation, she was President of the American Philatelic Society (2003-2007), a member of the U.S. Postal Service Citizens' Stamp Advisory Committee (2010-2014) and its chair (2014-2019). She was awarded the APS Writers Unit Hall of Fame (2010), the Luff Award for Outstanding Service to the APS (2014) and the Smithsonian Philatelic Achievement Award (2019). The Smithsonian website records that she once wrote: “History is not just about famous people and events. It also encompasses ordinary people doing ordinary things, overcoming the challenges that happen in their lives, surviving and thriving”. R.I.P.





## Committed to History since 1716



Philatelic collections full of culture and heritage,  
the result of an engagement that lasts through time.

# EXFILNA 2023

**Rafael Acuña Castillo writes:**

EXFILNA 2023, JUVENIA 2023 and the Vth European Maximaphily Championships were held in the town of Teruel from 19th-23rd April 2023 with the participation of Spain, Italy, France, Luxembourg, Romania and Slovenia. The Philatelic Federations of Italy and Brazil were also invited.

The organization was carried out by the Spanish Federation of Philatelic Societies (FESOFI), with the collaboration of the Teruel City Council and the Government of Aragon, also counting on the Aragonese Federation of Philatelic Societies and especially the two from the province of Teruel: Samper of Calanda Philatelic Group and Alcañiz Philatelic Group. All this with the indispensable support of CORREOS and FNMT, without whose help the organization of these events would be unthinkable.

There were approximately 500 frames with around 8,000 sheets on display. Completing the exhibition was a display of "other collectibles". In recent years it has been possible to see bookmarks, coins, railway material, postage scales or cameras.



To promote this exhibition, FESOFI requested the Commission for the Programming of stamps and other franking signs to issue one or more stamps with motifs related to Teruel.

The level of the collections exhibited at EXFILNA was high, evidence of which can be seen in the list of awards achieved: 20 Large Gold medals, 20 Gold medals, 27 Large Vermeil, 12 Vermeil, 5 Large Silver and 4 Silver. Among One Frame exhibits, which are only awarded points, we had 1 gold, 2 Vermeil and 2 Silver. We also highlight that in this exhibition female participation continued to increase in number with great results, since they obtained a Large Gold, two Gold, a Large Vermeil, two Vermeil and a Large Silver. The Master Class Grand Prize, with a Large Gold Medal and the Teruel City Council Trophy, was awarded to Mr Alberto Barreras Barreras and the Competition Class Grand Prize, with a Large Gold Medal and Post Office Trophy, went to Mr Rafael Macarrón Pliego.

Two interesting conferences, one on "Modern Philately" and the other an "Open session of the Royal Academy with five Micro-conferences" and two presentations of books published by FESOFI were also held in the Conference Room of the Old Bank of Spain in Teruel. In the series Let's talk about... were presentations on "The Treasures of Teruel" and "Pediatrics and Philately"

Prizes were also awarded to the winning students and finalists of the "A stamp for Teruel" contest.

In addition, the Royal Hispanic Academy of Philately and Postal History held a meeting at which its new president, Mr Eduardo Consejo, and other members of the Academy participated. These included Mr Alejandro Abadía, Mr Eduardo Escalada, Mr Alfredo Miguel and D. José Antonio Herráiz.

There was a large influx of the public at the Palmarés Dinner where the EXFILNA 2023 Grand Gold Awards and medals were awarded, and the individual and collective FESOFI 2023 medals and Ministry of Transport 2023 medals of Philatelic Merit were awarded in gold and silver.

Finally, an emotional tribute was paid to Mr Miguel Ángel García Fernández, who until recently was president of FESOFI, for his selfless dedication over so many years. [FEPA also adds its sincere thanks to Mr Fernandez for his magnificent work to promote philately - Ed.].

## IMAGES FROM EXFILNA 2023



*A Montage from the award of the 2023 Medals of Philatelic Merit, with congratulations to the winners*



# THAT WAS IBRA 2023!

**Thomas Höpfner writes:**

IBRA 2023 in Essen (Germany) had been quite different from “normal” FIP exhibitions in various aspects. The main thing was that in early 2020 the outbreak of the Coronavirus Pandemic forced the Organising Committee to postpone the IBRA planned for 2021 by two years. As a consequence, the full team taking care of everything related to IBRA had to be kept in operation for over four years. In addition to that, the massive expansion of the total number of frames for the competitive exhibits had major consequences – instead of the 2.800 frames the OC had aimed for the final number of accepted frames was over 3.500.



Those who were at the Messe Essen to see the opening of IBRA 2023 on the 25th May were probably surprised to see such huge visitor numbers. Right from the first hours throughout the whole day all areas of IBRA 2023 were packed with people: the area in front of the stage in the glass foyer, the dealer's hall, hall 7 with the exhibits, the Literature Area, the Zentrum Philatelie and the Rarity Cabinet as well as the stands of the Specialised Societies (Arbeitsgemeinschaften). Over the next three days, the visitor numbers remained at an extremely high level, and you could almost sense the positive excitement of everybody who was there trying to make the most of that wonderful event.

The four days were packed with things you could do. Numerous lectures and presentations in the glass foyer and in the Forum Philatelie covered a wide range of philatelic topics. Countless meetings of societies were open for members and non-members as well. All literature exhibits were available in the Literature area, and the reading room gave the possibility to sit down for a closer inspection. And the Rarity Cabinet had – next to a selection of top rarities – a “Germania” exhibition hosted by the Museumsstiftung Post und Telekommunikation; the “Germania” is not only linked to various German Reich stamp issues, but stands for a special era in German history. A special highlight was the RDP (Roll of Distinguished Philatelists) Ceremony that had been organised to take place on the 26th May during IBRA 2023. Those who went to the Schlosshotel Hugenpoet just outside of Essen have certainly enjoyed an unforgettable event.

The undisputed highlight of IBRA 2023 was the Palmarès evening that took place in the Saal Europa located in the West section of the Messe Essen. Nearly 600 guests were then able to enjoy a really great dinner and show programme. Among the things to appreciate were the excellent three-course-meal and the performance of “Lady Bond”, who entertained the guests with songs from various James Bond movies. But of course the attention then turned to the celebration of the most successful exhibitors. While all winners of Large Gold medals were invited to come to the stage and at the same time the printed Palmarès brochure was handed to all guests, the biggest question now was who will be the winners of the three Grand Prix? One by one, the winners were then announced, after the voting slips of the jurors had been counted. And here they are:

Grand Prix National: Alfred Schmidt, Prussia - The first Three Issues 1850-59

Grand Prix International: Julio Cesar Ponze Lozada, The Mail System in the Viceroyalty of Peru

Grand Prix D'Honneur: Walter Britz, Uruguay: Early Issues of the XIX Century (1856-1862)

An event the size of IBRA 2023 requires a lot of effort to make everything happen. In this respect, a huge job had to be done by the nearly 90 National Commissioners active for IBRA 2023 to bring in and return the exhibits. The Jury team, all in all well over 70 persons, had a lot of work as well. The team size had not been adjusted after the expansion of the total frame numbers of competitive exhibits, and one of the consequences was that the three hours of jury-feedback was not sufficient to satisfy all exhibitor requests. In the background, there was of course much more

work to be done, and IBRA 2023 had more than 100 volunteers for setting up the frames and mounting the exhibits as well as numerous other tasks.

This all being said, IBRA 2023 was probably the largest philatelic event in Europe in the last decade. It will be remembered as a four-day-show packed with activities and inspired by enthusiastic philatelists from all over the world. And as an event that took more than four years to become reality, giving those who did all the work a huge reward.



*Hall 7 filled with exhibits.*



*Lecture in a well-filled hall.*



*The Deutsche Post stand.*





*Alfred Schmidt with his GP winning exhibit...*



*...and receiving his Grand Prix.*



*The Jury at work.*



*Dieter Michelson conducts an interview.*



*Setting for the Palmarès Dinner.*



# BRATISLAVAFILA 2023

***Vojtech Jankovic writes:***

The philatelic exhibition held in Bratislava from 1<sup>st</sup>-4<sup>th</sup> June 2023 with FEPA Recognition was a gem, organised by the Slovak Philatelic Federation led by Pavol Lazar to mark the 30th anniversary of the foundation of the Slovak Republic. Located in the Slovak National Museum on the banks of the River Danube it was accompanied by perfect summer weather to brighten the occasion.

BRATISLAVAFILA was a national exhibition with international participation from seven other countries. The hall was completely filled with 145 exhibits in 11 classes and at two levels as well as with outstanding displays of postal history and rarities provided by the Vindobona Club of Vienna and the Prestige Philately Club of Prague. There were also 28 exhibits of philatelic literature.



***From left to right: The crowd wait expectantly at the Opening Ceremony on 1<sup>st</sup> June. Pavol Lazar and Peter Osusky at the Opening Ceremony. The ribbon is cut to declare the exhibition open.***

As well as the exhibits there were book launches and special commemorative items for collectors from the Slovak Post.



***The Exhibition Hall. New books launched. Souvenirs from Slovak Post.***

The standard of the exhibits was high and 145 medals were awarded, including 16 Large Gold.



***Left: Guests at the Palmarès Dinner applaud.***

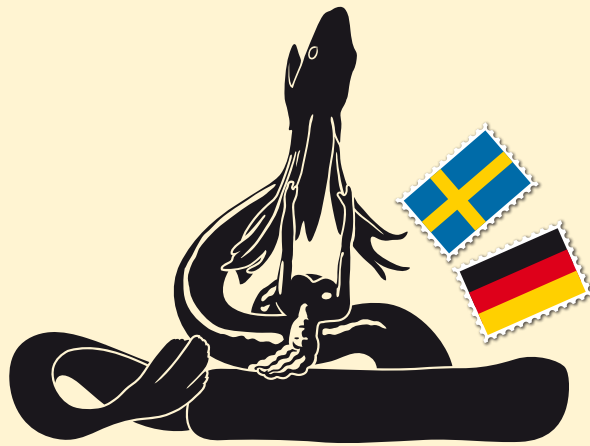
***Right: Bill Hedley receives a medal on behalf of FEPA.***



The prize for Best in Show was awarded to Bill Hedley, President of FEPA. As his exhibit is focused on the postal history of Bratislava and its surrounding area, he was deeply moved to receive this award.

# TRELLEBORG 2023

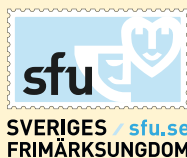
A bilateral  
Philatelic and Postcard Exhibition  
15-17 September 2023



## TRELLEBORG 2023

A bilateral Swedish – German Exhibition

The exhibition is supported by:



**FACIT**

[trelleborg2023.se](http://trelleborg2023.se)

# ALPE-ADRIA EXHIBITION 2023, 20<sup>th</sup> – 24<sup>th</sup> SEPTEMBER 2023

**Bruno Crevato-Selvaggi RDP writes:**

I welcome the European philatelic community to Alpe Adria 2023 in Tarvisio, Italy. The Union of the Philatelic and Numismatic Societies of Friuli Venezia Giulia, led by Francesco Giubertini, and the FSFI delegate for Alpe Adria, Gabriele Gastaldo, are looking forward to completing a very long engagement that started in 2019. The pandemic disrupted their original plans but they had clear goals and committed resources so they kept faith and worked hard to make it happen at the earliest date available in the Alpe Adria calendar. Hosted at the Palazzetto dello Sport (Sports Hall) in Tarvisio, it has Recognition from FEPA which will also hold its annual Congress there, duly documented by a special cancellation available at Poste Italiane's booth. The ALPE ADRIA philatelic community, at present chaired by Alessandro Agostosi, has enthusiastically answered their invitation and will also hold its annual congress in Tarvisio. In total, 84 exhibits will be shown in 400 frames. Guests can travel by air to three local airports: Klagenfurt, Trieste-Ronchi dei Legionari and Ljubljana-Brnik, all within 75 km of Tarvisio. Those needing transportation from those airports are asked to inform the Organising Committee at their earliest convenience to ease the receiving activities. The O.C. has made a block reservation to ensure hotel accommodation for the delegates and the other visitors, so we kindly ask that all requests for hotel bookings are sent to: fragi2951@gmail.com



Giancarlo Morolli RDP will preside over the Jury which will include Gerald Heschl (Austria), Julije Maras (Croatia), Thomas Höpfner (Germany), Istvan Glatz (Hungary), Giacomo Bottacchi (Italy), Angelo Teruzzi (Italy), Bojan Bracic (Slovenia), and Giovanni Balimann (Switzerland). To help them start work we are asking exhibitors to send a pdf file in advance with scans of their exhibits. This is normal practice in Italy and will help the jurors prepare for judging. As a consequence, Alpe Adria will also become a virtual exhibition. According to the Italian procedure, on the opening day exhibits will be made generally available to view on the website, 24/7, and the digital show need not be brought to an end at the same time as the physical show. Unless exhibitors ask us not to do so, they can remain permanently available on the website.

	Official Programme	Special Activities
WED 20.09		
14.00 Mounting of exhibits		18.00 Jury kick-off
THU 21.09		
10.00 – 18.00 Exhibition and Trade Fair open	18.30 Official Opening	10.00 Commissioners' Meeting 10.00 Jury session
FRI 22.09		
10.00 – 18.00 Exhibition and Trade Fair open	16.30 Meeting with the City Council 17.30 Guided tour of Tarvisio	10.00 Commissioners' Meeting 10.00 Jury Session
SAT 23.09		
10.00 – 18.00 Exhibition and Trade Fair open	13.00 – 17.00 Excursion in the Tarvisio area (booking required)	9.00 FEPA Congress – Cultural Centre Julius Kugy
	19.00 Palmarès at Hotel Nevada	
SUN 24.09		
10.00 – 14.00 Exhibition and Trade Fair open	11.00 Jury feedback to exhibitors	9.00 Meeting Alpe-Adria Philately – at the Exhibition
14.00 Dismounting of exhibits		





PATRONAGE



NATIONAL PHILATELIC  
EXHIBITION WITH  
INTERNATIONAL  
PARTICIPATION TIMFILEX  
2023

TIMISOARA  
21- 24 SEPTEMBER 2023

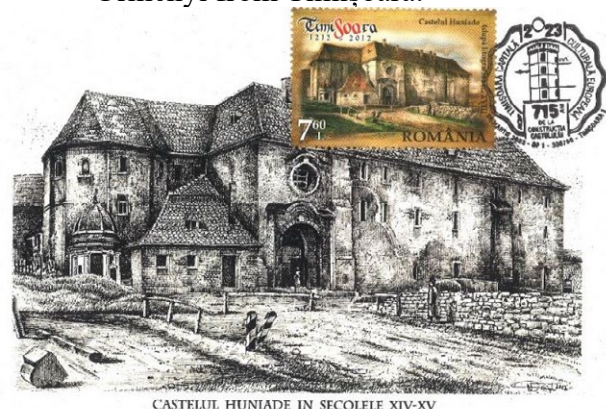


**TimFilex 2023**, organized by the Philatelic Association from Timișoara between 21- 24 of September 2023, enjoys the **Patronage** of the Romanian Philatelic Federation and the **Recognition** of FEPA (Federation of European Philatelic Associations).



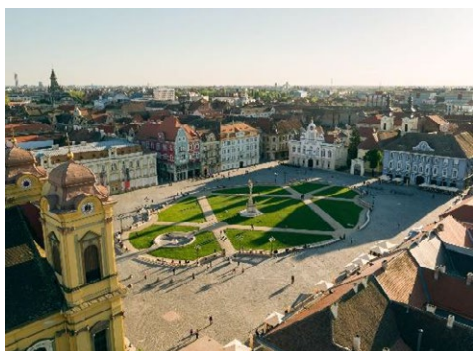
Hundred years ago, between 22- 25 of September 1923, in Timișoara took place the First National Philatelic Exhibition dedicated to the day of the philatelist and the first Philatelic Congress. The Exhibition gave opportunity to great names of the Romanian philately to participate with collections: George Matheescu, Rudolf Zoscak, the baron Witzleben, the dealers Saraga and Lupovici, Geza von Jakots or Bela Fiatska and Dezider Urmenyi from Timișoara.

In 2023, Timișoara is Cultural European Capital. The long of the year, we will bring in foreground “round” anniversaries which were at the foundation of the city ‘s cultural importance. TimFilex 2023, will take place at Universitatea de Vest din Timișoara and will present to the public, on around 400 frames, the best Romanian philatelic exhibits as well as exhibits from abroad. Seminars dedicated to the event, under the entitling „Romanian Philately Yesterday and Today” as a Collectors Fair will be organized during the period.



We are waiting you in Timisoara!

*For further informations please contact at:*  
*[mariusvasilem@yahoo.com](mailto:mariusvasilem@yahoo.com)*



## YOU ARE ALL INVITED TO KOPER (SLOVENIA) FOR THE MULTILATERALE 2023 EXHIBITION 8 - 10 SEPTEMBER

***Peter Suhadolc writes:***

Preparations for the regional exhibition of the Multilaterale group, to be held from 8th-10th September 2023 in Koper (Slovenia), are under full speed. The exhibition has FEPA Recognition.

The venue at the sporting centre of the Koper Elementary School is confirmed, and the official hotel is Grand Koper together with Hotel Vodišek. You can find the discount codes on the exhibition website <https://fzs.si/multilaterale2023/unterkunft-hoteli/>. Both are within walking distance from the exhibition venue, the first is also near the touristic harbour and the old city centre. A vast parking lot is available nearby.

Five postal administrations have confirmed their presence: Austria, Germany, Switzerland, UN Vienna and Slovenia. There will also be several dealers there.

