



ISSUE 44 - January 2024

FEP A NEWS



收藏

澳門郵票

Coleccione Selos de Macau

Collect
Macao's Stamps

05/01/2024

龍年

Ano Lunar do Dragão
Lunar Year of the Dragon



集郵微信QRcode



快分享到朋友圈
一起關注澳門郵票！

澳門議事亭前地 LARGO DO SENADO, MACAU

電話 Tel.: (853) 8396 8513, 2857 4491

傳真 Fax.: (853) 8396 8603, 2833 6603

電郵 E-mail: philately@ctt.gov.mo

網址 Website: <http://philately.ctt.gov.mo>



澳門郵電 CTT
Correios e Telecomunicações de Macau





FEPA NEWS

The Journal of European Philately

info@fepanews.com



IMPRESSUM

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

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

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

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

ISSN: 2218-516x

CONTENTS

LETTER FROM THE PRESIDENT	4
News from FEPA	
NEWS FROM THE FEPA BOARD	6
FEPA CONGRESS 2023	7
JURY TRAINING FOR NATIONAL JUDGES IN EUROPE	11
News from FEPA Members	
PHILATELIC MEETING BETWEEN THE CYPRUS PHILATELIC SOCIETY AND THE LEBANESE PHILATELIC ASSOCIATION	13
WHAT'S GOING ON IN THE ABPS?	15
Exhibition News	
NAPOSTA 2023 IN THE IMPERIAL ROMAN CITY OF TRIER	18
TRELLEBORG 2023	19
TimFilEx 2023	20
MULTILATERALE 2023	21
ALPE ADRIA 2023, TARVISIO, ITALY	22
RECENT EXHIBITIONS IN ITALY	23
BALKANFILA XIX IN BELGRADE: 12-14 OCTOBER 2023	24
STAMPEX / STAMPA	25
ANKARA '23	26
INTERNATIONAL STAMP FAIR, ULM, OCTOBER 2023 – A HIGHLY RECOMMENDED EVENT!	27
Forthcoming Exhibitions	
WORLD STAMP EXHIBITION EFIRO 2024	28
2024 EUROPEAN YOUTH SPORT PHILATELY CHALLENGE IN PARIS	29
NORDIA 2024	30
MARE BALTICUM 2024	31
HAFNIA	32
EUROPHILEX BIRMINGHAM 2025 MAKES STRONG PROGRESS	33
FEPA Exhibiting	
RECENT EXPERIENCE IN OPEN PHILATELY	34
KEEP PHILATELY OPEN!	37
SPECIAL REGULATIONS FOR THE EVALUATION OF PHILATELIC LITERATURE EXHIBITS AT FEPA EXHIBITIONS	39
MEETING THE EXHIBITORS. OR MEETING THE JURORS? IT SHOULD BE A TWO-WAY COMMUNICATION!	45
TEN YEARS DOWN THE ROAD...	48
Developments in Philately	
PHILATELIC CONSERVATION - A BASIC GUIDE	50
EXPOSURE TO LIGHT: A CASE STUDY IN FADING FROM CLASSIC HUNGARIAN STAMPS	53
PHILATELY AND DIGITISATION? A PLEA FOR A POSITIVE ATTITUDE	56
ITALIAN INITIATIVES TO PRESENT PHILATELY TO THE WIDER WORLD	58
ChatGPT: MORE THOUGHTS ON ARTIFICIAL INTELLIGENCE AND PHILATELY	62
The World of Research	
THE POSTAL AND TELEGRAPHIC MUSEUM OF CENTRAL EUROPE, TRIESTE	68
LITERATURE REVIEWS	70
THE BIRTH OF A FLAG: THE PORTUGUESE REPUBLICAN FLAG	74
FEPA Family and FEPA Board	
FEPA Family	78
FEPA Board	81
Events Calendar	82

Advertisers: Macao (2), Spain (17), Delcampe (81), Christoph Gärtner Auctions (83), Postiljonen (84)

Cover Picture: This image was generated by Chat GPT with OpenAI's DALL-E model. Produced during a conversation with the AI. © Simon Hedley

PRESIDENT'S LETTER

Dear Philatelic Friends,

A very warm welcome to the January 2024 issue of FEPA NEWS. This is the ninth issue that I have edited and the first in my second term as FEPA President. It is a great honour for me to have the opportunity to lead this wonderful organisation for another four years and I thank you from the bottom of my heart for all the support and encouragement you have given to the FEPA Board and myself during my first term as President.

In this issue we present a series of articles that illustrate the diverse range of philatelic activities across Europe and touch on the challenges we will face in adapting philately to the rapid social and technological changes underway that affect us all. These include the disappearance of written correspondence and postage stamps from day-to-day life. What were once universally understood and commonly used features of daily life have become a rarity, overtaken by electronic messaging that is so much quicker and cheaper. Our language of communication has adapted accordingly. The next generation will probably regard a postage stamp as an anachronism similar to a petrol-driven car or a bank cheque.

As philatelists we know that the material we work with is part of our wider cultural and historical heritage and must be preserved. However, the wider world is generally not well-informed about philately's range and depth and consequently does not fully recognise the contribution it can make to the historical record. To help preserve the philatelic heritage we need to raise the level of public understanding of its importance, making full use of digital and other tools. Our aim should be to attract a new generation of collectors and researchers by helping them to appreciate how the philatelic record can be relevant to their fields of interest. To this end much excellent work has already been done but more is needed. I encourage all philatelists to think about how they can contribute to improving public knowledge about philately.

May I take this opportunity to wish you all happiness and success in 2024, and may your philatelic activities continue to be enjoyable and fulfilling. I am sure you do not need to be reminded that when you have taken one study as far as you can, there is always another one to turn to for new horizons.