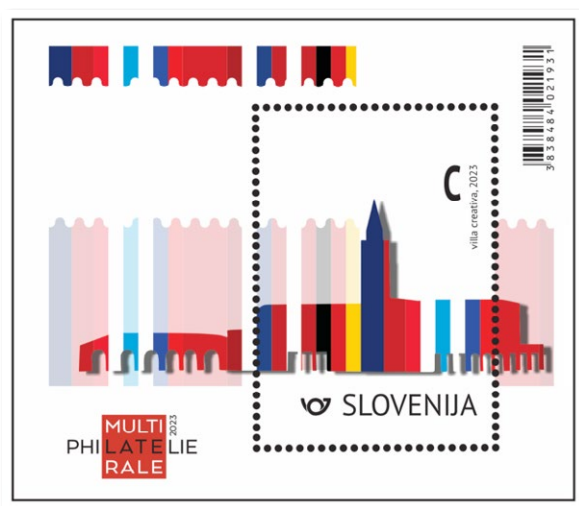
Several enjoyable evenings are planned for our guests and participants including a welcome dinner at a bio winery, and, of course, the Saturday evening Palmares at a restaurant on the hills overlooking Koper with a fantastic view of the city.

The exhibition with about 350 frames has been granted patronage by the Ministry of Economy, Tourism and Sport of the Republic of Slovenia. It is also supported by the Koper Municipality and Post of Slovenia. The latter will issue a stamp to commemorate the exhibition on 10th July 2023. You can order it in advance at the website [www.dezelaznamk.si/en](http://www.dezelaznamk.si/en). Two more cancellations are planned for Saturday and Sunday.



***Stamp commemorating the first exhibition of the Multilaterale Group in Slovenia. The colours represent the flags of the Multilaterale countries.***

*(Photo courtesy of Post of Slovenia)*



The beginning of September is still a high touristic season. You can enjoy swimming in the sea, visiting Slovenia touristic highlights such as Postojna caves, Hrastovlje church fortified against the Turks with its medieval wall paintings, and the charming seaside city of Piran. Moreover, there are only 7 km to Italy and 23 to Croatia!

Do book the dates and be part of the biggest philatelic exhibition on the Slovenian Adriatic!  
Looking forward to meeting you in Koper!



# NORDIA 2024

## *Hallvard Slettebø writes:*

NORDIA 2024 is a Nordic stamp show and one of the largest stamp exhibitions in the Nordic region since Stockholmia 2019. The NORDIA exhibitions are a series of stamp exhibitions arranged annually by one of the Nordic countries. The Federation of Norwegian Philatelists will arrange NORDIA 2024. The Federation has chosen Skien Frimerkeklubb, Stathelle Frimerkeklubb and Porsgrunn Frimerkeklubb as technical operators.

The purpose of NORDIA 2024 is:

- To continue the annual Nordic cooperation on promoting philately by arranging a yearly Nordic exhibition.
- To improve the philatelic contacts and cooperation within the Nordic countries.



The NORDIA 2024 exhibition will be held from 31st May – 2nd June 2024 at Skjærgårdshallen, Langesund, Norway. The exhibition will have all the regular classes, and we aim for 700 frames. Entitled to participate in NORDIA 2024 are members of the National or Youth Philatelic Federations of the Nordic countries and members of the Scandinavian Collectors Club (USA) and of Scandinavia Philatelic Society (UK).



***Left photo: The exhibition hall (blue building) and hotel. Right: Aerial photo of Langesund***

The intention is to create an exciting stamp show for both new and experienced stamp collectors. We hope to give every visitor both the pleasure of seeing interesting stamp collections, and at the same time perhaps also a glance at Norwegian hospitality and culture.

Langesund is a cosy coastal town in the province of Telemark in southern Norway, with some 5,500 inhabitants. Two hours' drive from Oslo and four from Gothenburg, Sweden. Langesund can easily be reached via ferry from Strömstad, Sweden to Sandefjord or from Hirtshals, Denmark to Larvik or to Kristiansand. The nearest airport is Torp, alternatively Gardermoen, both onwards by train to Porsgrunn and bus to Langesund. Check out Visit Telemark <https://www.visittelemark.com/> for things to do in addition to visiting NORDIA 2024.

The exhibition hotel is Quality Hotel Skjærgården, next door to the exhibition hall. Integrated with the hotel is a waterpark with pools, a waterfall, slides and palm trees. The waterpark also has its own private beach. More information about accommodation, special regulations and application forms can be found via [www.nordia2024.no](http://www.nordia2024.no) in due course.





**European Stamp Exhibition**  
Copenhagen Philatelist Club – KPK  
17 – 20 October 2024  
in “Øksnehallen”,  
Copenhagen, Denmark

## **HAFNIA 24 is now open for application from exhibitors.**

The Copenhagen Philatelist Club celebrates the 400th anniversary of the Danish postal service with a FEPA exhibition in Copenhagen, Denmark.

You find all information about the exhibition including online application form at our web-site

**<https://www.hafnia24.com/>**

Your application has to be keyed in online, printed, signed and then send to your national commissioner. List of commissioners and instruction of the application process can be found on the exhibition web-side under menu point Exhibitors

**<https://www.hafnia24.com/exhibitors/>**

## **Take the opportunity to visit Copenhagen during the exhibition.**

There are more than 15 hotels within walking distance of “Øksnehallen” - ranging from 2 to 5 stars.

Copenhagen's Town Hall Square and the pedestrian street, “Strøget”, are approx. 1 km from the exhibition and **TIVOLI Garden** is less than 500 m away.

Copenhagen Airport is only 8 km from the exhibition and there are trains and metro between the two locations.

Photos from Copenhagen Media Center



Photo: Martin Auchenberg



Photo: Tuala Hjørne



Photo: Anders Bøggild



Photo: Martin Auchenberg

Copenhagen is home to one of the oldest monarchies in the world with a history tracing back to the Viking Age. History is everywhere in Copenhagen where cobblestone streets, palaces and royal artefacts make for a beautiful backdrop to the modern life lived by the Copenhageners of today.

Get inspired and discover Copenhagen's classic tourist attractions, palaces, hidden gems and much more.

A visit to Copenhagen will bring you memories for the rest of the life.

Go to Visit Copenhagen web-page at

**<https://www.visitcopenhagen.com/>**

# EUROPHILEX BIRMINGHAM 2025

## *Jon Aitchison writes:*

Plans for EuroPhilex, the next British International Exhibition, are moving forward rapidly and we are looking forward to welcoming the philatelic world to the National Exhibition Centre in Birmingham in May 2025. The exhibition has FEPA Patronage and FIP Recognition.

Originally a four-day event, EuroPhilex has been extended by one day to run from:



***Wednesday 7<sup>th</sup> May until Sunday 11<sup>th</sup> May 2025.***



The extra day has been added to accommodate more activities and dinners into an already crammed social calendar and will also take some pressure off the judges. In addition to opening night reception and the Palmarès there are several society dinners in the pipeline as well as the ceremony for signing of the Roll of Distinguished Philatelists. We also want to allow time for commissioners, jurors and volunteers to be able to visit the nearby Shakespeare country and historic monuments.

With over 2,000 frames at the exhibition all FIP classes will be covered. It will be held in a 10,000 square metre hall with the ability to expand into an adjacent hall, so there is no limit on the number of dealers that can be accommodated.

We are also delighted to announce that, through the generosity of Stanley Gibbons Ltd, the world's most expensive stamp - the British Guiana 1 cent magenta of 1856 - will be on display in the Court of Honour throughout the exhibition along with many other exceptional items.



The Commissioner General is Kim Stuckey and FEPA Members will be invited to appoint a commissioner and nominate jurors in mid-2023. The IREX and entry forms will be available on the exhibition website ([www.europhilex2025.co.uk](http://www.europhilex2025.co.uk)) as will dealers' stand prices. As soon as the forms are on the website EuroPhilex will be open for entries.

For further information please go to: [enquiries@europhilex2025.co.uk](mailto:enquiries@europhilex2025.co.uk).

# REVISION OF THE FEPA REGULATIONS FOR EXHIBITIONS (FREGEX)

**Giancarlo Morolli writes:**

Much has changed since the FREGEX were last approved so, in line with its objectives of promoting innovation and best practice, the FEPA Board has carried out a review of these regulations and is proposing some changes to ensure that they are still relevant to current needs.

The revised guidelines will be proposed to the FEPA Congress for approval in September 2023 after which they will be available at [www.fepanews.com](http://www.fepanews.com). As they are of interest to all organisers of philatelic exhibitions in Europe, however, we are printing the complete text here. If anyone requires further information or clarification, please contact me at [gmorolli@gmail.com](mailto:gmorolli@gmail.com).

## DRAFT

## FEPA REGULATIONS FOR EXHIBITIONS (FREGEX)

### Part I. Exhibitions

#### 1. Objectives

1.1 The exhibitions governed by these regulations have the following objectives:

- Promotion of philately in FEPA member countries
- Development of the different classes of philately
- Support for philatelic research and studies as well as for Philatelic Literature
- Growth of interest in competitive exhibiting of philatelic collections
- Establishment, development and promotion of friendship among philatelists of all countries
- Engagement of young people in philately as a way of cultural education and good use of their free time.

#### 2. Categories of Exhibitions

2.1 FEPA plays an active part in promoting the following categories of exhibition:

- Continental Exhibitions: exhibitions open at least to all FEPA members
- Multinational exhibitions involving a number of FEPA members
- Other exhibitions of international interest.

It also encourages national and local exhibitions within its Members, although it is not usually involved in organising them.

2.2 FEPA exhibitions may include all competitive classes listed at Art. 4.2 or just one or some of them. The latter are defined as “specialised” exhibitions.

#### 3. FEPA Patronage and Recognition

3.1 FEPA promotion has the following levels:

- Patronage
- Recognition.

3.2 Patronage or Recognition is granted to a Member Federation, which has sole responsibility for organising the exhibition. The Member Federation may delegate the exhibition's organisation to a third party or a specially established independent Exhibition Management. The organisation of the exhibition will normally be run by an Organising Committee.

3.3 Patronage may be given to continental exhibitions at which there are at least 1,200 frames available for the Competitive Classes.

3.4 For the technical and organisational control of each FEPA-Patronised exhibition, the Organising Committee will draw up individual regulations (hereinafter IREX) that provide details about the entry, selection, arrangement, shipment, and evaluation of the exhibits. Organisers of exhibitions granted FEPA Recognition may also follow such regulations, adapting them to the specific characteristics of their events.

3.5 The Organising Committee must obtain the FEPA Board's approval of the IREX before circulating it.

3.6 FEPA Patronage is requested by writing to the FEPA Board, which may give approval provisionally as the final decision is subject to the vote of Congress.

3.7 FEPA Patronage requires:

- The definition of specific regulations for the exhibition (IREX)
- The stipulation of a contract between FEPA, the Member Federation and the third party (if any)
- The implementation of these regulations



- The appointment of a Consultant by the FEPA Board

The payment of the Patronage fee. FEPA provides Patronised exhibitions with:

- The use of the FEPA logo and the flag
- The technical support of the FEPA Consultant (hereinafter: Consultant), who is the contact person between the Organising Committee and the FEPA Board
- The template for preparing the IREX and the FEPA databases concerning awards and jurors
- Marketing of the exhibition through its channels (magazine, website, newsletters)
- Recording the results in the FEPA Awards database.

3.9 In the event that additional competitive philatelic exhibitions are held in conjunction with the Patronised exhibition, the Patronage only applies to those aspects that are regulated by the IREX agreed with FEPA.

3.10 FEPA Recognition is granted by the FEPA Board.

3.11 FEPA Recognition requires:

The payment of the recognition fee.

3.12 For exhibitions granted Recognition, the terms are confirmed in a letter of agreement produced by the FEPA Board.

3.13 FEPA provides recognised exhibitions with:

- The use of the FEPA logo and the flag
- Technical advice on demand
- Marketing of the exhibition through its channels (magazine, website, newsletters).

3.14 Patronage or Recognition is granted free of charge to specialised Youth exhibitions.

3.15 Patronage or Recognition is granted at a reduced fee to specialised Philatelic Literature exhibitions in consideration of the service provided to philately by publishers and authors.

3.16 The level of fees is reviewed by the FEPA Board every two years, and any changes are announced in the FEPA Board's report to the following Congress.

3.17 Payment of the fee must be made according to the terms of the contract (Patronage) or the letter of agreement (Recognition), but in all cases before the date when the exhibition is due to open.

**The following articles of the FREGEX apply only to exhibitions with FEPA Patronage.  
However, they are highly recommended for use as guidelines for all types of philatelic exhibition.**

## Part II. Exhibiting

### 4. Exhibition Classes

The following classes are admissible in FEPA Exhibitions:

4.1 Non-competitive Classes, by invitation of the Organising Committee:

- A1. Court of Honour
- A2. Official Class, including exhibits of postal authorities, postal museums, postage stamp printers, designers, engravers, etc.
- A3. Jury Class, including exhibits from jurors and experts appointed for that exhibition
- A4. Other non-competitive exhibits.

4.2 Competitive Classes:

- Class 1 Exhibition Grand Prix Class
- Class 2 Traditional Philately
- Class 3 Postal History
- Class 4 Postal Stationery
- Class 5 Revenues
- Class 6 Aerophilately
- Class 7 Thematic Philately
- Class 8 Maximaphily
- Class 9 Astrophilately
- Class 10 Open Philately
- Class 11 Picture Postcards
- Y Youth Philately
- L Philatelic Literature

Any other class approved by the FEPA Congress or launched as experimental by the FEPA Board.

4.3 Narrow Theme exhibits (1-2-3 frame exhibits) and Modern Philately exhibits are classified in their respective philatelic classes.

### 5. Conditions for participation

- 5.1 Participation is open to exhibitors who are members of philatelic societies affiliated with the FEPA Member Federations.
- 5.2 Exhibits in the Competitive Classes - except Youth Philately and Philatelic Literature - must have been awarded a minimum of 75 points at an exhibition of national level within five years prior to the first application for entering a FEPA exhibition. If there has been no appropriate national exhibition in the past five years, the entry form must be accompanied by written statement from the Commissioner confirming the quality of the exhibit.
- 5.3 For exhibits in the Literature Class, no previous award is required. Handbooks and special studies must have been published within the last five years, and all other entries in the Literature Class within the previous two years. The qualifying date is the 1<sup>st</sup> January in the year the exhibition is being held.
- 5.4 For exhibits in the Youth Class, the qualification for Age Group A (10 to 15 years) is a national 70 points, and for Age Groups B (16 to 18 years) and C (19 to 21 years), a national 75 points. A Youth exhibit having obtained a FIP Large Vermeil or higher award with an entry of five frames in Age Group C shall qualify to exhibit in the senior class.
- 5.5 Exhibits that have been awarded at least two Large Gold medals at previous FIP/FEPA/FIAP/FIAF Patronage exhibitions can only participate in the Grand Prix Class (Class 1).
- 5.6 Exhibits that have been awarded a Grand Prix in the Championship Class (Grand Prix Class) at previous FIP/FEPA/FIAP/FIAF Patronage exhibitions or a FIP World Championship Class cannot be exhibited in any competitive class.
- 5.7 The exhibitors must be the owners of the exhibits displayed, which must have been their property for at least two years and, if purchased as a collection, extensively revised in order to qualify for the exhibition.
- 5.8 Exhibits may be displayed under the exhibitor's name, or a pseudonym, in the official programme. Exhibitors using a pseudonym must provide their name and membership in any appropriate philatelic society to the National Commissioner, to the Organising Committee and to the Jury.
- 5.9 In the Philatelic Literature class, entries may be exhibited by the author, compiler, editor, publisher, sponsoring organisation or society, or any other individual holding proprietary rights.
- Jury members, senior Consultants to the Jury, members of the Expert Team, and apprentice Jury members serving at that exhibition, their blood relations and relations by marriage are not eligible to apply for participation in any Competitive Class.

### 6. Procedure for Participation

- 6.1 The Organising Committee will ask each Member Federation invited to the exhibition to appoint a National Commissioner who is solely responsible for maintaining contact with the Organising Committee on behalf of exhibitors who have applied to enter through his/her Federation in the Competitive Classes. All correspondence between the exhibitors of a country and the Organising Committee must be routed through the Commissioner.
- 6.2 If a Member declines to appoint a Commissioner, exhibitors are entitled to exhibit
- directly, provided that their Federation attests their qualification
  - via another Member's Commissioner with the agreement of their own Federation.
- In either case, their exhibits will be attributed to their country of origin in any official document.
- 6.3 Exhibitors must complete an entry form in English for each exhibit that they wish to enter in the exhibition and submit the completed forms directly to the National Commissioner by the due date.
- 6.4 The entry form must be accompanied by an introductory title page (mandatory) in English, French, German or Spanish. For the Literature Class, the exhibitor must submit the title and technical details in English, French, German or Spanish. A synopsis of up to two pages (single-sided) may also be submitted (optional, but highly recommended).
- 6.5 National Commissioners must validate the qualification of the exhibit as per Art 5. before sending the entry form to the Commissioner General.
- 6.6 Entry forms may also be submitted by residents of non-Members associated with a society affiliated to a Member that has appointed a Commissioner, who shall take charge of the relevant exhibits as if their owners were residents of the Commissioner's country.
- 6.7 Data provided will be used by the Organising Committee for the purpose of organising and judging the exhibition and may be stored and transmitted electronically as well as in paper form. Submitting an application signifies the exhibitor's assent to this. The data handling will be performed in compliance with EU GDPR regulations. No data will be passed to any third party for any purpose other than retention of exhibition records by FEPA and FIP and may be used to provide the exhibitor with information about future exhibitions.
- 6.8 Submission of an entry form signifies that exhibitors give their consent to the said treatment of personal data, attest the truthfulness of data submitted, confirm ownership of the exhibit, and agree to accept the FREGEX, the FIP GREV and SREVs, the Guidelines and Supplementary Rules for the Exhibition Classes, if any, and the IREX.

### 7. Acceptance of Applications

- 7.1 Notification of application acceptance or non-acceptance by the Organising Committee, together with the number of frames allocated to each accepted exhibit, will be sent to the National Commissioners when frame allocations have been made.
- 7.2 The Organising Committee reserves the right to refuse to accept any application in whole or in part without assigning any reason for rejection, and its decision on accepting exhibits is final.
- 7.3 Upon receiving the list of accepted exhibits, National Commissioners will send each exhibitor a Notice of Confirmation of Acceptance. All exhibitors must confirm their participation in the exhibition and pay the entry fees to the National Commissioner.
- 7.4 The exhibitor may revise the introductory title page after having the exhibit accepted, but the concept of the exhibit cannot be changed. A revised introductory title page and synopsis may be sent to the National Commissioner for transmission to the Organising Committee.
- Entries in the Non-Competitive classes shall be by special invitation at the discretion of the Organising Committee.
- 7.6 Exhibitors may be requested to provide a PDF file of their exhibits if pre-judging activities are planned.

## 8. Frames

8.1 The exhibition frames made available by the Organising Committee must provide space for 16 exhibit sheets contained in transparent protectors not exceeding 29.5 cm high by 23 cm wide, of which four sheets are arranged in one row, a total of 4 rows. The equivalent larger sizes (46 x 29.7 cm / 2 sheets per row or 31 x 29.7 cm / 3 sheets per row) are also recommended.

8.2 If the exhibit pages do not fit within the frame size or the number of frames allocated, the exhibit or the portion outside the frames will not be exhibited or judged. In such cases, the Organising Committee will not be responsible, and the frame fee will not be refunded.

## 9. Allocation of frames

9.1 The Organising Committee will allocate frames to the competitive classes on the following basis:

In the Grand Prix Class exhibits will be allocated eight frames uniformly.

In Classes 2-11, frames will be allocated to exhibits as follows:

- Narrow Theme exhibits: 1, 2 or 3 frames as requested by the exhibitor.
- First times exhibits or exhibits that previously received up to 84 points at a FIP, FEPA, FIAF, or FIAP Patronised exhibition: 5 frames
- Exhibits that previously received at least 85 points at a FIP, FEPA, FIAF, or FIAP patronised exhibition: 5, 6, 7 or 8 frames.

9.2 In Class Y (Youth), each exhibit will be allocated the following number of frames uniformly:

- Class Y1: 2 to 4 frames
- Class Y2: 3 to 5 frames
- Class Y3: 4 to 5 frames.

9.3 In the case of 12-sheet frames, the organisers will make the necessary arrangements to accommodate the required number of sheets per exhibit.

## 10. Presentation of the exhibits

10.1 Except in Class L (Literature) the exhibit's text must be in English, German, Spanish or French.

10.2 All exhibits must be mounted on white- or light-coloured pages, and each sheet must be placed in a transparent protective cover. No exhibit mounted on black or dark-coloured pages will be accepted.

10.3 The sheets must be numbered consecutively to aid the correct mounting of the exhibit.

10.4 Expert Certificates in original or copy must be placed at the Jury's disposal either by inserting them in the protector behind the relevant sheet or depositing them with the National Commissioner.

10.5 The front of each page containing an item with an Expert Certificate or Certificates should show (the letter "e" in a circle) – or similar – next to the item to denote that an Expert Certificate is available.

10.6 Exhibitors must not include material that does not conform to the host country's laws. Legal restrictions on the display of material will be defined in IREX.

## 11. Delivery and Return of Exhibits

11.1 Exhibitors must place the sheets corresponding to each frame in a suitable envelope (one envelope per frame). The contents of each sheet may be summarised on an inventory form, at the organiser's request, which should be inserted in the envelope containing the first frame of the exhibit. Commissioners who transport their exhibits personally to the exhibition must be met by the Organisers at the international airport or railway station stipulated as the entry point.

11.3 Exhibits may only be accepted if delivered by the National Commissioner to the Bin Room of the venue at a date and time to be agreed upon with the Organising Committee. Exhibits will not be returned to National Commissioners until after the exhibition closes.

11.4 Where no National Commissioner has been appointed, the exhibitor must make individual arrangements with the Organising Committee directly.

11.5 The Commissioner has to check that exhibits have been mounted correctly and be available at the exhibition during the judging to answer questions from jurors and experts, should the need arise.

11.6 In the event that an exhibit is delivered late or fails to be delivered, or if the page size does not comply with the provisions of Article 8.1, the exhibit will not be judged and the participation fee will not be refunded.

# Part III. Judging and Awards

## 12. Judging

12.1 Exhibits will be judged by a Jury composed of accredited FEPA or FIP jurors. Their selection is proposed by the Consultant and the Organising Committee and must be approved by the FEPA Board.

12.2 The FEPA President automatically serves on each Jury as Honorary President. The President participates in the Jury with the same rights and obligations as the other Jury members and ensures that the relevant FEPA regulations are correctly observed. Should the FEPA President be unable to participate or not be a FIP or FEPA accredited juror, another FEPA Board member shall serve as Honorary President.

12.3 The Consultant may not serve as a juror; however, he/she has to attend all the Jury sessions, cooperating with the Jury secretary so that he/she can take care of any organisational issues that arise concerning judging operations.

12.4 The composition of the Jury shall follow this pattern:

- Up to 25 % from the organising Member
- Up to 50 % from the short list of juror nominations presented by FEPA Members



– The rest by appointment of the FEPA Board.

– In principle, no Member (apart from the organising Member) should be represented by more than one juror, not counting the Honorary President and the Jury Secretary.

12.5 A maximum of two Senior Consultants may be appointed, with the task of providing advice to jurors. Due to their consulting role, they have no voting rights.

12.6 The organising Member has the right to propose the Jury President, who must be accredited and possess the appropriate Jury experience.

12.7 The Jury Secretary shall be appointed at least one year before the exhibition opens or by the deadline for acceptances, whichever comes first.

12.8 The Secretary of the Jury, in consultation with the Consultant, allocates the task of judging to teams chosen to reflect their specialised knowledge. The Consultant nominates the team leaders in consultation with the FEPA Board and determines the number of exhibits to be judged by each team. This also applies to the distribution of Jury apprentices to teams.

12.9 In its first session, the Jury members confirm the nomination of the President of the Jury, up to two Vice Presidents, and the Secretary of the Jury. These elected members and the Honorary President form the Jury Presidium.

12.10 The exhibits' evaluation will be done in accordance with the principles set out in the FIP GREV and SREVs.

The Jury's work is confidential, and all Jury members must respect this during and after the judging. The judging results will be kept secret until the Organising Committee announces them.

12.12 Each Jury team makes the final decision on the award of medals up to and including 89 points, provided other Jury members do not object.

12.13 Proposals of the Jury teams for all Gold and Large Gold Medals and objections shall be submitted to the entire Jury for deliberation.

12.14 The Jury praesidium shall select those exhibits which may be considered for the award of the Exhibition Grand Prix. All Jury members have the right to propose additional candidates.

12.15 The award of the Exhibition Grand Prix and the other Grands Prix shall be carried out by secret ballot of the entire Jury.

12.16 The highest number of votes carries the decisions of the entire Jury. In the event of a tie, the vote of the Jury President is decisive.

12.17 The candidates for the Exhibition Grand Prix and the other Grands Prix shall be announced immediately upon completion of Jury work.

12.18 In the event of the death of an exhibitor, his exhibit will be judged unless the exhibitor's representative withdraws it.

12.19 The Jury has the authority to transfer an exhibit from one Class to another if it considers it justified, always to the benefit of the exhibitor.

12.20 Each exhibit accepted by the Exhibition Management must be judged separately. The Jury is not permitted to combine various exhibits from one exhibitor. This does not apply to exhibits in the Literature class.

12.21 The Jury is not obliged to make an award of the same level that an exhibit received in an earlier exhibition.

12.22 Any exhibit of special philatelic interest which cannot be assessed appropriately using the SREV of any given Class will be evaluated by the general principles of GREV Article 5 by a panel to be appointed by the Jury President.

12.23 An Expert Team shall examine the exhibits of its choice. The judging teams may request their attention to specific items or exhibits.

12.24 The Expert Team will be composed preferably of three members, one specialised in the hosting region's philately. Their appointment is a part of the Jury nomination process, but they fall outside the percentages set out in Art. 12.4. Philatelic Literature specialised exhibitions are exempted from this provision.

### 13. Awards

13.1 Non-competitive exhibits must receive suitable recognition from the Organising Committee.

13.2 The following Grand Prizes may be awarded:

Exhibition Grand Prix, for the best exhibit in the Grand Prix Class.

Grand Prix National, for the best exhibit dealing with national subjects in all Competitive Classes including Literature.

Grand Prix International, for the best exhibit dealing with international subjects in all Competitive Classes, including Literature.

13.3 The Grand Prizes are valuable objects of art that may only be awarded to 8-frame exhibits attaining Large Gold with at least 95 points.

13.4 All exhibits in the Grand Prix Class apart from the Grand Prix winner will be awarded a Large Gold Medal.

The Consultant must be satisfied that the facilities provided by the Organising Committee meet the required functionality and confidentiality requirements. In general, the Consultant must be actively involved before and throughout the exhibition in ensuring that the provisions of these regulations, the contract and the IREX are fully implemented.

15.5 At the end of the exhibition the Organising Committee must provide the Consultant with the awards file, the Expert Team's individual sheets, and a copy of the Jury and the Expert Team reports. They will be filed in the FEPA database.

### 14. Administrative matters

16.1 The Organising Committee will provide the Consultant, Commissioners, Jurors and Experts with a hotel room, breakfast for the exhibition period, and any additional time agreed upon for mounting and dismounting exhibits or for judging. The Organising Committee is under no obligation to provide reimbursement if they stay elsewhere than the accommodation it has offered.

16.2 The Consultant, Commissioners, Jurors and Experts may receive an allowance for participation in the exhibition.

16.3 The Consultant, Jurors and Experts are entitled to a refund for their travelling expenses (APEX airfare, train tickets, or car expenses). The Committee may establish limits for such refund, to be agreed with the Consultant. Apprentice Jurors are not entitled to any reimbursements.

16.4 Details about refunding expenses are to be specified in the contract signed between FEPA, the Member and the Organising Committee.

16.5 The Consultant, Commissioners, Jurors, Experts and Apprentices are entitled to receive up to two admission tickets for the entire length of the exhibition, a working catalogue and a copy of the Palmarés, and up to two invitations to the Palmarés banquet, as long that the second person is a family member or partner in life.

## 15. Insurance and Security

17.1 Exhibitors are responsible for securing appropriate insurance for their exhibits for the entire time they are out of their hands. The Organising Committee is not responsible for such insurance, and all expenses in securing insurance are the exhibitor's responsibility. The Organising Committee will not be liable for any loss of or damage to any exhibit, in whole or in part, whatever the cause.

17.2 The Organising Committee and the National Commissioners must take all reasonable precautions to ensure the security and safety of all exhibits while in their care.

## 16. Liability

18.1. The Organising Committee, FEPA, the National Federations, their National Commissioners, the Jury, the voluntary personnel, and employees accept no liability for any loss or injury arising directly or indirectly from any cause whatsoever related to the exhibition. Insurance cover against such loss or injury will be provided by the Organising Committee in accordance with the requirements of the laws of the host country.

## 17. Customs

19.1 The Organising Committee will make all reasonable efforts to devise a simplified procedure in conjunction with Customs authorities for exhibits entering the country. Details of the entry procedure and requirements shall be notified to all exhibitors through the National Commissioner in good time before the start of the exhibition, along with any relevant documentation.

19.2 The Organising Committee will provide professional assistance with Customs formalities and transport facilities for National Commissioners arriving at stipulated entry points. The same transport facilities and Customs assistance will be rendered when they leave the country after the exhibition.

National Commissioners will make all the arrangements necessary to ensure the smooth handling of the exhibits at their national Customs. The exhibitors shall bear all related expenses. In case of additional costs/fees in the exhibition country, they shall be paid by the Organising Committee.

19.4 National Commissioners using different points of entry into the country will be responsible for making their own arrangements for clearance through Customs. They should also make arrangements to deliver their exhibits to the exhibition venue on a date to be agreed upon in advance with the Organising Committee.

19.5 National Commissioners who arrange transport by air freight must make their own arrangements for Customs clearance and delivery to the exhibition.

## Part V. Additional Provisions

20.1 Should the Member or the Organising Committee not adhere to the obligations resulting from the granting of Patronage or Recognition, the FEPA Board has the right to withdraw the Patronage or Recognition at any time.

20.2 Should an exhibitor

- fail to exhibit, without acceptable reasons,
- give false information in the entry form,
- exhibit other than the registered exhibit,
- attempt to influence the judging of any exhibit, either directly or through a Commissioner or other person,
- refuse a medal awarded by the Jury,
- threaten or institute legal proceedings before, during or after a FEPA exhibition to influence, amend or change an award or Grand Prix decision made by the Jury, or for some other reasons

the FEPA Consultant will undertake a careful examination of the facts and recommend any appropriate measures to the FEPA Board that may include temporary or permanent disqualification of the exhibitor from further FEPA Exhibitions. The FEPA Board shall record these decisions to make them available to future Organising Committees.

20.3 Should a National Commissioner be prevented from carrying out his duties for personal reasons, the Member must make suitable alternative arrangements so that all its country's exhibits can be present at the exhibition concerned.

20.4 Should a National Commissioner fail to discharge the responsibilities he has undertaken, he may be excluded from undertaking this function at future exhibitions. The FEPA Board will make this decision after such Commissioner and the relevant Member have been allowed to present their position concerning the breach of responsibility.

20.5 Should a breach of confidentiality occur during the Jury work, the FEPA Board may immediately suspend the offender from office and/or decide to bar him/her from the Jury of future FEPA exhibitions.

## Part VI. Final Provisions

21.1 In case of any doubt in interpreting these FREGEX, only the FEPA Board is competent to clarify the interpretation.

21.2 Only the FEPA Board may make exceptions to the provisions of these FREGEX.

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

21.4. The laws of the exhibition's host country shall govern the interpretation of these regulations, and any legal cases arising shall be settled within the jurisdiction of the courts of the host country.

21.5 These FREGEX were approved at the FEPA Congress in Tarvisio on 23<sup>rd</sup> September 2023, when its provisions took effect immediately. They replace all previous versions of the FREGEX.

# WRITING A SYNOPSIS

*Costas Chazapis and Giancarlo Morolli have been discussing why exhibitors should produce a synopsis of their exhibits for the jury and what it should contain. This article summarises their conclusions.*

## (COSTAS): A BEGINNER'S GUIDE...

For the past few years, philatelic exhibition organisers have asked prospective exhibitors to submit a synopsis in addition to the introductory page along with their exhibit entry form. A well-written synopsis is meant to assist jurors in the exhibit's evaluation. The problem is that a lot of exhibitors understand "synopsis" as another word for the introductory page. Others are aware of the distinction but choose not to submit one because they either find it too boring or complicated to set it up or fail to recognise how critical it is for their exhibit's evaluation. The following lines are meant to be a beginner's guide to synopsis writing. The idea is to persuade the exhibitors that setting up a few paragraphs is (a) easy because they are writing about a theme they have mastered and (b) beneficial because they promote their exhibit to the jurors before the evaluation stage.

## What is a synopsis?

A synopsis is a piece of text related to the exhibit, written by the exhibitor and distributed to the jurors well before the exhibition. It is a unique opportunity for exhibitors to "talk" to the jurors before evaluation. What is not a synopsis? It is not the exhibit's introductory page and it is not meant for visitors.

A unique opportunity? Is it a good idea to pass or make the most of it? At international exhibitions, less than 20% of the exhibitors submit a synopsis. With a simple synopsis, exhibitors have an advantage over the ones who neglect to submit any synopsis. With an elaborate synopsis, exhibitors may achieve the maximum promotion of their exhibits.

What should be included in a synopsis? Where evaluation criteria are mentioned, they are to be interpreted according to the definitions of the class the exhibit belongs to.

(a) The exhibit's concept (main idea). Try to write a more comprehensive description than that of the introductory page, which is usually brief. Emphasise the most significant aspects without getting lost in the details. Convince the jurors of the exhibit's "Importance".

(b) The treatment (scenario). Explain to the jurors why you have organised the narrative in this particular sequence of sections and subsections and not otherwise. Aim for maximum points in "Treatment". If there is any apparent lack of balance in certain sections, it must be explained here.

(c) Exhibit's scope. Make sure you justify the margins you have set up for your exhibit, i.e. the starting and finishing points, whether they are thematic, chronological, of some historical or social logical interpretation etc. If there are any grey areas, make sure you mention what you have included or left out and explain why.

(d) Personal research. Specify the research you have carried out, the difficulties you have faced, your findings, publications etc. Stay focused on the postal and philatelic elements (bibliography, archives, evidence, material etc.). If you do not have much to say, it is preferable to remain silent than to veer into non-philatelic and irrelevant references.

(e) Availability of material. The jurors must understand why or in which section(s) of the exhibit the material is not generally available (assuming, of course, that this is the case). **Example: The postal cards in question are generally available either unused or cancelled for philatelic purposes; very few properly used examples have survived to date.**

(f) Rarities or highlights. A discreet listing of rarities is necessary. The length of the list depends on the importance of the exhibit; small-sized photos may be included. **Example: Parcel post form (p. 38) is unique according to XXX's monograph.**

(g) Completeness. How does "Completeness" apply to the whole or certain sections of the exhibit? **Example 1: Out of 30 different Europe-Africa air routes of the period 1933-1936, 27 are presented here. Example 2: Literature mentions six types of perforation, five are presented here; the sixth type last appeared at an auction in the late 1980s.**

(h) Exhibit history. Mention the addition of new and significant material since it was last exhibited, the rearrangement of some sections and subsections, the exhibit's expansion to eight frames etc. **Example: The exhibit was last presented at "Finlandia 2017" (Large Vermeil, 86 p.). Since then, several significant items have been added to the exhibit, mainly to strengthen sections 2 and 5 and create a new section 7.**

(i) Anything else? Of course! Point out anything that you feel is useful to add to your synopsis. For example, in the case of a narrow theme exhibit, the synopsis is the exhibitor's best opportunity to substantiate to the jurors the rationale for the chosen number of frames.