BILL HEDLEY

LETTRE DU PRÉSIDENT

Chers Amis Philatélistes,

Je vous souhaite la bienvenue dans le numéro de janvier 2024 de FEPA NEWS. C'est le neuvième numéro que j'ai édité et le premier de mon deuxième mandat en tant que président de la FEPA. C'est un grand honneur pour moi d'avoir l'occasion de diriger cette merveilleuse organisation pendant encore quatre ans et je vous remercie du fond du cœur pour tout le soutien et les encouragements que vous avez donnés au conseil d'administration de la FEPA et à moi-même pendant mon premier mandat de président.

Dans ce numéro, nous présentons une série d'articles qui illustrent la diversité des activités philatéliques à travers l'Europe et évoquent les défis que nous serons confrontés pour adapter la philatélie aux changements sociaux et technologiques rapides qui nous affectent tous. Il s'agit notamment de la disparition de la correspondance écrite et des timbres-poste de la vie quotidienne. Ce qui était autrefois universellement compris et couramment utilisé dans la vie quotidienne est devenu une rareté, dépassé par la messagerie électronique qui est tellement plus rapide et moins cher. Notre langage de communication s'est adapté en conséquence. La prochaine génération considérera probablement un timbre-poste comme un anachronisme similaire à une voiture à essence ou à un chèque bancaire.

En tant que philatélistes, nous savons que le matériel avec lequel nous travaillons fait partie de notre patrimoine culturel et historique et doit être préservé. Cependant, le monde n'est généralement pas bien informé sur la portée et la profondeur de la philatélie et ne reconnaît donc pas pleinement la contribution qu'elle peut apporter au dossier historique. Pour aider à préserver le patrimoine philatélique, nous devons accroître la compréhension du public de son importance, en utilisant pleinement des outils numériques et d'autres outils. Notre objectif devrait être d'attirer une nouvelle génération de collectionneurs et de chercheurs en les aidant à comprendre comment le dossier philatélique peut être pertinent dans leurs domaines d'intérêt. À cette fin, beaucoup d'excellent travail a déjà été accompli, mais il reste encore beaucoup à faire. J'encourage tous les philatélistes à réfléchir à la façon dont ils peuvent contribuer à améliorer les connaissances du public sur la philatélie.

Je profite de l'occasion pour vous souhaiter tout le bonheur et le succès possible en 2024 et que vos activités philatéliques continuent d'être agréables et enrichissantes. Je suis sûr qu'il n'est pas nécessaire de vous rappeler que lorsque vous avez fait une étude aussi loin que vous la pouvez, il y en a toujours une autre vers laquelle se tourner pour de nouveaux horizons.

BILL HEDLEY

OFFENER BRIEF DES PRÄSIDENTEN

Liebe philatelistische Freunde,

Herzlich willkommen zur Januar-Ausgabe der FEPA News. Dieses ist die neunte Ausgabe, die ich bearbeitet habe, und die erste meiner zweiten Amtsperiode als FEPA-Präsident. Es ist eine große Ehre für mich, diese tolle Organisation weitere vier Jahre leiten zu dürfen, und ich danke von ganzem Herzen für die Unterstützung und Ermutigung, die Sie dem FEPA-Vorstand und mir während meiner ersten Amtszeit als Präsident gegeben haben.

In dieser Ausgabe präsentieren wir eine Reihe von Artikeln, die die vielfältigen philatelistischen Aktivitäten in ganz Europa beschreiben und gehen auf die Herausforderungen ein, die es bei der Anpassung der Philatelie an die sozialen und technischen Veränderungen gibt, die uns alle betreffen. Dazu gehört das Verschwinden des schriftlichen Austausches und von Briefmarken aus unserem täglichen Leben. Was früher eine allgemein verständliche, häufig verwendete Praxis des täglichen Lebens war, ist selten geworden, ersetzt durch elektronische Nachrichten, die viel schneller und günstiger sind. Unsere Sprache in der Kommunikation hat sich dementsprechend angepasst. Die nächste Generation wird wahrscheinlich Briefmarken ebenso als überholt betrachten wie Autos mit Benzinmotor oder Bankschecks.

Als Philatelisten wissen wir, dass das Material, mit dem wir arbeiten, Teil unserer Kultur und im weiteren Sinne historisches Erbe ist, das bewahrt werden sollte. Allerdings ist die Welt generell nicht gut informiert über die Bandbreite und Tiefe der Philatelie und erkennt deshalb nicht deren Beitrag zur Geschichtsdokumentation. Um dabei zu helfen, das philatelistische Erbe zu sichern, müssen wir in der Öffentlichkeit das Verständnis um ihre Wichtigkeit erhöhen und dabei digitale und andere Werkzeuge einsetzen. Unser Ziel sollte sein, eine neue Generation von Sammlern und Forschern zu gewinnen, indem wir ihnen zeigen, wie wichtig die Philatelie für ihre Interessensgebiete sein kann. In dieser Richtung wurde bereits hervorragende Arbeit geleistet, aber es muss noch mehr kommen. Ich ermutige alle Philatelisten, darüber nachzudenken, wie sie zu einer Verbesserung des öffentlichen Wissens über Philatelie beitragen können.

Lassen Sie mich die Gelegenheit nutzen, Ihnen alles Glück und Erfolg für 2024 zu wünschen und zu hoffen, dass Ihre philatelistischen Aktivitäten weiterhin Spaß machen und erfüllend sind. Ich bin sicher, daß Sie nicht daran erinnert werden müssen, daß es nach dem Erreichen des Abschlusses eines Projekts immer ein nächstes gibt, das neue Horizonte eröffnet.