Which points should you pay attention to in the synopsis?

- (a) Two headers are necessary at the top of the text: (i) "SYNOPSIS" and (ii) the exact exhibit title. An endnote with the exhibition's name and a date stamp will also be helpful for future reference.
- (b) Write with modesty, emphasising subtly the points you need to bring forward.
- (c) The text must be sharp and brief with short paragraphs marked with individual headers that stand out. Some jurors prefer to print before they read, so make sure your fonts are not too small.
- (d) It is generally accepted that a two-page synopsis is about right.
- (e) The jurors are aware that in most cases the exhibitors know their subject better. Do you think that your synopsis is showing this?
- (f) The jurors must read a lot of synopses, while the time available is not infinite. Make sure they will not waste their time by reading your synopsis.

**Final checklist:** Is this the best synopsis you could put together?  
Is this the best promotion for your exhibit?

### ... AND A TEAM LEADER'S FEEDBACK: (GIANCARLO)

Many years ago, while judging in front of the frames, I faced an exhibitor who wanted to talk to the jury team that evaluated his exhibit. He tried to convince me that, after his remarks, we would have been in a better position to assess the exhibit. Of course, such a request was rejected; however, he got an appointment with the team after the awards were published. More recently, the synopsis was introduced for the joint benefit of exhibitors and jurors; still, it is not exploited much.

At the recent IBRA 2023 the team I led was in charge of 33 thematic exhibits, but only 11 exhibitors presented a synopsis. Better than the average 20% quoted above, but still a signal that most exhibitors have not understood the potential of this tool. I am afraid that some of those who submitted such a paper did not take much advantage of it, and in a couple of cases, it did not help the exhibitor as it confirmed the negative remarks we made at the frames. All synopses were made available to the jurors, together with the introductory pages, on 12 March, namely more than ten weeks before the start of the judging activities. It was useful to have both the Plan and the Synopsis in English when the exhibit was in another language. That helped as all jurors cannot be assumed to understand English, and French, and German, and Spanish.

Most exhibitors structured the content of the Synopsis according to the evaluation criteria and used pertinent terms as in the Guidelines of the relevant class. The driving idea should be to give jurors facts (rather than words) explaining why the exhibit should deserve high appreciation for the specific criterion considered. Some exhibitors, rather than presenting their case, just repeated sentences from the guidelines, remaining at a generic, impersonal level where they were supposed to address the peculiarities of their exhibit. It is irrelevant writing that the exhibit fully implements the concepts of the guidelines, presents items from XYZ postal administrations, informs that all major types of philatelic items are included, or that specialised philatelic societies were contacted.

My specific remarks are:

1. Provide a logical explanation of the treatment highlighting the rationale of the flow of the exhibit, focusing on choices, reasons and effects. Not a plain resumé of the plan. It should also draw attention to deviations from more traditional approaches for such themes and include some remarks about innovation showing the individual work of the exhibitor in this respect.
2. Describe challenges afforded and how they have been resolved, e.g., to move from 5 to 8 frames in a "modern" theme, as the first items directly related to the exhibit were released at best since the end of the Second World War. Or the use of some items which are peculiar to this theme.
3. Draw attention to philatelic studies explaining the reason for choosing a specific thematic point for a given material type. Often so-called philatelic studies are just a juxtaposition of similar items with no real study behind them.
4. Make sure that the items listed as rarity are recognized as rare by the overall philatelic world rather than just by the auctioneers' prices. This is a critical area for most exhibits, as they fail to reach absolutely high standard rarity levels. Presenting expensive modern items as top rarities because they are unique (e.g., artist's sketches) or using inappropriate terms, especially when proofs and essays are involved. The key reference should be the utilisation of an item in the actual design and production steps rather than in personal preparation, public relations and marketing.
5. The evolution of the exhibit may also be a major topic of the synopsis, describing the most significant actions taken by the exhibitor that resulted in a higher score, rather than giving the plain breakdown of marks.

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# The European Academy of Philately (Académie européenne de philatélie)

*Jean Voruz, until recently President of the Académie européenne de philatélie, kindly accepted our invitation to write about what the AEP has been doing recently.*

I am pleased to respond to the FEPA's request to present the European Academy of Philately (AEP) in the columns of FEPA News. By the time these lines appear, I will have completed my two successive terms as President, which began in 2017. This is a good time to look back and look forward. What has become of this AEP, created 45 years ago, and what is its place in today's philatelic landscape? To what extent does it contribute to building a future for philately and postal history?



## Historical reminder

The European Academy of Philately was born in France 45 years ago. Although it has had members from other countries since the beginning, the first decades have shown a French identity which may have obscured its vocation to be a platform for exchange and sharing between academicians from all over Europe. Some may also have seen it as a sort of select club for a few hand-picked philatelists to meet at social events. Fortunately, the reality is more subtle. From the 2000s onwards, the number of countries represented has increased to cover almost the entire continent as well as the Mediterranean region. Since 2007, successive presidents have come from Belgium, Italy, Switzerland and now Slovenia. The profile of the members has become more demanding: in essence, the academician is a researcher who makes known the results of the knowledge he or she has uncovered. Publications, exhibitions and international conferences must be part of the background of people recruited only by co-option and after acceptance by the Board of about fifteen members.

In recent years, it is mainly members of national academies or Royal Fellows who have been invited to join the AEP. Some of them, who reside on other continents, have in common that they are interested in one or more aspects of European philately.

## Meetings

Wherever possible, the AEP organises a public meeting each year. After the health restrictions we all experienced, seminars were held in the context of LONDON 2022 and HELVETIA 2022 (Lugano - Switzerland). In London, the formula of short presentations of 5 minutes in front of a few exhibition pages was used, as in 2015. This method, which is very popular in the UK, has not yet spread to the continent, but could be a good field of experimentation for the AEP. In Lugano, the inter-academy formula was chosen, with the participation of the Swiss Consilium and the Académie de philatélie (France). In both cases, the high-quality lectures were on new subjects and visitors to the exhibition were strongly encouraged to join in. The challenge is to captivate an audience with lively, innovative, high-level, but accessible and enriching philately for the audiences we expect.



**Olivier Stocker gives a display to AEP Members at LONDON 2022.**

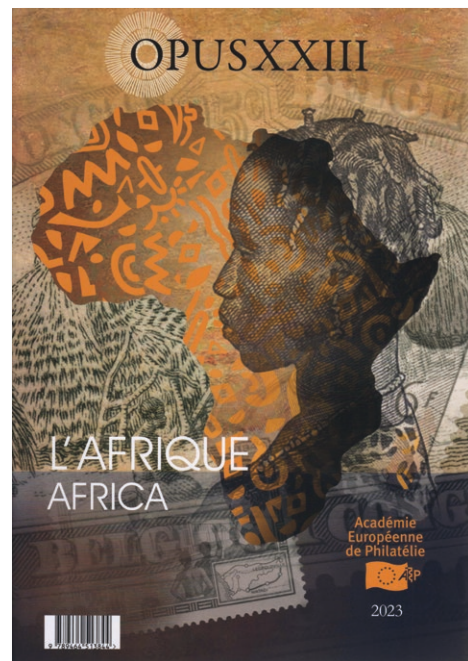
The famous MonacoPhil meetings, under the aegis of the Club de Monte Carlo, allow the AEP, every other year, to hold its AGM taking advantage of a synergy that generally attracts about a hundred of its members (out of about 250), from some 25 countries. Another example of good synergy was the international meeting "High-Level Philately and its future in Europe" organised by my predecessor in his city of Venice.



*Each year the AEP publishes OPUS, a collection of approximately 250 pages of unpublished articles on a central theme. 2021, the year initially planned for IBRA, saw the production of an issue entirely devoted to Germany and its colonies. In 2022, on the occasion of HELVETIA, the focus was on Switzerland. In 2023, Africa is taking centre stage for the second time, with new historical insights. In order to produce OPUS, the AEP calls on all authors, whether members or not, to publish their research work in line with the central theme. This publication is regularly rewarded in philatelic literature competitions.*

### Other means of communication

The biannual newsletter *Trait d'Union* reports on the activity of the AEP or its members, whether it be publications through reading reports, conferences or collections exhibited at the highest level. A page dedicated to the European item of the semester offers the member who wishes to do so the opportunity to present the cross-border epic of a postal document from his or her collection. *Trait d'Union* is also intended to encourage our members to participate in the international meetings of the AEP at FIP or FEPA exhibitions which take place on our continent.



The AEP Membership Directory is published every three years. It is a working tool that is appreciated by many members, as it provides a generally informative pedigree on each of them. Since the last edition in 2022, members have been encouraged to mention the research projects they are working on. The aim is to make it a facilitator of exchange and mutual support among members and, more generally, in the research community. Of course, the Directory also plays its part as a social link and its paper form remains very popular, despite the increasing digitisation of written material. The latest edition was accompanied by a valuable companion in philatelic research and the art of preserving collection material. Indeed, the AEP decided to offer a French version of the guide *Philatelic Research* written by David Beech MBE FRPSL, followed by *How to look after your Collection*. This linguistic version makes sense because of the origins of the AEP, but also because French is one of the four official languages of the FIP.

The website, on the other hand, needs a thorough overhaul and may have to be accompanied in the future by a presence on social networks.

### The AEP Awards

The prizes that AEP awards each year have in common that they reward the efforts of those who work for the transfer of knowledge. Although organised philately in Europe is in decline in terms of numbers, the level of those involved seems to be rising steadily. This is what determines the most experienced to strengthen their network beyond the borders. In such a context, the awarding of prizes exposes the dilemma and the difficult choice of eliminating philatelists who are just as deserving as the nominees.

European Award for Philatelic Merit: Intended to honour a member of the AEP who has distinguished himself/herself at a high level in the field of philately or who has distinguished himself/herself by his/her action at the level of a European or world philatelic association or organisation.



*The European Award for Philatelic Merit is presented to Tony Virvilis (Greece).*

European Philatelic Literature Award: Intended to honour the author of a work dedicated to a high-level study of a sector of philately or postal history of recognised European importance.

European Philatelic Press Award: Intended to distinguish a magazine of a high philatelic standard, with a wide European circulation.

Award of the European Parliament: This award, presented by the AEP with the patronage and support of the European Parliament, is intended to reward a personality who has distinguished himself/herself at a high level in the field of philately.



***Senator Frassa (France) receives the Award of the European Parliament from Prince Albert in Monte Carlo.***

## Support and patronage

The AEP regularly gives its patronage to European events. This can range from a simple moral support to a financial boost, as well as the organisation of an AEP Day or the holding of its Annual Congress. Recently, the AEP solemnly welcomed the initiative taken by the Czech philatelists at LIBEREC 2022 to organise a polar exhibition. This is part of a desire to innovate and to promote philatelic disciplines that are too rarely put forward. At the beginning of this summer, the AEP is also in the forefront of sponsoring EuroPhil-SPM 2023, an original philatelic event organised on the archipelago of St-Pierre-et-Miquelon. Sized for this very special location, it is a competitive One Frame exhibition open to members of the two major philatelic societies in North America and the AEP and is a contribution to the strengthening of ties between the two continents.

All these approaches are clearly in line with the vision, mission and values of the AEP.

## Towards the future

This is the time and place to recall this unofficial but representative charter of today's and tomorrow's AEP:

Vision: An organized philately that aims at the top. In effect, we have to face a reality: the number of philatelists is decreasing on our continent, but their level of excellence is continuously growing up.

Mission: develop qualitatively the European network. A mission that is primarily social and that stems from the AEP vision.

Values: Philatelic excellence. Give a sense to what is commonly called as a hobby, but which is much more than that. Research efforts, fascination of discovery, pleasure and joy shared: many elegant ingredients to catalyze international friendship around an infinitely vast domain.

The AEP will have to continue to act as a cement, or better still, a binder between learned societies working for the well understood usefulness of philately and postal history on our continent. The AEP does not have the structure or the human resources of the great national academies or the renowned societies which hold regular meetings in a given place; it is rather a network in perpetual movement, present where exhibitors from all countries have an appointment to exhibit their discoveries. The colours and stars of the European Union on its logo are to be understood in their symbolic dimension and not as any restriction to member states. With its simple structure, its flexible functioning and its plurality of profiles, the AEP must remain this international network which acts, organises, encourages, advertises or rewards actions stimulating a federating philately on the European continent.



# CONTEXT PHILATELY: AN INTRODUCTION

**David R Beech MBE FRPSL**

The name **Context Philately** is a new philatelic term coined just recently (January 2023) for a trend or activity which has been developing within the subject in the last few years.

Philately is a subject that is just what we want it to be. It can be relatively simple in collecting stamps or more complex in the study of stamps and aspects of postal (not to mention revenue/taxation) history. It can be seen as a hobby or an academic study and interest, and all stages between. **Context Philately** aims to extend the understanding of the aspect of philately that we have decided upon, to collect or study, by setting it in a wider context. This wider context may be broad or focused; examples might be to see the subject as an aspect of historical development in political, economic, social, geographical, human, or cultural terms, etc and thereby gain a better understanding of its significance and ability to describe it fully. We might examine or collect historical documents, books, newspapers, maps, legislation, photographs, posters and even three-dimensional objects or artifacts: post boxes, medals, badges, handstamps, flags, etc. Key is the educational benefit from a broader understanding.

The trend within philately to this expansion of interest has been growing for some years. Some feel that Context Philately needs to be promoted to those who may wish to engage with philately, as collectors or students, but who want to see it within a wider historical context. The challenge to the philatelic establishment is to embrace this opportunity to develop the subject, especially in the form of public exhibitions and the many facets of the media.

The concept of **Context Philately** might be applied in any aspect of philately, including postal history, be it to a particular subject, a competitive exhibition class, a collection, an exhibit, an article, a book (printed or digital), or website, etc. I give five examples to illustrate what **Context Philately** can be.

## Example 1: Aden Postmarks (wider context unexplained)

A philatelic society meeting I attended a few years ago, sometime after the year 2000, was given a presentation about the postmarks of the Aden. It was excellent in illustrating the postal markings and a little of the associated postal history but lacked the essential background information giving the subject depth and meaning, that is the context.

The presentation would have been so much more interesting and of educational value if additional data had been included. For example: the location of Aden, how, why, and when it became a separate (Indian administrated) territory, and then a British Colony and when it ceased to be. What were the political, economic, population, currency, geographical, and other historical factors etc? These would have set a background and need not have been extensive.



**Examples of postmarks from Aden during its period as a British Crown Colony.**





### Example 2: T.E. Lawrence and the Arab Revolt (Context: Liberation)

In 2001 The Imperial War Museum in London put its Stamp Collection on long-term loan to the British Library Philatelic Collections. As part of the publicity for the transfer, and to make it more easily available, a press release was issued by the British Library. In order to make the most of this release, the Library featured the fact that Thomas Edward Lawrence, Lawrence of Arabia (1888-1935) was involved in the design and manufacture of the first postage stamps of Hejaz in 1916.



*Stamp of Hejaz, 1916.*

This resulted in much publicity in the wider world and raised the question in my mind about what I knew about Lawrence and the breakup of the Ottoman Empire. This led me to a lot of reading over many years to understand the context.



*Lawrence of Arabia*

### Example 3: Fleeing from the Führer (Context: Persecution)

As a Trustee of the Stuart Rossiter Trust, I came to meet William Robert Eleazar Israel Kaczynski (1936-2019) who had fled Berlin for Britain with his parents Martin (1896-1966) and Edith (1896-1975) and brother Edward in 1939 to escape Nazi Jewish repression.

William's father Martin had previously spent time in the Sachsenhausen concentration camp and William had collected the papers, letters, covers, post cards, propaganda etc associated with his family's departure. He wanted to present these and their background in a book marking the events in context. The Stuart Rossiter Trust helped fund the work and, with fellow author Charmian Brinson (Professor of German Studies at Imperial College, London), The History Press published *Fleeing From the Führer A Postal History of Refugees from the Nazis* in 2011. A paperback edition was to follow in 2015, a Danish language edition in 2016 and an expanded edition in the German language in 2017.

The two authors' work is based on the historical facts illustrated by the various documents, included those of a philatelic nature, to tell a wider story of the departure of Jews from Germany, together with the persecution of homosexuals, gypsies and of political opponents of the Nazi party. The William Kaczynski Collection is now housed at the Wiener Holocaust Library, London, where it is on permanent loan, to mark the context of these events beyond but including philately.



### Example 4: Perkins, Bacon Printing (Context: Social Development during the First Industrial Revolution)

Alan Druce FRPSL had been studying Great Britain line-engraved postage stamps for many years and had researched the Perkins, Bacon Records held at The Royal Philatelic Society London to reassess printing and production procedures and printing numbers of the postage stamps. His work included aspects of the management by the Office of Stamps and Taxes and of Perkins, Bacon the printers.

The product of Alan's research work was to be published as a printed book. I was asked to read the manuscript and soon realised that by extending its scope it could become of greater value by giving more context information. Further archival records were examined at The National Archives [London], the National Art Library at the Victoria and Albert Museum, The British Library, and the Postal Museum [London] and these added greatly to the scholarship of the work.

Alan's book Perkins Bacon Great Britain Line-Engraved Postage Stamp Printing 1840-1846 was published in 2018 to much critical acclaim.



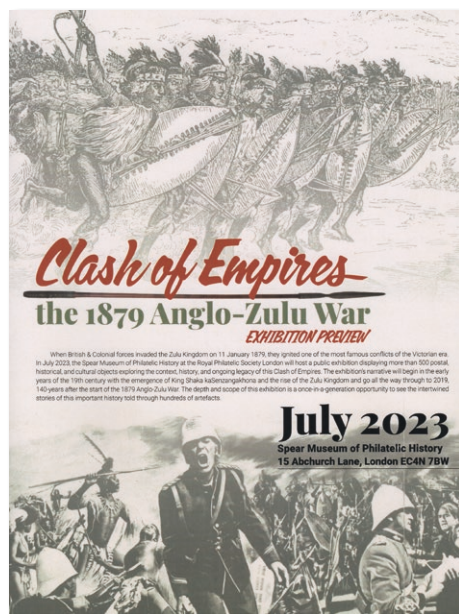
### Example 5: The 1879 Anglo-Zulu War (Context: Conflict in the Colonial Era)

The exhibition 'Clash of Empires: The 1879 Anglo-Zulu War' held during July 2023 at The Royal Philatelic Society London is an example of **Context Philately**. It may be described as an extreme example, but no less relevant, where the philatelic objects are in a minority to other exhibits. It is an excellent example of philately and of philatelic objects being seen as a part of history. They have been used to illustrate the historical story as written records which are often important key evidence.

These five examples of presentations, books and exhibitions show that by adding the essential background information and context the subjects are more informative and rounded, and as a result they are more interesting and educational, helping to engage with other groups and wider interests.

Some may say that added context information is nothing new and they would be right. Others may point out that forms such as social philately and open philately already exist. The emerging open philately class of competitive philately opens possibilities for telling a story using a wide variety of material. However, the idea of **Context Philately** may be applied to all philatelic endeavours and not just to competitive philately or to one exhibiting class.

Many realise that stamp collecting and philately are not well understood in the non-philatelic world where they are often seen as being a small-minded hobby undertaken by eccentrics. While some may be satisfied with this caricature, it is damaging – and not just to the philatelic world - because it stands in the way of a full appreciation of the benefits that philatelic studies can bring for individuals in terms of mental health, social interaction, and lifelong learning. Thus, philately has an image problem. By seeing a philatelic subject in a wider context, as part of history, it is hoped that this image problem may be improved over time. In due course this may encourage more people to become philatelists.



Apart from those who may become interested, as individuals, philately in a wider context has a further prime audience - the academic world. Here the contribution philately and postal history can make to research in a variety of non-postal areas could, and has in a few instances so far, been of much value. Philatelic research in non-postal areas is growing; as an example, Patents of inventions have much to offer the understanding of paper manufacture, printing methods and production factors, postal mechanisation, etc. Research in general in many areas has been much enhanced in recent years by the realisation that a cross-discipline approach has distinct advantages. Philately may have much to gain by such a collaboration. This will undoubtedly take time and depend on the quality of written work to high standards.

This article may be taken as a preliminary view with much discussion to follow.

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## Acknowledgements

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## Sfizi.Di.Posta – A new approach to divulgating interest for philately

*The use of social media to promote philatelic contacts and exchanges has been the subject of much recent interest. Marco Occhipinti, an Italian philatelist, has been very successful in arousing interest beyond the philatelic world through his website and on Facebook and we invited him to tell us how he has done it.*

Sfizi.Di.Posta was born in April 2018, and it is an editorial project I conceived and edited to focus on the epistolographic aspects (sender, addressee and text of the mail) of a letter rather than on its postal-historical or technical ones and treat them organically and continuously. “Sfizio” in Italian means “whim, leisure, caprice”, a cocktail of interest and pleasure, caprice and disengagement. Hence, “sfizi di posta” are moments of leisure and interest triggered by a letter, a postcard, or a similar item offered to my website visitors and my followers on Facebook.

Published every Monday morning on the dedicated website [www.sfizidiposta.it](http://www.sfizidiposta.it) and at the same time on the Facebook page [www.facebook.com/sfizidiposta](http://www.facebook.com/sfizidiposta) (which, as of June 2023, had more than 16,000 followers), the ‘sfizi’ are basically articles, not always exhaustive on a specific topic, which rather have the characteristic of being streamlined, immediate, direct, and above all curious, and amusing.



To tell these stories, I use letters, postcards, telegrams, and any other postal document, all physically in my hands. Browsing through the various ‘sfizi’, it is easy to realise that Sfizi.Di.Posta is not based on expensive items but on curious ones: a little girl writing to her parents, clandestine love affairs, vinyl sent by post, and many other intriguing stories. The aim is to tell those stories, transmit the memory, and give credit and honour to those who were part of our past but are a living part of our present. The postal document, therefore, becomes a faithful testimony of history. History is told genuinely, without filters, frills, or ideology. In most cases, the sender and addressee are not important or well-known people but ordinary people who directly tell what is happening around them.

The website (created with WordPress technology) is undoubtedly more aesthetically pleasing and organised than the Facebook page, and it has the great advantage of providing an online plugin which translates ‘on the fly’ all the texts in five other languages (English, French, German, Portuguese and Spanish). Still, in reverse, Facebook has the advantage of passive interaction that the website does not have. As a matter of fact, to check for updates to a website, we are forced to remember to visit it (active interaction). In contrast, Facebook automatically proposes updates to us among the homepage notifications (passive interaction). This means that those who have subscribed to the Sfizi. Di.Posta Facebook page, whether they want to or not, will also see those from Sfizi.Di.Posta among the notifications on their Facebook homepage.

On Facebook, the ‘sfizi’ can also be shared in thematic and territorial groups. Let’s have an example: an article about a prisoner of war who writes home in Bari. I will be able to share it in the thematic groups that talk about prisoners of war and in the territorial groups that talk about the city of Bari. In this way, I will reach thousands and thousands of people who are not philatelists but are members of those groups because they are interested in POWs or Bari.

The average ‘follower’ of Sfizi.Di.Posta is a woman between the ages of 45 and 55, which is already a fact that needs to be underlined since the philatelic environment is predominantly male. But above all, it has to be highlighted that 90-95% of the followers of Sfizi.Di.Posta are not philatelists. In other terms, over fifteen thousand people who do not have philately knowledge read a story and look at a postal document every Monday morning.

This is the most important aspect. Technical articles, specialised monographs, competitive exhibits, essays on specific topics: all are fine. But that implies the awareness that we are only talking to ourselves in this way, as we are addressing a specialised audience composed of philatelists.

On the other hand, in any action aimed to divulge philately, postal history, and postage stamps, to the outside world, that of non-philatelists, a simple and direct language is a must, capitalising on the purely historical or curious aspects of an item, not on its technical characteristics. This is what Sfizi.Di.Posta does.

The validity of this approach is confirmed not only by the numbers, which are already very important but also, above all, by the attention Sfizi.Di.Posta has received from the media in recent months.



***Opening of the exhibition at the Trieste Postal Museum. From left: Chiara Simon (Museum director), Marco Occhipinti, Ermes Scatigna (Trieste branch director of Poste Italiane).***

The exhibition “Sfizi.Di.Posta. La storia attraverso la posta, la posta attraverso la storia” organized by Poste Italiane under my management from 3 March to 18 April 2023 at the Postal and Telegraphic Museum of Mitteleuropa in Trieste had great success of visitors and media coverage. It presented about sixty stories narrated through postal documents dating from the nineteenth century to the post-World War II period.

In the meanwhile, several initiatives have been developed in collaboration with associations and publishers, especially those outside the philatelic sector. It is undoubtedly an honour and a pleasure for me to have contributed with articles to “Vaccari Magazine”, “Posta Militare” (AICPM), “Quaderni dell’AISP”, and from January 2023 in a continuous way to “L’Arte del Francobollo” (Unificato), and to have presented my initiative at conferences organised by AISP, USFI, AICPM, Vaccari News, CIFT and CIFO. However, from the perspective of divulgation, the most valuable are the collaborations with the magazines ‘Qubì Quanto Basta’ (a food, health and nutrition magazine published in Trieste), running from April 2023, and ‘Diomede. Tra passato e futuro’ (a magazine on current affairs, culture and history of

the Capitanata region, published in Foggia), running from September 2023. The readers of these magazines are not philatelists; they buy the magazine because they are interested in other topics. But among the articles of their interest, they will also find the Sfizi.Di.Posta articles that talk about their topic through a postal document.



*A moment of participation in GEO. On the left, the host Sveva Sagamola.*

Last but certainly not least, I was invited to present Sfizi.Di.Posta's participation on 23 March 2023 in GEO, a well-known live TV programme on RAI 3, one of Italy's three national channels. GEO is one of the most watched programmes (about two million viewers) in the time slot in which it is broadcast (4-6.30 p.m.), always live from the historic RAI studios in Via Teulada in Rome. The programme hosts Sveva Sagamola and Emanuele Biggi deal with the essential topics of nature and the environment with a look at news, traditions and history. Such an occasion represented a very favourable context for the aim I have set myself: to talk about and divulge philately to the general public in a simple and direct, possibly sympathetic way, and without any technicalities.

Plans for the future? To continue on this path, but within the year, I have a surprise in store that I disclose in advance for FEPA News: to publish a book! I have already agreed with a publisher (not a philatelic publisher!) that distributes his publications nationwide in physical and online bookshops and before Christmas, the Sfizi.Di.Posta volume will come out with about thirty unpublished 'sfizi' that will meet with readers' approval.

This, for me, is philatelic divulgation!

**Marco Occhipinti**



# Engaging the Next Generation: Empowering Younger Collectors

*Jack Preuveneers is a young philatelist in the UK who has been experimenting with the use of digital technology to engage with the younger generation of collectors. Here he shares some thoughts with FEPA NEWS on what has been achieved already and what more could be done.*

In a world increasingly dominated by digital communication and instant gratification, the traditional hobby of stamp collecting, known as philately, has stood the test of time. As a young philatelist, I have witnessed both the challenges and opportunities that lie ahead for this captivating pursuit. I am probably one of the younger exhibitors in recent years. I was 23 when my exhibit on Classic Sweden received a Large Silver at London 2022, which is one of my main collecting areas alongside Swedish Covers to Foreign Destinations. I also hold the editorship of the Scandinavian Philatelic Societies' Journal, Scandinavian Contact.



*Jack Preuveneers meeting HM Queen Elizabeth II at the official opening of the Royal Philatelic Society London in November 2019.*

In this article, we will explore the current perception of philately, its future trajectory over the coming years, the impact of technology on exhibiting, the role of social media, the intriguing intersection between stamp collecting and NFTs, the reasons behind my personal involvement, strategies to engage more younger people, and the remarkable aspects of the philatelic community that deserve promotion and support. Finally, we will discuss the path forward and how we can drive change within this beloved activity.

In today's fast-paced world, the perception of philately varies widely among different age groups. While some consider stamp collecting as a nostalgic and outdated hobby, others view it as an engaging pursuit that fosters historical knowledge, cultural appreciation, and artistic exploration. Philately has been transformed into a niche interest, appealing to individuals seeking a tangible connection to the past and an avenue for investigation. I for one

absolutely love the speciality I have chosen for myself, and believe it is the right of every collector to choose the topic that speaks loudest to them and to follow it with great passion. Newer and younger collectors should be encouraged to seek out their speciality, those who are deeply invested will be the torchbearers, ensuring the enduring legacy of philately. I'd like to think that the barrier for exhibiting is removed, or at least postponed. The youth cut off at 21 is far too young when many new younger collectors are starting out in their late 20s/early 30s.

Technology is already starting to play a more prevalent role in philately in facilitating online stamp auctions, virtual exhibitions, and global collaborations. Philatelic societies and clubs will leverage digital platforms to reach wider audiences, connecting enthusiasts and fostering mentorship. Online resources will enable newer and younger collectors to access vast amounts of information, share their collections, and engage in interactive discussions. I personally run an online stamp club orientated towards younger people on the community hosting platform Discord. This club has 1,000 members from around the world. As this is the first foray into organised philately for a lot of collectors, I hope to bring a more relaxed and youthful air to the scene. If we approach younger people with an interest in collecting on a platform that they know, trust and ultimately hold the higher ground on, it is a sure-fire way to build engagement.

To extend its reach, philately must embrace social media platforms fully. Philatelic societies, collectors, and dealers can utilise social media to share their expertise, showcase unique stamps, and engage with a global community. By organising stamp-related challenges, quizzes, and giveaways, philately can attract younger audiences and foster a sense of camaraderie. Collaborations with influencers and partnerships with other hobbies can also expand the reach of philately to new demographics.

The emergence of non-fungible tokens (NFTs) has sparked heated discussions within the philatelic community. While some collectors appreciate the digital innovation and potential for authenticity verification, others value the physicality and historical significance of stamps, and are perturbed by the cash grab. The intersection of stamp collecting and NFTs presents an opportunity to create a much more secure sending environment backed by cryptographic protection. The community must carefully explore this space while ensuring that the integrity and essence of traditional philately are not compromised. It is this new technology that I have seen draw in a few curious new collectors.

I believe more needs to be done to highlight the social aspect of philately, emphasising the opportunity to connect with other collectors, attend stamp shows, or participate in youth philatelic clubs or societies. We should showcase the sense of community and the friendships that can be formed through shared interests. The APS does this fantastically well with its Youth Philatelic Leaders Fellowship scheme which takes young philatelists down specialist tracks such as being a dealer, exhibitor or curator to hone their expertise and bolster their love of philately. Others could follow their example. Its brochure can be seen at:

**<https://stamps.org/learn/youth-in-philately>**

Providing incentives, rewards, or recognition for young collectors who actively participate and excel in stamp collecting should also encourage new entrants. We should establish scholarships, awards, and competitions that celebrate younger individuals' achievements and contributions to the hobby. I am very honoured to be a runner up nominee for FEPA's Kiddle Medal.

Ultimately, it is our collective responsibility to cherish and promote the brilliance of philately. We must celebrate the historical, cultural, and artistic significance of stamps, while embracing new opportunities presented by technology and evolving societal interests. By adapting, engaging, and nurturing the love for philately, we can ensure its enduring presence in the lives of collectors for generations to come.

# Philately and Technology

*There has been much discussion recently about the impact new technology is likely to have on philately. We asked Tom Droege, President of Droege Computer Services Inc.<sup>1</sup>, for his thoughts on this.*

In 1998 I wrote my first white paper on the future of Philately. It dealt with the impact of the internet on the stamp auction business. We were in the position to write such a paper, because since 1990 we had been instrumental in bringing much of the US and worldwide auctions businesses into the digital age. We had developed an auction management system that combined database publishing and systems to automate most of the auction world. We were the technology behind all the famous auction catalogs of the day, Zoellner, Gross, Honolulu Advertiser, but also what the smaller auction houses like David G. Phillips used to produce their monthly postal history auction catalogs.

We wrote a second follow-up paper a year and a half later when we made StampAuctionNetwork interactive, creating what is now known as a “Marketplace”. This is a business model term for an internet-based software solution that brings buyers and sellers together. eBay and Amazon are typical examples of “Marketplace Solutions”. Over the years, we built Siegel’s PowerSearch, wrote the Philatelic Foundation’s expertizing system, and we’ve developed other white papers on other technology topics as they relate to Philately. In this article I would like to talk specifically about the future of Philately with emphasis on the technologies that may shape it.

## An Optimistic Outlook

While some are joking that the 90 year olds are selling to the 80 year olds, it may seem like our avocation is in dire straits. In spite of that, we do believe that there is a solid future for Philately. As we have seen in the past, technology will have an important place. There are many involved in this conversation and we are by no means alone. What we are doing is to use proven scalable entrepreneurial principles that understand and apply emerging technologies so that our pastime will flourish. What we are not going to do is sit around and moan about how no one comes to stamp shows anymore or how it is not like it used to be.

## The Entrepreneurs’ Approach

My background is entrepreneurship. Entrepreneurs build sustainable business models that meet the needs of the community. Some of the principles used include reach, onboarding, engagement, retention and connection. The new technologies that have applications to philately include data metrics, social media marketing, microlearning, image recognition, content creation using AI and ecosystem mapping. As a start for this conversation, I would like to share how we are using these technologies to grow – everyone can come up with their own implementations.

## Data and Metrics

Each generation has a different approach to reach it. For the upcoming generation, those now aged 45 to 65, we use data. While some say all the fun is in the discovery, time has its limits. The next generation expects metrics and data, and that is what we provide with provenance and census, so a new collector does not have to depend on 20 years of experience to make a good judgment or come up with a proper bid for a purchase. We felt alone in this pursuit for some time, building a case against the “I don’t need to know what it cost – I just want to buy it” attitude. But to my delight, another firm has entered the provenance space. Köhler recently announced their provenance capability, so I expect to see more developments like this. Robert A. Siegel has had powersearch for some time and they have added the ability to pull up items by grade.

<sup>1</sup> Tom Droege is President of Droege Computing Services, Inc. a software development and IT services firm founded in 1985. Tom has built more than 30 enterprise systems including Auction Management, Inventory and Purchasing Systems, Patient Care Systems, and Toxicology. Starting in the 90’s, Tom wrote from experience for some of the industry’s most coveted publications including PC Magazine, Popular Computing, Data Based Advisor, and Midnight Engineering. He was also the brains behind the Developers Competition, the largest software competition worldwide. Tom was a charter member of the CED Software Roundtable, co-founder of the CED Quality Roundtable, and founding board member of NCTA, the North Carolina Technologies Association. As his career developed, he created StampAuctionNetwork.com, the top stamp auction site in the world, and became a subject matter expert in auctions of all kinds, but specifically wine and stamp auctions



But there are also traditional methods to reach new collectors. Maybe we just need to think outside the box. I found it fairly easy to get 60 of my African American colleagues interested in stamp collecting just by asking them whether they would be interested in a collection of stamps from a country in Africa.