BILL HEDLEY

CARTA DEL PRESIDENTE

Queridos amigos filatélicos,

Una muy calurosa bienvenida a la edición de enero de 2024 de FEPA NEWS. Este es el noveno número que edito y el primero en mi segundo mandato como Presidente de FEPA. Es un gran honor para mí tener la oportunidad de liderar esta maravillosa organización por otros cuatro años y les agradezco desde el fondo de mi corazón todo el apoyo y aliento que nos han brindado a la Junta Directiva de FEPA y a mí durante mi primer mandato como Presidente.

En este número presentamos una serie de artículos que ilustran la diversa gama de actividades filatélicas en Europa y abordan los desafíos que enfrentaremos al adaptar la filatelia a los rápidos cambios sociales y tecnológicos en curso que nos afectan a todos. Entre ellas se incluye la desaparición de la correspondencia escrita y de los sellos postales de la vida cotidiana. Lo que alguna vez fueron características universalmente entendidas y comúnmente utilizadas de la vida diaria se han convertido en una rareza, superadas por la mensajería electrónica que es mucho más rápida y barata. Nuestro lenguaje de comunicación se ha adaptado en consecuencia. La próxima generación probablemente considerará un sello postal como un anacronismo similar a un coche de gasolina o un cheque bancario.

Como filatelistas sabemos que el material con el que trabajamos forma parte de nuestro más amplio patrimonio cultural e histórico y debe preservarse. Sin embargo, el mundo en general no está bien informado sobre el alcance y la profundidad de la filatelia y, en consecuencia, no reconoce plenamente la contribución que puede hacer a la historia. Para ayudar a preservar el patrimonio filatélico necesitamos elevar el nivel de comprensión pública de su importancia, haciendo pleno uso de las herramientas digitales y de otro tipo. Nuestro objetivo debería ser atraer a una nueva generación de coleccionistas e investigadores ayudándoles a apreciar cómo el material filatélico puede ser relevante para sus campos de interés. Con este fin ya se ha realizado un trabajo excelente, pero se necesita más. Animo a todos los filatelistas a pensar en cómo pueden contribuir a mejorar el conocimiento público sobre la filatelia.

Aprovecho esta oportunidad para desearles felicidad y éxito en 2024 y que sus actividades filatélicas sigan siendo gratificantes y satisfactorias. Estoy seguro de que no necesita que le recuerden que cuando ha llevado un estudio lo más lejos que ha podido, siempre hay otro que continuará hacia nuevos horizontes.

BILL HEDLEY

NEWS FROM THE FEPA BOARD

Bill Hedley writes:

The Board has held four meetings since July 2023, three by video conference and one in person in Tarvisio, Italy. It has also organised the FEPA Congress meeting in Tarvisio on 23rd September 2023 at which 33 Members participated in person or by proxy in a very friendly and constructive atmosphere.

Among the decisions taken at Congress was the re-election of the President (Bill Hedley), the Secretary General (Igor Pirc) and the Director for Communications (Costas Chazapis), and the election of the Treasurer (Lars Jorgensen) to serve the remainder of the term for which the previous Treasurer was elected in 2021. The Board was very grateful for this demonstration of support for its work and will carry forward its efforts to help Members in promoting philately with renewed enthusiasm.



Sharing Information

Promoting Innovation and Cooperation

Supporting Exhibitions

Rewarding Achievements

The Board can report progress in recent months on its key priorities:

- **Statutes** An amended set of Statutes has been approved by Congress.
- **Sharing information**
 - We are continuing to improve the sharing of news and information through innovations to our website and fortnightly Newsletter.
 - We are investigating the possibility of organising jury training for national jurors in Europe who are interested in judging at the international level. This is discussed in the article by Lars Engelbrecht at Pages 11-12 of this issue.
 - We are planning to organise seminars at HAFNIA 2024 and at EuroPhilex 2025.
- **Promoting Innovation and rewarding achievements**
 - The Kiddle Medal was awarded again this year for the most innovative philatelic website, based on nominations made through the FEPA website.
 - Guidelines for the construction and evaluation of Narrow Theme exhibits (1,2 and 3 frames) have been approved by Congress.
- **Exhibition Management.** The package of materials for Exhibition Organisers now includes:
 - A complete revision of the FEPA Regulations for Exhibitions (FREGEX).
 - Templates for an IREX and for a contract between exhibition organisers and FEPA.

A review of the guidelines for evaluation of philatelic literature is also underway. A report by Giancarlo Morolli and Ari Muhonen is at Pages 39-44.

Much of this issue of FEPA NEWS is devoted to the rapid development of digitisation, technology and artificial intelligence, and the vast increase in access to knowledge that they bring. The Board is well aware that these changes will have a profound impact on philately as on many other aspects of life and remains committed to helping Members adapt to the new circumstances through sharing information and promoting cooperation.

FEPA CONGRESS 2023

The FEPA Congress was held in the Centro Culturale Julius Kugy in Tarvisio, Italy on 23rd September 2023.

The record of the meeting produced by the Secretary General (Igor Pirc) is as follows:

1. Welcome

The FEPA President, Bill Hedley, warmly welcomed all Members present and thanked the FSFI and the Organising Committee of Alpe Adria 2023 for their generous invitation to hold the Congress in Tarvisio and for their considerable help in making excellent arrangements for it. He extended a special greeting to the guests FIP Director Peter Suhadolc and Alpe Adria Philately President Alessandro Agostosi.

2. Roll Call and appointment of Tellers

The Secretary made a roll call. Of 45 Members 33 were represented (20 by delegates and 13 by proxies). Accordingly, all decisions of the Congress were valid. Bernard Jimenez and Bojan Bračič were appointed as tellers.