### Onboarding

Once you reach the new collector, you need to bring them onboard. We use microlearning videos, 40 of them, each around 2 minutes to bring the new collector up to speed over a period of six months. Content includes a 10 video series on bidding at auction, 30 short videos on using StampAuctionNetwork and 100's of short videos providing specific stamp and cover content.

### Engagement

Engagement is done through our regular newsletters of new auction content and additional information to our subscribers. Occasionally we have fun contests to focus on an area of content at StampAuctionNetwork. We have had contests to see who could watch the most microvideos, another that asks subscribers to focus on their favorite short videos and the latest where we ask our members to search for their favorite stamp using our custom census tool.

### Social Media

For the youngest generation, we use social media. Our reach uses all the social media, Facebook, Instagram, Twitter, Reddit, Youtube, LinkedIn and even TikTok. Our current social reach is over 100,000 and we have daily reach to all of the social media and constant engagement. However, we are just at the tip of the iceberg. I recently hired a social media marketing professional to map all the stamp collecting related sites on Facebook, Instagram and Twitter. The combined membership reach of Facebook is 51 groups with 478,000 members, Twitter with 90 groups with 422,000 members, and Instagram with just under 30 groups with 49,000 members. So even with our 100,000 reach, we are maybe only at 10-20% of the effective market reach.

Another example is our TikTok presence. We post one minute reels on our social media including TikTok and Youtube. Our audience on TikTok inverts the expected demographic curve. Our monthly reach on TikTok is around 50,000 and we have over 5,500 followers and increasingly close to 1,000 new followers per month. One of our projects involves creating NFTs of "Finest Known Examples" of real stamps that provide the kind of content that we provide at StampAuctionNetwork and is found in reference works like Brookmans and other stamp handbooks. If we can get young people interested in digital stamps, maybe they will come back to the physical items. This is exactly what is happening right now with turntables and analog audio recordings of music.

Followers on TikTok by age (we have currently 5,736):

18-24	20%
25-34	21%
35-44	22%
45-54	16%
55+	6%

Gender is 45% female, Male 55%. There is controversy about using TikTok – so whether you choose to or not, you do need to be careful and keep this aspect of your marketing separate from everything. But either way, the same content you would produce for TikTok, in the form of 1 minute video content, is the same as what can be posted to Facebook and Youtube. Our Youtube content now has the Youtube algorithm putting ads on them!

### Artificial Intelligence, Machine Learning, Image Recognition

Other areas of technology used include image recognition for our provenance, database publishing for our content, Jasper.io and ChatGPT for content production. In the appendix we look at the current state of AI content creation by asking it to create five content pieces and two bibliographies. They range from general topics such as stamp collecting to very specific questions of a specific stamp. Lastly, just for fun, I ask them to write a paper on "The Future of Philately". I intended to stop there, but after seeing the resource list Jasper provided to one of the questions, I decided also to ask both AIs to produce a resource list for a very specific question. The content is too lengthy for a printed journal, so we include a link to the online version. The AI-produced content is both informative, hilarious and troubling. It is amazing what it can produce, but troubling in that the tone of the pieces is so authoritative that unless you are a knowledgeable philatelist you might not discern truth from fiction.

## Philately as its own Ecosystem

Another area of discussion has I believe gone totally unnoticed by the Philatelic community. This is about philately as its own ecosystem. There are now AI tools that will help you map any ecosystem. A complete mapping of our ecosystem would be extremely valuable on many levels. Stamp collecting is not that big, but it is big enough so that information is slow to be widely communicated. We've been doing StampAuctionNetwork for 30 years now, and many people have no idea of who we are. Imagine if you are new or have a new service, how would you get connected?

At present we have licensed a software product to do exactly that. We will map all the Philatelic organizations, several thousand of them, and build a hub that will be a one stop resource for every Philatelic resource on the planet. There are sites that consolidate information about Philately, and many do a very good job, but it is difficult to be inclusive, comprehensive and current. This is where a well-trained AI makes sense.

And my experience as a software developer is not limited to Philately. Our auction software was used by the top wine auction companies and by most of the main sports collectibles auction houses. Imagine a group of collecting-focused ecosystems all connected, so a Stamp Collector could jump to a hub for wine, coin, currency, sports or comics and those hubs would connect to stamps. We all share the collecting spirit and cross-pollination would open up new possibilities for our own future.

## Technology as an aid to collaboration.

Philately sees itself as an individual pursuit. Maybe some exhibits are group projects, but I don't know enough on that to say yes or no. Just as a simple matter Google docs provide free an incredibly useful way to collaborate. Teams of people can now be editing the same document or spreadsheet in real time. I am inviting anyone to comment on this white paper directly using the commenting feature. Having watched it develop since the 1980's I am still amazed at this capability. And that is just the start of the tools for collaboration that are available.

## Personal Connection and Belonging

Oddly, while we use technology to scale, our customer service is completely manual and personal. We answer our phone and emails. We don't use bots for customer support and do not intend to. And while no other auction service has a paid subscription model, ours has been very successful. Human beings need relationships, and sooner or later, the iPhone will wane as the constant focus of interaction.

## Conclusion

At StampAuctionNetwork we have been at the center of technology innovation and change for the last 30++ years. We can sit around and discuss how stamp collecting is not what it used to be and we don't get people to come to shows any more, or we can adopt and start using these new technologies to interest the next generations in our pursuit of stamp collecting.

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## Appendix - Content written directly by ChatGPT and Jasper.ai

To test the current abilities of AI content creation, I asked the AI to write me five articles. [Ed: Only three are included here due to limitations of space.] The following is the exact content produced by ChatGPT and Jasper.ai when I asked it different questions. In the final question I ask it to tell me the future of Philately itself. In many cases, the AI does not come up with anything particularly interesting or insightful, or even accurate – but in some cases, it makes for an interesting read. I am providing the content exactly as provided by the AIs.

### I Asked...

#### 1. Tell me everything about the US Postage stamp 1866 15c Black Lincoln Scott 77

**ChatGPT:** The U.S. Postage Stamp issued in 1866, known as the 15c Black Lincoln, Scott 77, is a highly significant stamp in American philatelic history. Here's everything you need to know about it:

**Design:** The stamp features a portrait of Abraham Lincoln, the 16th President of the United States, facing to the right. The design was engraved by John F. Trowbridge and Charles Schlecht and was printed in black ink.

**Issuance Date:** The 15c Black Lincoln stamp was issued on April 14, 1866.

**Purpose:** The stamp was primarily intended for use on heavier domestic mail, registered mail, and foreign destinations.

**Printing Process:** The stamp was printed using the intaglio printing process, where the ink is transferred from recessed engravings onto the paper.

**Perforations:** Initially, the stamp was issued without perforations. However, on July 1, 1867, the U.S. Post Office started perforating stamps, and a perforated version of the 15c Lincoln stamp was made available.

**Quantity Issued:** The exact number of stamps printed is uncertain, but it is estimated that around 60,000 to 80,000 of the 15c Black Lincoln stamps were issued.

**Rarity:** Despite its relatively high issuance numbers, the 15c Black Lincoln stamp is considered rare today due to its age and limited survival rates.

**Varieties:** There are a few known varieties of the 15c Black Lincoln stamp, including double transfers and plate flaws, which are of interest to collectors.

**Usage:** The stamp was used for postage on letters and packages during its time of circulation. It could also be used in combination with other denominations to meet higher postage rates.

**Value:** The value of the 15c Black Lincoln stamp varies depending on its condition, rarity, and demand among collectors. As of my knowledge cutoff in September 2021, a used 15c Black Lincoln stamp in average condition would be worth several hundred dollars, while a well-preserved and rare variety could reach several thousand dollars or more.

Please note that stamp values can change over time due to market fluctuations and the condition of individual stamps. For the most up-to-date information on the value and availability of the 15c Black Lincoln stamp, it is advisable to consult specialized philatelic catalogs or consult with reputable stamp dealers or collectors.

**Jasper.ai:** The 15c Black Lincoln stamp was issued on November 9, 1866. It is the first United States postage stamp to feature a black person and the first to feature President Abraham Lincoln. The stamp was printed in sheets of 200 stamps each. The design features a bust-length portrait of President Lincoln wearing a coat with a lapel covered in stars. The words "U.S. Postage" appear in a scroll at the bottom of the stamp, while the denomination is printed in a circle at the top of the stamp.

The 15c Black Lincoln stamp was issued with two varieties – one with perforated edges and one without perforations. This variety was designated by the Scott catalog as Scott 77. The stamp was used to pay a 15 cent rate for local postage and other domestic rates. It is now a highly collectible stamp, with mint copies selling for several hundred dollars or more. It is also a popular choice for philatelists looking to add an iconic United States stamp to their collection.

The 15c Black Lincoln Scott 77 stamp is an iconic piece of United States history and a must-have for any stamp collection. Its design, featuring the first black person to appear on a U.S. postage stamp and President Abraham Lincoln, makes this item a timeless collector's item that will be treasured for generations to come.

## 2. Tell me everything about the US Postage stamp 1869 90c Lincoln Scott 122?

**ChatGPT:** I apologize for the confusion, but there is an error in your question. The 90c Lincoln stamp you mentioned, Scott 122, was not issued in 1869. In fact, the 90c Lincoln stamp was not issued until 1869, but it has a different Scott number and design. The stamp you are referring to as the "90c Lincoln, Scott 122" is likely a typographical mistake or a misunderstanding. It would be helpful if you could provide the correct Scott number or any additional details about the stamp you are interested in.



**Jasper.ai:** The 1869 90c US Postage Stamp features a portrait of Abraham Lincoln, the 16th President of the United States. It was designed by Alfred Barye and issued as part of a set on April 2nd, 1869. The stamp depicts a bust-length right facing portrait of Lincoln with his name underneath in block lettering. The Scott number for this stamp is 122 and it was printed on a yellowish paper with black ink. It was printed in two sizes, one measuring 24mm by 20mm and the other 47mm by 40mm. The face value of these stamps was 90 cents, at that time the highest denomination available for a postage stamp. This set featured the first portrait of a president on a US postage stamp and served as an important symbol for the nation during a time of economic and political turmoil. The 1869 90c US Postage Stamp remains an iconic part of American history and is highly sought after by collectors today. The Scott Catalogue value for a used 90 cent Lincoln stamp with no defects is \$120.00, while an unused one can fetch up to several thousand dollars. The stamp was reprinted in 1879, 1887 and 1893 and has been counterfeited numerous times throughout the years. Genuine stamps are identified by looking for a clear impression of Abe's face with sharp details, even coloration and no broken lines.

The 1869 90c US Postage Stamp is an important part of American history and remains a popular collector's item today. Its iconic image serves as a reminder of the struggles faced by the nation during a tumultuous period in its history. With its high monetary value, this stamp can be a valuable addition to any collection.

Thank you for your inquiry about the 1869 90c US Postage Stamp featuring Abraham Lincoln. We hope this information has been helpful to you!

### 3. Write a 1000-word article on the future of Philately.

**ChatGPT;** Title: The Future of Philately: Navigating a Digital Era

**Introduction:** For centuries, philately has captivated enthusiasts with its blend of history, art, and cultural exploration. However, in an increasingly digital world, the future of this traditional hobby is being shaped by evolving technologies and changing societal dynamics. This article explores the future of philately, examining the challenges and opportunities that lie ahead.

**Digital Transformation:** One of the most significant factors influencing the future of philately is the digital transformation of the hobby. Digital platforms and online marketplaces have made it easier than ever to access and trade stamps from around the world. Collectors can now browse extensive stamp databases, purchase stamps online, and engage in virtual stamp exchanges, expanding the reach and availability of philatelic material. This digital revolution enables collectors to connect globally and facilitates the sharing of knowledge and expertise.

**Virtual Exhibitions and Events:** In recent years, the philatelic community has embraced virtual exhibitions and events. Digital platforms offer the opportunity to participate in virtual stamp shows, auctions, and seminars, eliminating geographical barriers and allowing enthusiasts to engage from the comfort of their homes. Virtual exhibitions provide a new level of accessibility, enabling collectors to view rare and valuable stamps, connect with dealers, and share their collections with a global audience. This trend is likely to continue and evolve, opening doors for increased participation and innovation within the hobby.

**Integration of Augmented Reality (AR):** Augmented Reality (AR) technology holds immense potential for the future of philately. AR can enhance the philatelic experience by overlaying digital information, images, or interactive elements onto physical stamps or collections. This integration could provide collectors with additional historical context, interactive displays, or even the ability to virtually examine rare stamps in minute detail. AR can bridge the gap between physical and digital collecting, enhancing the educational and immersive aspects of philately.

**Preservation Challenges:** While digital advancements offer exciting possibilities, they also present challenges for traditional stamp preservation. Physical stamps require careful handling, storage, and protection from factors like light, humidity, and contaminants. As the focus shifts towards digital representations, preserving the physical integrity of stamps may become less emphasized. Philatelists must strike a balance between embracing digital innovations and ensuring the long-term preservation of physical stamps, which are invaluable artifacts of history.

**Attracting New Generations:** The future of philately lies in attracting and engaging younger generations. To appeal to a tech-savvy audience, it is crucial to leverage digital platforms, social media, and online communities to showcase the beauty and educational aspects of stamp collecting. Emphasizing the artistic, cultural, and historical value of stamps

can spark interest among younger collectors. Philatelic organizations and clubs must adapt their strategies to offer more inclusive and interactive experiences that cater to the evolving preferences and lifestyles of new generations.

**Thematic and Personalized Collections:** The future of philately will witness a continued shift towards thematic and personalized collections. Collectors are increasingly focusing on specific themes, such as environmental issues, pop culture, or social causes, to create unique and meaningful collections that reflect their passions and values. Thematic collections provide a sense of purpose and allow collectors to delve deeper into specific subject matters, fostering a more personalized and fulfilling philatelic experience.

**Philately as an Investment:** The investment potential of philately is likely to evolve in the future. Rare and historically significant stamps will continue to hold considerable value, attracting investors seeking alternative assets. However, the digital transformation and increased accessibility of stamps may impact the investment landscape. Collectors and investors will need to adapt to changing market dynamics, embracing digital marketplaces and technologies to make informed investment decisions.

**Philately as an Educational Tool:** Philately has always served as an educational tool, offering insights into history, geography, and cultural diversity. In the future, philatelic organizations and educators can leverage this aspect to promote stamp collecting as an engaging educational activity. Integrating philately into school curricula, developing online educational resources, and collaborating with educational institutions can expand the reach of philately as a valuable learning tool for students of all ages.

**Sustainability and Ethical Considerations:** As environmental and ethical concerns gain prominence, the future of philately will incorporate sustainable practices. Philatelists may embrace eco-friendly materials in stamp production and packaging. Additionally, there will be increased scrutiny on the authenticity and ethical sourcing of rare stamps. The stamp community will likely collaborate to ensure transparency, responsible practices, and respect for cultural heritage.

**Community Engagement and Collaboration:** The future of philately relies on strong community engagement and collaboration. Philatelic organizations, clubs, and societies will continue to play a crucial role in fostering connections, providing educational resources, and organizing events. Collaboration between collectors, dealers, and experts will drive innovation, knowledge sharing, and the preservation of philatelic history for future generations.

**Conclusion:** The future of philately is bright, albeit transformed by digital advancements and shifting demographics. The integration of digital technologies, virtual experiences, and thematic collecting opens up new horizons for the hobby. While embracing these changes, it is essential to ensure the preservation of physical stamps and engage younger generations through innovative approaches. By adapting to the digital era, fostering community engagement, and promoting the educational and cultural value of stamps, philately can continue to inspire and delight collectors for years to come.

**Jasper.ai:** Philately, the study and collection of postage stamps, has been around for centuries. It has remained a popular hobby and profession throughout its long history, but in recent years it has come to face some unique challenges that could potentially threaten its future. In this article, we will explore these issues, as well as discuss some potential solutions and new trends that could help ensure philately's continued success in the years ahead.

One of the biggest threats facing philately is the development of digital media. With many countries now transitioning away from traditional postal systems to digital services like email, text messaging and social media, there is a potential for young people to become less interested in collecting physical stamps in favor of electronic ones or other forms of digital media. This could lead to a decrease in the number of stamp collectors and an overall decline in interest in philately as a hobby or profession.

In order to prevent this from happening, it is essential that societies and organizations dedicated to promoting philately work together to create programs and materials that appeal to younger generations. Digital media can be used as a tool for educating people about the history and importance of stamps, while also providing engaging activities that make collecting stamps more interesting and accessible. Online forums, podcasts, webinars, and virtual exhibitions are just some of the ways in which these organizations can reach out to potential new collectors.

Another challenge facing philately is the rise of counterfeit stamps – copies made illegally using advanced printing techniques and materials. These copies can be difficult to spot, making it hard for collectors to tell the difference between genuine and fraudulent stamps. To address this issue, organizations such as The Royal Philatelic Society London (RPSL)

have created digital databases of information about authentic stamps that can be used to verify their authenticity. This is an important step towards protecting the integrity of collections and ensuring that philately remains a safe and reliable hobby or profession.

The good news is that there are plenty of opportunities for philately to thrive in the future, even as technology continues to evolve. For example, new technologies like artificial intelligence (AI) could make cataloguing stamp collections much easier by allowing computers to sort and organize them according to criteria such as condition, year, or country of origin. This would make it easier for collectors to find the stamps they're looking for and increase their chances of making a profitable sale.

In addition, blockchain technology could revolutionize the way that philately is conducted by providing an immutable database of information related to stamps. This would allow buyers and sellers to verify the authenticity of any stamp before conducting a transaction, reducing the risk of fraud and counterfeiting. For people who are interested in investing in stamps as a part of their portfolio, this could provide significant peace of mind when making purchases.