Delegates present or represented at the FEPA Congress in Liberec were as follows:

Country	Delegate	Country	Delegate
ALBANIA	Proxy to Cyprus	LEBANON	Billy Karam
ARMENIA	Suren Symonian	LIECHTENSTEIN	Proxy to Switzerland
AUSTRIA	Fredi Kunz	LUXEMBOURG	Proxy to Germany
BELGIUM	Lars Jorgensen	MONACO	Proxy to Lebanon
BULGARIA	Proxy to Croatia	MONTENEGRO	Proxy to Italy
CROATIA	Julije Maras	NETHERLANDS	Peter Teurling
CYPRUS	Costas Athanasiou	NORWAY	Frank Gilberg
CZECH REPUBLIC	Jiří Kraus	POLAND	Proxy to Hungary
DENMARK	Lars Peter Svendsen	PORTUGAL	Proxy to Belgium
FINLAND	Ari Muhonen	ROMANIA	Proxy to Slovenia
FRANCE	Bernard Jimenez	SLOVAKIA	Pavol Lazar
GERMANY	Thomas Höpfner	SLOVENIA	Bojan Bračič
GREECE	Costas Chazapis	SPAIN	Proxy to Finland
HUNGARY	Istvan Glatz	SWEDEN	Proxy to Denmark
IRELAND	Proxy to UK	SWITZERLAND	Gianfranco Bellini
ISRAEL	Proxy to France	TURKEY	Proxy to Greece
ITALY	Claudio Manzati	UK	Simon Richards

3. Presentation of FEPA Gold Pin

The President presented FEPA gold pins to: Costas Athanasiou (Cyprus), Billy Karam (Lebanon), Peter Teurling (Netherlands), Suren Symonian (Armenia) and Steven Harrison (UK) who was present as an Observer.

4. FEPA Medals

The President expressed his pleasure that he was able to present 3 medals at the Congress, and he congratulated the winners.

The FEPA Medal for Contribution to the Development of the European Philately in 2022:

Patrick Maselis (Belgium) – accepted by Lars Jorgensen on behalf of the Belgian Federation for presentation at a suitable convenient event

The FEPA Medal for outstanding philatelic study and research for 2022:

Jürgen Herbst (Germany) – accepted by Thomas Höpfner on behalf of the Bund Deutscher Philatelisten for presentation at a suitable convenient event.

The FEPA Medal for the best philatelic website 2023:

Deutscher Altbriefsammlerverein (Germany) – presented to Thomas Höpfner, Vice-President of the Society.

The President added that five Certificates of Appreciation had already been presented to societies nominated by Members for their outstanding achievements and encouraged Members to make full use of this opportunity to reward the excellent contributions made by many societies to promoting philately.

5. Minutes of the FEPA 2022 Congress

The Minutes of the 2022 FEPA Congress, held in Liberec on 23rd September 2022, were approved.

6. Receipt of reports of FEPA Board members

All reports of FEPA Board members were received with approval.

7. Approval of the Financial Statement for 2022.

The Treasurer introduced his Statement on FEPA's financial position as at 31st December 2022 which showed a marginal surplus of income over expenditure. The Statement was approved.

8. Approval of the Auditor's report.

F. Kunz asked about FEPA'S future banking arrangements, noting that there had been an intention for some time to spread FEPA's assets over more than one bank to minimise risk. The Treasurer said that, while agreeing that diversification was desirable, the present arrangement was working well. FEPA's current banker, Wise, was located in Belgium and was, therefore, covered by the Belgian guarantee of deposits up to €100,000. The Auditor's report was approved.

9. Report by the Treasurer on FEPA's financial position in 2023 and budget for 2024

The Treasurer's Financial Statement also contained an estimate of the financial position at the end of 2023 and the budget for 2024. The Forecast of Outturn for 2023 shows a small deficit due mainly to increased costs of producing and circulating FEPA News, and the allocation of some costs incurred in the previous year. The current budget for 2024 shows a surplus. The Congress took note.

10. Elections: Four-year term: President, Secretary General, Director.

Two-year term: Treasurer.

For this agenda item the President handed over Chairmanship of the meeting to Lars Engelbrecht.

There was one candidate for each of the positions of President (Bill Hedley), Secretary General (Igor Pirc) and Treasurer (Lars Jorgensen), and two for the position of Director: Costas Chazapis and Jifi Kraus. Each candidate for the contested position was given an opportunity to make a short statement in support of their candidacy.

One voting paper was distributed by name for each Member present and for each proxy vote to all delegates present for a secret ballot. Each delegate was asked to vote for each position, whether or not it was contested. One proxy was ineligible to vote due to unpaid membership fees.

When votes had been cast the ballots were collected from each delegate and proxy, again by name and votes were counted by the tellers. The result was as follows:

For President:	Bill Hedley 33 votes.
For Secretary General:	Igor Pirc 33 votes.
For Treasurer:	Lars Jorgensen 33 votes.
For Director:	Costas Chazapis 29 votes. Jifi Kraus 4 votes.

Concluding the election Lars Engelbrecht announced that Bill Hedley has been elected as President, Igor Pirc had been elected as Secretary General, Lars Jorgensen had been elected as Treasurer and Costas Chazapis had been elected as Director. He thanked the Delegates for their cooperation.

11. Presentation by the President on FEPA activities

The President thanked the Delegates for their support in electing a new Board and said that he wanted the second half of the meeting to focus on priorities for the next few years. He proceeded to give a presentation on FEPA's role (supporting the Members in promoting philately in Europe) and what it does to meet that challenge (sharing information, promoting innovation and cooperation, supporting exhibitions, and rewarding achievements). He went on to say that, while there is much that organised philately can look on with pride, there is also much that requires careful attention if the future of philately as a valuable activity is to be secured. As he saw it the priorities

were to keep abreast of the rapid developments taking place in the application of digital technology, and to address the problem of the poor image of philately in the wider world, largely arising from a lack of public knowledge about the range of philately and the benefits it offers. He pointed to the 'Clash of Empires' exhibition at the Royal Philatelic Society London in July 2023 as an example of what could be achieved through effective internet communications that brought philately, set in its context, to a wider world, enabling people to see the relevance of philately to other questions that interested them. He also drew attention to some key factors in determining a communications strategy. Concluding, he indicated that FEPA would continue to work with Members on these vital questions and expressed the hope that they would continue to give FEPA their full support.

The President's presentation is available to view at www.fepanews.com.



The President addresses the Congress.

12. Confirmation of proposed amendments to the Statutes.

The President said that the Board considered further amendments to the FEPA Statutes were needed to ensure that the organisation could continue to work effectively in a time of rapid change. The proposed amendments had been circulated to all Members and no comments had been received. Accordingly, he invited Congress to approve the revised Statutes, including the proposed amendments.

The revised Statutes were agreed unanimously and took effect immediately, replacing the previous version.

13. Confirmation of proposed revision of the FEPA Regulations for Exhibitions (FREGEX).

The President said that the Board had reviewed the Regulations governing FEPA Exhibitions and had concluded that substantial amendments were required. It was essential that the FEPA Regulations should be self-standing. The proposed revision had been circulated to members and no comments had been received.

Ari Muhonen (Finland) pointed out that the exhibition sheet sizes set out in 29.5cm and 29.7cm needed to be adjusted to include A4-size sheets. This amendment was accepted.

Subject to this amendment the revised FREGEX package was agreed unanimously.

14. Confirmation of proposed Guidelines for Narrow Theme Exhibits (NTE).

The President said that, following an experimental period that covered two exhibitions in 2021-22, draft Guidelines for the preparation and evaluation of Narrow Theme Exhibits (1, 2 and 3-frames) at FEPA exhibitions had been produced in consultation with judges who had been involved in their evaluation and with Members. The draft Guidelines had been circulated to Members and no comments had been received.

The Guidelines were agreed unanimously.

15. Consideration of forthcoming FEPA Events.

HAFNIA 24. LarsPeter Svendsen (Denmark), who is also Chairman of the HAFNIA Organising Committee, updated Congress on progress. He confirmed that HAFNIA, a traditional European exhibition to mark the 400th anniversary of the Danish Post, would be held in Copenhagen from 17th-20th October 2024 with about 1,500 frames on 5000 sq. metres. The venue and official hotel are in the centre of Copenhagen, close to transport connections by car, bus, train, or air. Newsletters are published at www.hafnia24.com. Preparations are proceeding according to plan and the organiser was also in close contact with the FEPA Consultant (Thomas Höpfner).

EuroPhilEx Birmingham 2025. Simon Richards (UK) confirmed that the exhibition would take place from 7th – 11th May 2025 at the National Exhibition Centre in Birmingham with 2.000 frames were available. Most classes would be included, and the intention was to have a large number of dealers present.

NORDIA 2024. Frank Gilberg (Norway) informed the Congress that the exhibition will be held from 2nd – 4th June 2024 in Norway with FEPA Recognition.

2024 European Youth Sport Philately Challenge. Bernard Jimenez (France) reported that, as part of the celebrations around the Paris 2024 Olympic Games, this exhibition will be held in Versailles from 30th May-1st June 2024 with FEPA Recognition.

16. Consideration of motions from Members (if any).

No motions had been received or were raised from the floor.

17. Any other Business

Unpaid Subscriptions. The President reported that some Members had not yet paid the annual membership subscription as required by Article 3.8. of the Statutes which stipulate that payment should be made by 30th April each year). He urged all Members to assist FEPA by paying the subscription promptly.

He drew particular attention to the position of one Member whose subscriptions were in arrears for four years. Numerous reminders had been sent to the Member, but no response had been received. Consequently, in accordance with Article 3.9. of the Statutes, he had no alternative but to ask Congress whether the membership of the organisation in question should be terminated with immediate effect. Congress agreed unanimously that this action would be appropriate.



Delegates at the Congress.

European Delegates on FIP Commissions. Bruno Crevato-Selvaggi (Italy) requested that FEPA Members should be more active in nominating candidates for Bureau positions, especially in the FIP Commission for Literature.

In the discussion it was also agreed that FEPA should pay attention in 2024 to the Guidelines for evaluation of Literature.

18. Approval of venue for the 2024 FEPA Congress.

The President reported that the Board had received a generous offer from the Danish Philatelic Federation to host the 2024 Congress during the HAFNIA 24 Exhibition.

The delegates decided unanimously to hold the 2024 Congress in Copenhagen, Denmark, in the afternoon on 19th October 2024.

The President thanked the Delegates for their contributions to the Congress and, there being no other business, concluded the meeting.

JURY TRAINING FOR NATIONAL JUDGES IN EUROPE

Lars Engelbrecht writes:

FEPA is offering its Member Federations a training module for national judges who are interested in becoming international jurors. The module is based on the FIP Jury Academy that started in 2018 and continues to broaden and deepen the education of qualified FIP jurors in three-day courses. Following an initiative by the FIP Board, FEPA, FIAP and FIAF can now use a two-day version of this module to provide continental training for national level jurors.

The purpose of the training is to help national level jurors to become more efficient in their judging and in their feedback to the exhibitors, and to better prepare them for international jury apprenticeship. The training is a mix of discussions on the way in which exhibits are judged and of actual evaluations of exhibits and practical training in exhibit feedback.