Finally, with travel becoming increasingly accessible around the world, there are more opportunities than ever before for philatelists to visit different countries and add to their stamp collections. This includes trips to national and international exhibitions where collectors can view different stamps from all over the world, as well as attend seminars and lectures dedicated to philately.

In conclusion, it is clear that there are a number of challenges facing philately in the modern age, but with the right approach these can be overcome. By utilizing digital media, verifying authenticity through databases, taking advantage of new technologies like AI and blockchain, and participating in exhibitions around the world – both online and off – there is no reason why philately cannot continue to thrive for generations to come. With a little creativity and dedication, we can ensure that this centuries-old hobby continues to provide joy for many more years ahead.

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# Croatian Post Mostar's philately

Postage stamps are small works of art that travel throughout the world carrying beauty, with a source of knowledge and as a witness to history. Croatian Post Mostar through its stamps preserves spiritual, cultural, historical and natural wealth of Bosnia and Herzegovina. Stamps with global themes make us a part of the global philatelic mosaic.

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 88000 Mostar, Bosnia and Herzegovina





# The Norwegian Postal Museum, Lillehammer

*Ivar Sundsbø has kindly sent us this article:*

The Norwegian Postal Museum is located at Maihaugen in Lillehammer, about 183 kilometres from Oslo. A trip to Maihaugen is highly recommended, even for people not interested in stamps and Postal History but the Postal Museum is a «must» for philatelists.



***The Postal Museum at Lillehammer.***

The museum has an interesting history which is, of course, closely linked to the Norwegian Post, established in 1647 when Norway was ruled by the Danish King. In 1814 Norway was transferred to Sweden following the Napoleonic Wars, and the «Norwegian» ruler was the Swedish King up to 1905 when Norway finally gained its independence.

In 1903 there was a Nordic postal meeting in Stockholm including an exhibition of older postal requisites, which encouraged interest in Sweden in keeping alive the history of the Postal Services. As a result, the Swedish Postal Museum was opened on 15th December 1906. It was quite a time before something similar happened in Norway, but in 1947 the Norwegian Postal Museum was inaugurated in the huge postal building in Dronningens gate in the centre of Oslo which served as the Main Office of the Post from 1925. Thus, the Norwegian Postal Museum was 75 years old in 2022.

For the first 10 years the museum was located on the 7th floor. After maintenance of the building in 1957 it moved to the 4th floor, and in 1989 it finally moved to street level. A well-known postal historian and philatelist and good friend, Arvid Løhre, worked there for many years and wrote an article for «Budstikka» (magazine of the Norwegian Postal History Society) about the development of the museum from the start. The references given here are from this article with his permission. When the «Norwegian Postal History Society» was established in 1978, its first meetings were held at the Postal Museum.

Reorganisation of the Norwegian Post led to the sale of the «Stonebuilding» - actually the whole quarter right in the centre of Oslo – and the director of the Norwegian Post suggested Maihaugen as a new location of the museum. Maihaugen already had a cultural museum, with many old Norwegian buildings such as lafted timber houses from

different parts of Norway, telling the history of the Norwegian countryside. Walking around it gives you a feeling of stepping back 200-300 years. In moving the museum from Oslo to another location the questions were quite obvious: How to arrange the exhibition – what to keep (or not) – the size of the location compared to all the requisites +++ a lot more. The following happened: The stamp collection from the museum was moved to a vault in Bank of Norway. The main parts of the Postal Library and the photographic collection were transferred to Lillehammer. The means of postal transport such as bicycles, post cars, postal train offices etc. also moved there, as well as postal uniforms.



*Postal workers from the past.*

*Postal vehicles in the museum.*

*Archival records held at the museum.*

In 2005 the museum arranged an exhibition «Post on rail», arranged in one of the few remaining postal rail coaches made of wood. During 2022 there was an exhibition of the different types of vehicle used by the post.

The Postal History Society paid a visit to the museum in 2004 and I was very impressed by the facilities and the hospitality of the staff. The exhibitions were really nice, and as a postal historian I also appreciated the large volume of literature that was available. The reference stamp collection is still held in the vault of the Bank of Norway and is not available. The database for postal stations and postal offices is still being developed, giving information on postal routes, time of establishment, postmarks, how many years each postal office was in operation etc. Today Norway's postal services are mainly delivered in shops of different types such as grocery stores - directly translated PIB standing for Post – I - Butikk (shops).

I should also mention the books, catalogues, monographs etc. in Norwegian stamp literature. at. The library at Oslo Filatelistklub has been active more or less since the start of stamp collection. «All» literature on Norwegian Philately may be found in that library, both books and magazines.

Take a trip to the Postal Museum if you visit Norway – the location in Lillehammer is easy to find – just follow the traffic signs to Maihaugen. And yes, of course - if there is interest in sport – Lillehammer also has a museum to remember the Olympic Winter Games in 1994.

The photos are all taken by museum staff who own the copyright. They were sent to me immediately after I made a telephone call. That is what I call service!

**For further information please follow the links given here:**

For the photographic collection: <https://digitaltmuseum.no/search/?q=dronningens%20gate%2015%2C%20postmuseet&aq=owner%3F%3A%22MH-P%22&o=0&n=60>

For the Postal Museum: <https://postmuseet.no/>

For Exhibitions, changing now and then: <https://postmuseet.no/utstillinger>

For the Library, literature, circulars etc: <https://postmuseet.no/utforsk-samlingene/bibliotek>

For the database on postal stations in Norway through the years: <https://kulturnav.org/project/poststedsdatabasen>



# FEPA Medal for Exceptional Study and Research 2022 – The Nominations

**Giancarlo Morolli writes:**

*Five candidates were nominated for the 2022 Medal and it was an extremely close competition as the quality of study and research displayed was outstanding. In this report we review the nominations.*

## Jürgen Herbst, Germany: *Handbuch der sächsischen Francomarken sowie deren Entwertung* (Handbook of Saxon stamps and of their cancellations)

2022, The Author, Stadtallendorf, ISBN 978-3-00-050570-6, 1098p, ill., col., Herbst.juergen@web.de

Herbst's work aims to represent current knowledge about the design, printing and use of Saxon stamps. The content is illuminated with numerous illustrations. Almost all essential pieces of Saxon philately could be presented from archives, collections and auction catalogues. An attached catalogue section depicts actual market prices, whereby an attempt was made to adjust data from previous sources. The work is thorough and well written. The text refers to sources where necessary. The section on cancellations is based entirely on the author's own observations. The bibliography and index at the end are exemplary. The author's own research can be summarised as follows:

- Design and Printing. For the production and reproduction of the clichés and plates of the Saxon stamps, processes were used that were unusual, in most cases even unique, in stamp printing at the time. The former applied to the combined colour and embossed printing from one plate, the latter to the use of glyptography in the production of the clichés of the first cross-band stamp as well as the reproduction of the intaglio printing plates by way of galvanoplasty. In all earlier publications in journal articles and manuals accessible to the author, the corresponding processes have either not been recognised or wholly misrepresented. This is true for glyptography because the process itself was largely unknown, and for electroforming because its application to gravure plates was developed for map printing and was entirely uncommon and unknown in stamp printing. The handbook presents these processes in detail for the first time.
- Postmarks and cancellation types. The postmarks used during the stamp era are shown with their purpose. The author's file, built up over more than 50 years, allows a good delimitation of the corresponding periods of use.
- Usage options and tax regulations. All permissible uses for stamps are listed with the corresponding taxes. All foreign taxes valid for Saxony could be determined for the first time. Their dates, which sometimes changed quickly, required research in numerous non-printed sources from postal files.



## Vladimír Münzberger and Oldřich Špreňar, Czech Republic: *'Perfiny z území Československa'* (Perfins from the territory of Czechoslovakia)

2022, POFIS, spol. s r.o., Klimentská 6, 110 Praha 1, Czech Republic, 304p, ill., col.,

The publication results from decades of searching and studying surviving materials and searching for information about their users. It builds on previous studies from the late twentieth century, especially by Vojtěch Maxa, and substantially elaborates, complements and refines them. This publication's innovative approach lies mainly in searching for the context of using perfins in postal history. It follows the history and relationships of the companies that used perfins, as well as the process of changes in perfin patterns depending on the conditions of perfin machines and their repairs. It also shows the wide range of postal documents on which the perfins may have



appeared. The book also deals with the valuation of perfins used in different periods and on various stamp issues, based on long-term research on the frequency of their occurrence, which the authors carried out. Considerable emphasis is placed on documenting the postal use of perfins on various kinds of postal entires and explaining how to approach their valuation. The authors have studied many available company directories and historical sources and carefully distinguish between information actually confirmed and that which is only deduced or assumed.

The study of the perfins used in Czechoslovakia (including its predecessors and successors) takes into account the complicated historical development of this territory, which at different times fell under different postal administrations and evolved in the state structure, including changes and adjustments to borders. The authors have placed great emphasis on the quality of the graphic representation of the perfins; when relevant, reconstruction of the shape of perfins from machines with multiple monograms is also presented. Errors and possible mistakes in imaging and distinguishing perfins are pointed out. For maximum user convenience, all information about each perfin is concentrated in one place. At the end of the publication, there are summaries and tables for collectors of different orientations, e.g., summaries of perfins used in specific periods or territorial or regional units, an overview by type of business for thematic collectors, and many more. The publication is written in Czech with extensive explanatory text in English and German. In addition, the English translation of the whole text section is available in pdf format.

### Jürgen Naab, Germany: 'Frankaturen 1852 – 1867 Thurn und Taxis', Vols 2 and 3 (Thurn & Taxis Postages from 1852 to 1867)

2021, Vol. 2 – Briefpost Postverein – Hansastädte – Hohenzollern, 436p, ill., col.; Vol. 3 – Briefpost Postvereinausland, 528p, ill., col.; Christopher Gaertner GmbH & co. KG, 74321 Bietigheim-Bissingen, Germany, Volume 2+3 in a bundle: 135,- € + shipping costs abroad

Jürgen Naab's effort consists of three volumes published from 2017 to 2021; however, according to the award guidelines, only the latest two were considered. The trilogy is meant to guide collectors of Thurn & Taxis documents to define their collection and analyse the philatelic market offers.

Naab's work is based on the research done by renowned connoisseurs of Thurn und Taxis, namely Heinz Felix Lethaus and Horst Schenk, who in previous years had compiled a large amount of data and facts on tariffs and postage, distances, weights and methods of dispatch. Naab, however, has illustrated the arid numerical and tabular material so readers will study his work profitably. For years he has aimed to document each postage, both with his own documents and those of other collections at his disposal. In this way, the statements made are verified and documented, so to speak. Each document has been given a score mark informing about the degree of scarcity consisting of the four levels 'not frequent', 'rare', 'very rare', and 'extremely rare'.

Besides providing an overview of stamp issues, volume I also presents the definitions of relevant postal historic terms and demonstrates an extensive collection of Thurn & Taxis postal district correspondence. Volume II presents correspondence sent to the German-Austrian Postal Union, mail directed to or coming from the Hanseatic cities, and correspondence sent within and to the county of Hohenzollern. In addition to the mode of transport and the weight of the consignment, the distance between the origin and destination is crucial for the valuation of postages. Jürgen Naab explains how to determine distances and offers a table with around 9000 postal districts of the Postal Union in 1868. Volume III deals with mail beyond the borders of the Postal Union. Postal items sent to Northern, Eastern, Southern and Western Europe are followed by correspondence to Asia, Australia, Mauritius, South America and North America. There are many QR Codes to be found in volumes II and III of the book, which store in-depth literature, transcriptions of original letters shown in the book, and important regulations of the topic.



### Federico Borromeo, Italy: '1770-1850 Trentino Alto Adige - Catalogo delle timbrature' (1770-1850 Trentino-South Tyrol – Catalogue of Cancellations)

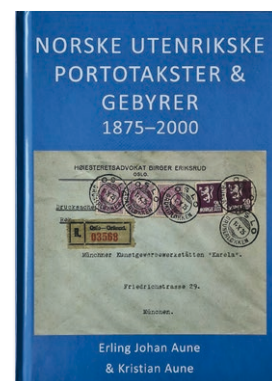
Presented in FEPA NEWS 42, Page 73.

## Erling Johan Aune and Christian Aune, Norway: 'Norwegian Postal Rates and Fees to Foreign Destinations 1875-2000'

2022, The Authors, Bergen, Norway, ISBN 978 82 8163 271 4, 633p., ill., col., kr-aune@online.no

Twenty-five years after publishing the "Norwegian Internal Postal Rates and Fees 1877-1995", Erling Johan Aune and Christian Aune have released this extensive work devoted to foreign destinations. In addition, the authors have created a website (<https://www.norske-portotakster.no/>) where they publish parcel postal rates. A vast subject that would have blown the scope of the book. For several reasons, the book was ready only in 2022. Still, over the long period, they have been able to add copies of objects and documentation from other philatelists to about 300 from their collection, covering all types of shipments that existed. In this respect, they had to present unused forms from the Postal Library's archives whenever they were not available as used. The first chapter gives a brief overview of the UPU. The other ten chapters deal with letter mail, printed wrappers, and various fees and charges. The book's core is the numerous tables with the rate and fee information. These are easy to understand, even though the book is in Norwegian. The table of contents, preface and introduction have been translated into English.

The Norwegian-English-Norwegian vocabulary at the end of the book is a good help. Also, with today's translation apps and technology, language is no longer a problem. The book's strength lies in its thoroughness, and there has never been such thorough work on Norwegian postal rates abroad before. Hence, it will be of help to anyone who collects postage rates and anyone else who is interested in analysing the postage on their shipments.

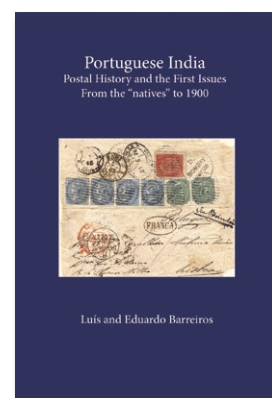


## Eduardo and Luís Barreiros, Portugal: 'Portuguese India - Postal History and the First Issues / From the "natives" to 1900.'

2022, The Royal Philatelic Society London, ISBN/ISSN 978-1-913015-18-3, 380p, ill., col., £66,00 plus postage, <https://members.rpsl.org.uk/Shop/product/242>

Portuguese India refers to the set of several isolated parts of India, totalling 4,193 km<sup>2</sup>, under the rule of Lisbon from 1505 to December 1961. It included: the territory of Goa with its capital; Damão, or Daman, with the separate parts of Dadrá and Nagar Haveli, north of Mumbai (formerly Bombay), between the Indian states of Maharashtra and Gujarat; Diu with the island of Pani Kota on the southern coast of the Kathiawar peninsula in the state of Gujarat. Portuguese India constituted a single administrative province under a governor-general and a single ecclesiastical province headed by the Archbishop of Goa. The territory of Goa, the most important in terms of area and inhabitants, also included, for judicial purposes, Macao in China and Timor in the Malay Archipelago. Portuguese India was the only territory authorised by King Luis to print his stamps that were produced by the Goa Printing House using rudimentary methods to the point that they are known as "native". Their issue, which took place on 1 October 1871, represents an alignment with the situation of neighboring India, which had introduced stamps in 1854 and represented a fundamental commercial partner for those territories. These stamps soon attracted the attention of collectors and scholars, so much so that the first work concerning them, signed by Harrison and Napier, was published by Stanley Gibbons in 1893. The analysis of the Barreiros brothers starts from the knowledge presented over the decades, enhancing and integrating it with what has emerged in their research.

The volume is divided into two parts with very different characteristics, separated by a substantial bibliography and a detailed index of names. The first part presents the postal history of Portuguese India chronologically: domestic mail, maritime mail, postal reforms and conventions, tariffs, postmarks and cancellations used in post offices in Goa, Damão, and Diu, the leading postal routes to British India and from there to the East and Europe. All are exposed with references, tables and illustrations that make the subject particularly compelling. In the significant chapter dedicated to introducing the first stamps, the analysis of the proper method of printing "native" stamps is critical. The second part of the volume presents a collection of stamps and "native" documents (1871-1888), probably the most important ever put together, which aims to become a source of consultation and information for collectors of this fascinating period of Portuguese India.





## Two new Publications addressing OPEN PHILATELY and PICTURE POSTCARDS

**Christer Brunström writes:**

### The Mouritsen Family Collections (Special Issue No.10 of Nordisk Filateli)

Striving for synergies – the search for collaboration between different activities that can be of mutual advantage for all parties – is key to understanding how Iva and Henrik Mouritsen have been so successful in building first class philatelic exhibits through collaboration and a common use of knowledge and economic resources. Synergy also describes this 96-page special issue, produced in English to serve both as a handout at the couple's presentation at the Royal Philatelic Society London on 30 March 2023 and as a publication in its own right.

Henrik Mouritsen has collected stamps since childhood. Iva's interest in the hobby is of far more recent date. For years she took basically no interest in her husband's passion for philately but today she is the leading star of Open Philately. The opens with a most interesting essay – "Open Philately – A Class of Countless Possibilities" –perhaps the most important contribution as the authors explain exactly what it is and show how a to build an exhibit of the highest calibre. In Open Philately as much as 50 % of the material used can be non-philatelic including maps, picture postcards, documents, paper cuttings, coins and a plethora of other items that can be housed on an album page. The emphasis is on the importance of the story and how to let it flow from one page to the next without any annoying interruptions. The authors discuss the material they have selected - generally an exciting mix of the older and more modern items. Rarity and quality are important ingredients if the plan is to obtain the highest points at international exhibition level. The text is accompanied by selected pages from their exhibits.