The agenda for the two-day training is:

- The practical work of a jury.
- The role of the juror.
- How you prepare for judging.
- The judging regulations.
- The interpretation of each judging criterion.
- How an experienced juror evaluates an exhibit.
- How to prepare and give really good feedback to exhibitors.
- Judging of exhibits in teams. The teams and jurors are assessed as they judge.
- Training in feedback to exhibitors.
- How to become a FEPA or FIP jury apprentice.
- How to create an individual feedback and development plan for each juror.


**FEPA needs to know how many Federations and jurors
are interested in participating.**





We are asking everyone responsible for jury development and selection in Member Federations to let us know whether they are interested in the training so that we can come up with a plan.

Please contact me by 29 February 2024 at: lars.engelbrecht@helsager.dk

Illustrations from the Continental Juror training package

Welcome to Continental Jury Training



Prepared by:
Lars Engelbrecht FIP cooperating with FIAP, FEPA and FIAP Version 1.1

Continental Jury Training

Day 1: 9.00am-5.00pm	Day 2: 9.00am-5.00pm
<ul style="list-style-type: none"> - The practical work of a jury - The role of the juror - How you prepare for judging - The GREV and SREVs - The interpretation of each judging criteria - How an experienced juror evaluates an exhibit - How to prepare and give really good feedback to exhibitors 	<ul style="list-style-type: none"> - Judging of exhibits in teams. The teams and jurors are assessed as they judge - Training in feedback to exhibitors - How to become a FIP jury apprentice - Individual feedback and development plan for each juror

"Condition" definitions in the regulations & guidelines

Traditional:

- The material in overall good condition is essential to traditional exhibit.
- Stamps should be in the best possible condition. Look for:
 - Missing perforations.
 - Margin on all for sides on unperforated.
- Nice and clear cancellations.
If an item has been restored or manipulated it must be described as such. Modern material should be in perfect quality.
- Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition, but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit. The condition of common material should be impeccable.

Preparing feedback during judging

- When judging don't just write down the points you are giving. Make notes to the feedback as well
- There is no time for full sentences, so make notes in key words
 - What is really good in the exhibit
 - What would you suggest the exhibitor to change in order to improve the exhibit
 - Also write down frame and page numbers with examples "3/12"

Suggested structure of feedback

- Hello, my name is ... and I have been judging this exhibit together with my colleagues ... and ...
- "Congratulations on the ... medal for the exhibit"
- "We have 10 minutes, and I would suggest that we talk about the exhibit strength and how to improve"
- "The break-down points are..."
- "As you can see from the break-down points, the highest scoring criteria is ... because we can see that ..." (repeat)
- "As you can also see the criteria with the most potential (lowest scoring) is..."
- "For instance if you look at page ... we can see that the exhibit could improve..." (repeat)
- "Do you have any questions?"
- "Once again congratulations, I hope to see the exhibit again at an exhibition – perhaps in..."

PHILATELIC MEETING BETWEEN THE CYPRUS PHILATELIC SOCIETY AND THE LEBANESE PHILATELIC ASSOCIATION

Akis Christou writes:

On 21st and 22nd of October 2023, the Cyprus Philatelic Association was delighted to be able to host a bilateral meeting of Cyprus and Lebanese philatelists for an outstanding weekend of presentations and cultural events.

The idea to hold this meeting came to mind when the Lebanese Association of Philatelists joined the FEPA family during the Liberec Congress in 2022. It was communicated to the FEPA President who was very supportive as it was a wonderful way of welcoming our Lebanese friends into FEPA.



The participants in the meeting

The event consisted of four presentations each of Cypriot and Lebanese interest. The presentations were given by Mohamad Traboulsi, Bernardo Longo, Fadi Barcha and Houssam Mhaissen of the Lebanese Philatelists, and Costas Athanasiou, Stelios Theophilou, Yiannis Pipis and Akis Christou from Cyprus. We were also pleased that the President of FEPA, Mr Bill Hedley FRPSL, was able to be present and to give a presentation at the meeting.

During the opening ceremony the Deputy Minister of Culture Dr. Vasiliki Kassianidou and the Minister of Transport, Communication and Works Mr Alexis Vafeades were present and highlighted the importance of this meeting in strengthening the cultural relations between the two countries.

The first part of the event started on Saturday afternoon at 5pm and included five presentations by Mohamad Traboulsi on "Foreign Postal Offices in Beirut", Costas Athanasiou on "Errors on the 1 penny and the 2½ pence stamps of the Provisional Overprinted Issue of 1880", Bill Hedley FRPSL on "Early Venetian Overseas Letters", Bernardo Longo on "Lebanon 1918-1921" and Stelios Theophilou on "Cyprus Civil Censorship 1914-1959". At the end of the day, an exchange of commemorative gifts between the two societies took place, and then our Lebanese friends were treated to dinner at a local restaurant.



Participants with the Minister of Culture, Dr Vasiliki Kassianidou, and the Minister of Transport, Communication and Works, Mr Alexis Vafeades.

On the second day, the programme started at 10am with four presentations by Fadi Barcha on “Legal History”, Yiannis Pipis on “The postal history of the UN peace keeping forces in Cyprus”, Houssam Mhaissen on “British stamps used in Beirut” and Akis Christou on Cyprus Forgeries”. At the end of the event there was a round-table discussion on the future of Philately. During the discussions views were exchanged on ways to promote collecting, how to attract new collectors as well as what philatelists will collect in the future, amongst other topics.

The participants felt that this type of meeting is fairly simple and less costly to organise than exhibitions, something that for small countries is not always financially viable. It is hoped that more meetings like these will take place in the future with the possibility of more participating countries and the two societies were committed to reunite for another meeting sometime in the near future, under favourable conditions, this time in Lebanon.

During their stay the Lebanese Philatelists enjoyed a guided tour of the old town of Nicosia arranged by the Cyprus Philatelic Society (CPS) in cooperation with the Nicosia Municipality. They had an opportunity to see Castelliotissa Hall and Paphos Gate, the church of Archangel Michael – Tripiotis, Phaneromeni church and the Archbishopric Palace amongst other sites. At lunch they were joined by members of the CPS board.

fepanews.com brings you the latest developments from the European philatelic world.
To receive our fortnightly Newsletters in your inbox, go to **fepanews.com/registration**

WHAT'S GOING ON IN THE ABPS?

At our invitation Steven Harrison, Chairman of ABPS, kindly agreed to give FEPA NEWS an update on what is going on in the ABPS. Here is his report.



The Association of British Philatelic Societies (ABPS) plays a vital role in the world of philately within the United Kingdom. With a history spanning several decades, it has been at the forefront of fostering a vibrant community of philatelists, promoting philatelic activity, and preserving the rich heritage of postage stamps and postal history.

The ABPS was founded in 1950 as an umbrella organisation to bring together local and specialised philatelic societies as well as regional federations across the UK and provide a platform for collectors to share their passion, exchange knowledge, and collaborate on philatelic initiatives. It has since evolved into an inclusive body catering for collectors at all levels from beginners to experts.

Exhibitions The ABPS organises and coordinates a range of philatelic exhibitions and events around the UK. These gatherings provide collectors with an opportunity to display their collections, engage in discussions with fellow enthusiasts, and learn from experts in the field. ABPS exhibitions serve as a hub for the exchange of ideas, discovery of rare material, and celebration of the artistic and historical aspects of philately. As a member of FEPA and FIP the ABPS also provides the organisation that enables UK philatelists to exhibit and compete internationally.

We also support the efforts of local and specialised philatelic societies, and foster collaboration and communication among these groups. This collaborative spirit is evident in the numerous regional and thematic exhibitions that take place under the ABPS umbrella which illustrate the vast range of interests and expertise acquired by collectors.

Education is a cornerstone of ABPS's mission. We strive to promote a deeper understanding of philately by offering educational resources, workshops, and seminars. Whether it's through publications, online platforms, or in-person events, we seek to enhance the knowledge and skills of collectors, encouraging them to explore new avenues within philately. We also support the growth of stamp collecting among the young by sponsoring and encouraging youth philately, for example through the Stamp Active Network and Kidstamps.

As an example, the familiar "Youth Zone" returned to Stampex in London in October 2023. It is sponsored by the Philatelic Traders' Society and manned by volunteers from Stamp Active Network (Right.)

Recognition In addition to promoting philately as a fascinating activity the ABPS recognises and honours outstanding contributions to philately. It awards medals, certificates, and other accolades to individuals who have made significant contributions. This serves to inspire and motivate collectors to continue to contribute to the broader philatelic community.



Outreach to the Wider World The ABPS actively engages with the broader public, aiming to create awareness and appreciation for stamp collecting. Through outreach programmes, media partnerships, and educational initiatives, it tries to dispel common misconceptions about philately and highlight its cultural and historical significance. Our aim is to attract new collectors and promote recognition that philately can be relevant in the modern era.

Innovation The ABPS enthusiastically embraces innovation in philately! It recognises the importance of digital platforms and online communities in connecting collectors worldwide and looks forward to a global network of philatelists, facilitating the exchange of ideas and fostering international collaboration.

Important areas of technological development that we are monitoring include:

Digital Imaging: High-resolution scanners and cameras allow collectors to create digital images of their collections. This helps in cataloguing and organising and permits easy sharing of research results.

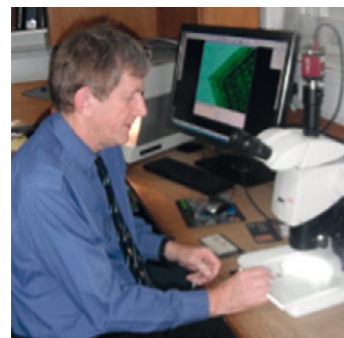
Digital Catalogues: Traditional stamp catalogues are now available in digital formats. This makes them more accessible and allows for regular updates and additions without the need for physical reprints.

Online Auctions and Marketplaces: The internet revolution has enabled collectors to find specific items more easily, connect with sellers globally, and participate in auctions without geographical constraints.

Blockchain Technology: This can be used to create a secure and transparent record of a philatelic item's ownership and provenance. Some organisations are exploring its use to verify authenticity.

Virtual Exhibitions: The use of technology has allowed philatelic exhibitions and displays to be viewed at home by a global audience.

Websites and Mobile Apps: There are now many websites and mobile apps to meet philatelic needs. Websites have made data much more easily available and Apps can help with cataloguing collections, managing wants-lists, and identifying stamps through image recognition technology.



The Philatelic Congress of Great Britain

Congress is a significant event in the ABPS's calendar. The first Congress was held in Manchester in 1909 and, barring interruptions due to war and a pandemic, it has been held annually ever since. It provides philatelists with an opportunity to meet in pleasant surroundings for discussions, displays and visits, plus the ever-enjoyable Congress Banquet, at a different venue each year.



Vignettes produced by Perkins Bacon & Co for the 1910 Congress in London.

Congress in 2024 will be held in Southampton and the theme will be "New Directions in Philately". Delegates will share the latest developments and best practices. It will be an event for everyone with an interest in philately with displays by local collectors as well as leading overseas collectors.

Going forward...