Iva then discusses her exhibit "A Royal Ménage à trois" which takes us back to the second half of the 18th century in Denmark. King Christian VII ruled Denmark and Norway from 1766 until 1808. At age 17, he married the English princess, Caroline Matilda who gave birth to their son Frederik in 1768, later to become King Frederik VI. The king suffered from mental illness and a German doctor – Johann Friedrich Struensee – was invited to Copenhagen. He had been inspired by ideas of enlightenment and his influence on the king was considerable. In fact, he soon became de facto ruler of the kingdom. The young queen was attracted to the German doctor, and they became lovers resulting in a "ménage à trois". It ended badly. Struensee was executed and the queen was sent into exile, but his ideas of enlightenment eventually influenced development in Denmark. Iva explains how the exhibit was constructed starting with the choice of title. She discusses the plan and how the text was developed to tell the story succinctly. The selection of philatelic and non-philatelic items was made after careful consideration. When first shown in 2018 in Denmark, it was awarded Gold (and 93 points). It has since been extended and awarded several Large Gold medals. Inspired by his wife's success, Henrik has created a similar exhibit on the reign of King Frederik VI and the booklet explains exactly how it was put together.

At MonacoPhil in November 2022, one of the first Rowland Hill medals was awarded to Iva in recognition of her achievements. At what must be record speed, she went from a neophyte collector to a Large Gold-winning exhibitor. What got her started was a beautiful royal cover signed by Danish King Christian IV which she spotted in one of her husband's auction catalogues.

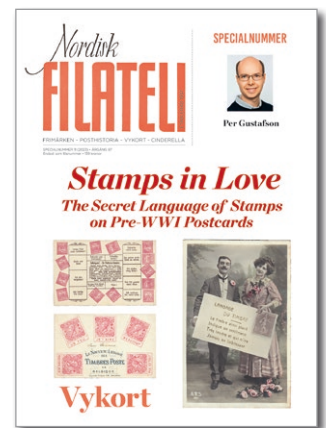
Henrik Mouritsen is well known as the specialist in Denmark's Two-coloured 1875-1907 stamps with denominations in øre. Once again synergies are apparent. He has assembled major collections in three exhibition classes: traditional,

postal history and postal stationery. He has also written Danish Postal History 1875-1907 for which he was awarded the FEPA Medal for Philatelic Study and Research for 2019. What I found most interesting was how the same item can be used in any of the three exhibits provided they fit the storyline.

To sum up this is a thorough, entertaining guide to how to put together philatelic exhibits successfully with special emphasis on the Open Class.

## Stamps in Love – The Secret Language of Stamps on Pre-WWI Postcards (Special Issue No. 11 of Nordisk Filateli)

Using the post to court someone has a long history, particularly in the Anglo-Saxon world. Towards the end of the 18th century, guides were published to help writers of Valentine cards to compose suitable poetic messages. It has been reported that no less than 60.000 Valentine messages were distributed by the GPO in England in 1835 despite the high postal rates at the time. The 1840 postal reforms with cheap penny postage led to a large increase in their use so that in 1841 the British Post Office handled 400.000 such cards. After 1840 it was possible to mail cards with amorous greetings completely anonymously which made them even more attractive to less confident letter writers.



Starting around 1890 picture postcards became enormously popular. Sending and collecting these cards soon developed into a cheap and popular activity. In this context the Swedish philatelist and deltiologist Per Gustafson (PG) has made a special study of the romantic “Language of Stamps”, something which attracted many followers during the pre-World War I picture postcard craze. The results form the basis of a five-frame exhibit.

The Language of Stamps was mainly used in connection with correspondence of a romantic nature, usually using postcards which were cheaper to mail than sealed letters. The way in which the stamp was affixed to the postcard often contained a “secret” message. Both the angle of the stamp and its position on the card gave the recipient an idea of the writer’s intent. There was more than one version of the Language of Stamps. To make it work the writer first needed to mail a postcard explaining the finer details. It seems this card was usually sent under cover so that other people would not understand the secret messages.

Mr. Gustafson is a serious and knowledgeable deltiologist (a fancy term for postcard collector). He has noted the names of the publishers when known and whether the backs are divided or not as this gives a clue to when the cards were printed. His publication gives a detailed review of the many varieties of postcards explaining the Language of Stamps. He has not only studied the significance of how the stamps were affixed but also the choice of stamps used to illustrate these postcard guides. He shows a number of (mostly Swedish) postcards where the senders have obviously used the Language of Stamps to express their sentiments of eternal love or in the hope of arranging a date.

All those collectors who have been puzzled by the unorthodox way a stamp has been affixed to a postcard could very possibly find the explanation here, especially if the addressee is referred to as Miss (or its equivalent in other languages). Mr. Gustafson also shows other secret languages used on picture postcards mainly based on a selection of illustrations. His view is that these languages were probably not very useful. The subject, the wealth of interesting illustrations and the accompanying brief comments will attract all with an interest in older cultural history. My wife perused the Stamps in Love booklet with great interest; she was particularly impressed by the many attractive illustrations.

The Special Issue is published in English in order to promote the new Picture Postcard class. I recommend it to all deltiologists looking for inspiration for their future exhibits. Only 500 copies have been printed. This “book” is a must for anyone with an interest in picture postcards.

The two publications are published by Nordisk Filateli (Sweden) with Jonas Hällström as the editor-in-chief. They are available at SEK 259 each, or SEK 458 for both, including shipping worldwide. Orders should be sent to [nordisk@filateli.se](mailto:nordisk@filateli.se), with prepayment made to: Nordisk Filateli AB, Länsförsäkringar Bank, Stockholm, IBAN SE36 9020 0000 0902 5526 1227, BIC/SWIFT ELLFSESS, Alternatively, payment can be made by PayPal to [nordisk@filateli.se](mailto:nordisk@filateli.se) (applying + SEK 30 for PayPal charges).

# ‘Ungarische Postämter im Auslandsbriefverkehr von 1900 bis zum Ausbruch des Ersten Weltkrieges’

(Handling of Foreign Mail by Hungarian Post Offices from 1900 to the Outbreak of the First World War)

**Bill Hedley writes:**

This book is a very welcome addition to the literature on Hungarian postal history, and it also makes a valuable contribution to understanding the social and economic history of Hungary during the last years of peace in the old kingdom of Hungary before the cataclysm. In recent years the attention of researchers has tended to concentrate on Hungary's classic period (1867-1900) leaving the subsequent years, neatly defined by the 'Turul' stamp issue (in use 1900-1916), somewhat neglected. Elmar and Ute Dorr have now taken a major step towards redressing the balance by shining a bright light on Hungary's international mail services in the early years of the 20th Century and, through extensive use of imagery, on Hungarian society at that time.

The focus is on the handling of mail traffic in both directions between Hungary and other countries, including Austria which by that time was a separate jurisdiction within the Dual Monarchy. The book begins with a lengthy survey of how postal services operated in Hungary after 1900. It draws attention to Budapest's role as a hub for international mail routes in Europe and reviews many different factors that had an important impact on postal development including currency reform, the impact of decisions taken at the six UPU Congresses held up to 1906, Post Offices abroad, railway and ship mail services including the Orient Express service, and the evolution of the postmarks used in Hungarian Post Offices. It then looks at examples of foreign mail in two sections. The first illustrates mixed frankings of the old Kreuzer and new Fillér currencies on outgoing mail to other European countries during the nine-month concessionary period in 1900 when the use of both currencies was still permitted. The second part, which forms the heart of the book and fills 237 pages, looks at outgoing mail franked with the Fillér currency only to all inhabited parts of the world, as well as at incoming mail to Hungary between 1900 and 1914.

The range of mail described is impressive and the illustrations bring the subject to life. Both the front and rear sides of many items are illustrated in full colour creating the illusion that the reader is leafing through a collection. The range of images from around the world also makes for a visual delight. In each case the postal rates are explained and the Post Office(s) in Hungary through which the mail was handled is identified, even when no receiving postmarks were applied. To help the reader find a postmark, there are lists filling 56 pages with colour images of all the Hungarian postmarks on the items shown as well as an index of the Post Offices that used them. Thus, this book has much that is of interest for marcophilists, as well as for postal historians who study routes and rates and for aesthetes who like to use imagery to describe atmosphere in telling a story.

The book is written entirely in German but, with the help of its prodigious use of images, it is not difficult for non-German speakers to follow. It exudes the authors' tremendous knowledge and passion for the subject, which can be felt on every page. The versatility with which information is used also goes far beyond the ordinary. Given its range and breadth, it is not surprising to find some details where correction is needed, but they are minor and do not detract from the overall achievement of bringing this era in Hungarian philately to life. I recommend it as a valuable source of information for any postal historian – or indeed to any historian – who is interested in understanding the interactions between Central Europe and the wider world during the twilight of the Empires.



Dr Elmar Dorr FRPSL and Ute Dorr FRPSL, 2023. 410pp, hard back, full colour illustrations; ISBN 978-3-949591-02-0, available from Ute Dorr, [utedorr@web.de](mailto:utedorr@web.de) for €79 plus postage and packing (UK and Europe €14, other countries on request), payment via Paypal.



# On the 20<sup>th</sup> Anniversary of the First Definitive Stamps in Independent Slovenia.

**Boštjan Petauer writes:**

On 26<sup>th</sup> December 1991 the first definitive stamps were issued in independent Slovenia. Of course, these were not the first Slovenian definitive stamps. That distinction goes to the “Verigar” (Chainbreaker), of which the 10 and 20 Vinar values were issued on 3rd January 1919 after the end of the First World War. We must also not overlook the overprinted German and Hungarian stamps that were issued for the territory of Slovenia and were in use for a short time after the end of the Second World War, as well as overprinted stamps of the former Ljubljana province. The last three are often forgotten when Slovenian issues are mentioned.

In 1991 four stamps were issued showing the coat of arms on a hatched background, with values of 1 Tolar, 4 Tolar for stationery and postcards in domestic traffic, 5 Tolar for letters of the first weight level in domestic traffic and 11 Tolar for letters of the first weight level in international traffic. The circulation amounted to 4 million of the 1 Tolar stamps, 5.5 million each for the 4 Tolar and 5 Tolar, and 2 million for the 11 Tolar. The abbreviation Slt for Tolar was introduced in mid-1992. The stamps were printed by the “Delo” printing house in Ljubljana, and the perforations are linear 14. These stamps are classified as definitive or regular, although they should be regarded as commemorative as they were issued on the anniversary of the announcement of the results of the plebiscite in which almost all inhabitants of Slovenia decided to take an independent path into the future.

We Slovenian philatelists, along with many others, were especially happy with the stamps. I remember how on the day of publication, which was also a public holiday, we stood in lines in front of the post office on Cigaletova in Ljubljana to get a special cancel on letters franked with these stamps. Then the letters travelled not only around Slovenia, but to the whole world. Shortly after their release one of my correspondents from Great Britain (now sadly deceased) wrote to me that I must be proud to be able to send letters with the stamps of a new country. Yes, I was.

The stamps were printed in sheets of 25 (5x5) with plate numbers and “mouses” above them. The sheet quickly became popular among collectors. The plate numbers for individual values, located in the fourth or fifth (last) row on the edges of the field (some on the left side, others on the right), are the following:



*First day cover with complete set of stamps.*



*Prospectus with affixed stamps and first day cancellation*

Nominal value (Slt )	To the left	Right
1	2,4	1,3
4	2,3,4,5	1,6
5	2,4	1,3,5,6
11	-	1,2

The post office produced a prospectus and first day cover. Maximum cards were also produced privately.

There are 2 types: I. and II., which are distinguished by the hatching to the left of the coat of arms, above the first letter T in PTT. Type II, which was only "discovered" many years after the release of these stamps, is much rarer. It only appears on the 19th stamp on the right side.



Type I (on right) and II.



A set of maximum cards.

## Variations of printing

Some minor errors - dots, lines, shades of colour and missing colours, are known, but only on the 1 Slt stamp. They are detailed in the " Slovenika " catalogue.



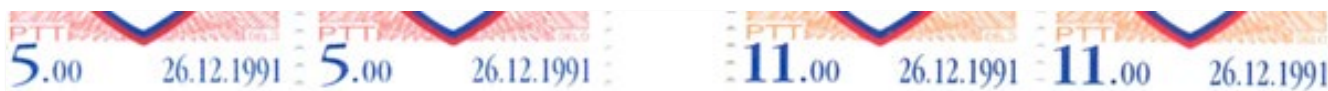
Left stamp: White stars instead of yellow.



The rarest speciality: 1 Slt stamp without red (border of coat of arms) and yellow (white stars), together with other values.



White line to the right of the coat of arms (19th stamp in the field, part of the issue) on the left stamp.



Open "O" in the 'DELO' (11th stamp in the field, part of the issue, both on the left stamp.



## Variations of perforation

These include completely or partially non-serrated, double or multiple, and so-called “mouse” perforations.



**Horizontal imperforate 1 Slt stamp from the upper and lower part of the sheet.**



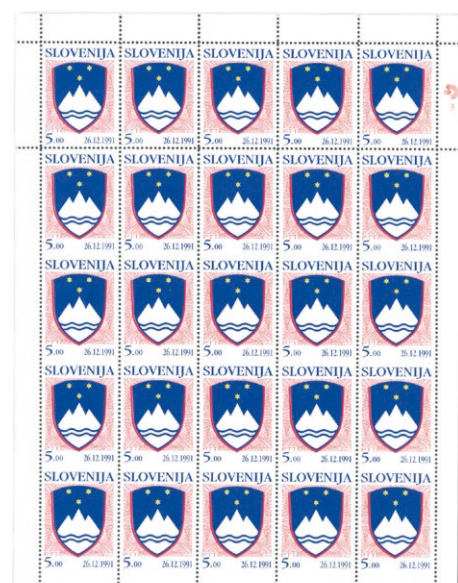
**Ten 5 Slt stamps from the lower part of the sheet. The lower row is double, the upper has the so-called “mouse” perforation.**



**Registered letter from Gozd-Martuljek to Ljubljana, with correct mixed franking of Slovenian and Yugoslav stamps (use of Yugoslav stamps was permitted until 25th April 1992). 5 Slt stamp vertically imperforate, torn off at left.**



**Sheet of 4 Slt stamps with imperforate left edge.**



**Sheet of 5 Slt stamps with plate number 3, mostly horizontally imperforate.**

## Conclusion

The issue of stamps with a coat of arms motif continued in 1992 but without a date. Several stamps were issued in denominations from 1 to 100 Slt (or already Sit). There are also variations of both printing and perforation in the 1992 issue, but that is beyond the scope of this article.

Editor's Note: We thank Boštjan sincerely for this interesting article on research in modern philately.



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# Events Calendar

2023		
20-23 July	NAPOSTA 2023, Trier, Germany	National with international participation
21-22 July	YORK 2023, United Kingdom	National with open participation
7-10 September	MULTILATERALE 2023, Koper, Slovenia	Multinational, FEPA Recognition <a href="https://fzs.si/multilaterale2023">https://fzs.si/multilaterale2023</a>
15-17 September	TRELLEBORG 2023, Trelleborg, Sweden	Bilateral Swedish-German Exhibition, FEPA Recognition <a href="https://trelleborg2023.se/en/home">https://trelleborg2023.se/en/home</a>
21-24 September	TIMFILEX 2023, Timișoara, Romania	National with international participation, FEPA Recognition
21-24 September	ALPE-ADRIA 2023, Tarvisio, Italy	Multinational, FEPA Recognition <a href="http://www.alpeadria.eu">http://www.alpeadria.eu</a>
23 September	FEPA CONGRESS 2023, Tarvisio, Italy	FEPA Annual Congress
27-30 September	STAMPEX 2023, London, United Kingdom	Stamp show <a href="https://www.stampexinternational.com">https://www.stampexinternational.com</a>
12-14 October	BALKANFILA XIX, Belgrade, Serbia	Multinational <a href="https://www.philaserbia.com/balkanfila">https://www.philaserbia.com/balkanfila</a>
26-28 October	Internationale Briefmarken-Börse Ulm, Ulm, Germany	International Fair <a href="https://briefmarken-messe.de">https://briefmarken-messe.de</a>
27 November - 2 December	THAILAND 2023, Bangkok, Thailand	Specialised World, WSC, FIP Patronage <a href="https://www.thailand2023wsc.com">https://www.thailand2023wsc.com</a>
15 December - 15 January 2024	APATIN 3, Apatin, Serbia	Virtual exhibition open to all classes <a href="http://udruzenjefilatelistaapatin.org.rs">http://udruzenjefilatelistaapatin.org.rs</a>
2024		
16-19 April	EFIRO 2024, Bucharest, Romania	Specialised World, FIP Patronage <a href="http://www.efiro.ro">http://www.efiro.ro</a>
30 May - 1 June	PARIS-PHILEX 2024, Paris	National
31 May - 2 June	NORDIA 2024, Langesund, Norway	Multinational, FEPA Recognition <a href="https://nordia2024.no/english">https://nordia2024.no/english</a>
27-30 June	DEBRA 2024, Haldensleben, Germany	Bilateral Germany-Brazil <a href="https://www.debra2024.de">https://www.debra2024.de</a>
26-28 July	MARE BALTICUM 2024, Tartu, Estonia	Multinational, FEPA Recognition <a href="https://marebalticum.ee">https://marebalticum.ee</a>
15-19 August	PHILAKOREA 2024, Seoul, Korea	Specialised World, WSC, FIP Patronage
5-14 September	ENAJSTO OKNO KRANJ 2024, Kranj, Slovenia	One-Frame International
17-20 October	HAFNIA 24, Copenhagen, Denmark	European, FEPA Patronage <a href="https://www.hafnia24.com">https://www.hafnia24.com</a>
2025		
7-11 May	EUROPHILEX BIRMINGHAM 2025, United Kingdom	European, FEPA Patronage, FIP Recognition <a href="https://europhilex2025.co.uk">https://europhilex2025.co.uk</a>
2026		
23-30 May	BOSTON 2026, Boston MA, United States	General World, FIP Patronage <a href="https://boston2026.org">https://boston2026.org</a>



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