The Association of British Philatelic Societies stands as a pillar of support for philatelists across the United Kingdom. Through its dedication to education, collaboration, and recognition it ensures that the tradition of collecting not only endures but thrives in an ever-changing world. As a unifying force in the world of philately, it will continue to inspire and connect collectors, preserving the legacy of stamps and postal history for generations to come.

For more information about the ABPS please go to our website: www.abps.org.uk



READY FOR A COSY HOMEY WINTER? SOFA, BLANKET AND PHILATELY



2023 YEARBOOK OF SPANISH AND SPANISH ANDORRA STAMPS

PRICE: € 210 (€ 195 for subscribers)

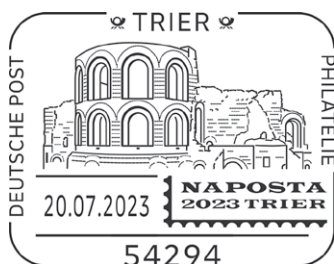
More info at: atcliente.filatelia@correos.com • correos.es

From Spain



NAPOSTA 2023 IN THE IMPERIAL ROMAN CITY OF TRIER

Lars Böttger has kindly provided a report on the German National Philatelic Exhibition (NAPOSTA) held in Trier in July 2023 to mark the 50th anniversary of the Deutsch-Französischer Briefmarkenclub e.V. Trier (German-French Stamp Club of Trier).



When the doors opened at the exhibition hall on 20th July the weather was fine - sunshine outside and agreeable temperatures inside - and, after a lot of hard work by volunteers, 1,200 frames and tables for dealers and specialist societies were ready. At 9.00am exhibitors began to arrive to mount their exhibits. Later the Jury members and Apprentices began work under Jury President Dr Wolfgang Leupold and Honorary President Alfred Schmidt. 167 exhibits and 51 Literature entries were judged and there were also 31 Youth exhibits thanks to the tireless work of Heinz Wenz of the German Philatelic Youth organisation (DPHJ).

Many exhibitors took the opportunity to present their exhibit to the jury at a preliminary discussion during which they had a chance to set out briefly and clearly the aim of the exhibit and to pick out and describe two or three significant pieces from it. This concept was new to many foreign exhibitors but was welcomed by them. The individual jury teams had to deal with up to 20 such discussions so time flew up to the opening ceremony at which welcoming speeches were made by dignitaries from BDPh and visiting Federations as well as from the City Administration, and awards were presented.

Numerous dealers, the competitive exhibition, Deutsche Post and Luxembourg Post, 20 specialist societies and presentations in two meeting rooms drew in visitors from Germany and abroad. Foreign visitors were also attracted by the chance to visit Trier and there was a social programme in the evening. We were especially pleased that M. Pascal Rith, President of our French partner society in Hettange-Grande, paid us a visit.

The standard of the exhibition was high with almost half of the exhibits winning Gold or Large Gold medals. The Large Golds and Grand Prix awards were presented on Saturday evening.

National Grand Prix

Martin Camerer: 'Die Briefpost zwischen den deutsch-österreichischen Postvereinsgebieten und den Elbherzogtümern Schleswig, Holstein und Lauenburg 1850-1867'. (The Letter Post between the German-Austrian Postal Union areas and the Duchies of Schleswig, Holstein and Lauenburg 1850-1867).

International Grand Prix

Michael Fukarek: 'Die Geschichte der Ganzsachen für die pneumatische Expressbeförderung in Österreich'. (The story of postal stationery for pneumatic express delivery in Austria).

NAPOSTA Grand Prix

Henrik Mouritsen: 'Denmark's King Frederik VI – a monarch torn between enlightenment and militarism'.



Martin Camerer – third from left – displays his award.



Michael Fukarek – second from left – and Henrik Mouritsen – fourth from left – display their awards.

TRELLEBORG 2023

Rikard Azelius writes:

A bilateral philatelic exhibition between Sweden and Germany was held in Trelleborg from 15th-17th September 2023 with FEPA Recognition. There was also participation from Denmark, Norway and Australia. Trelleborg is on the south coast of Sweden and, conveniently, is connected to Germany by several ferry routes. The exhibition was organised by the Swedish Philatelic Federation in cooperation with six local clubs.



The chairmen of the exhibition committee and the Swedish Philatelic Federation, Ulf Nilsson and Rikard Azelius, and the former vice president of the German Philatelic Federation, Thomas Höpfner, open the exhibition. 110 exhibits were on display including rarities from the Ringström Museum of Philately. There was plenty of space for the 470 frame sides.



The Palmarès took place in the Victoria Salon, originally a saloon in the ferry S/S Vitoria built in 1909 and used on the route between Trelleborg and Sassnitz in Germany. It was the perfect setting for the Palmarès of a Swedish/German bilateral exhibition.

The exhibits were of very high standard and a total of 25 Gold and 21 Large Vermeil medals were awarded in the national class (Sweden does not award large gold medals in national exhibitions). In the regional class seven exhibits were awarded with Vermeil medals (the highest medal in a regional exhibition). In addition to these, a total of 15 special prizes were awarded.

Jan-Olof Ljungh (left) receives Postiljonen's Master Grand Prix from Claes Arrnup at Postiljonen for best exhibit in the master class.

It was a successful exhibition and the fact that it was bilateral made it even more interesting.



TimFileX 2023

Marius Muntean has kindly sent us some information about the TimFileX 2023 exhibition held in Timișoara, Romania with FEPA Recognition from 21st – 24th September 2023.

TimFileX 2023 was a national exhibition with international participation. It was organised by the Timișoara Philatelic Association and was held in Universitatea de Vest din Timișoara.



MULTILATERALE 2023

Igor Pirc writes:

The MULTILATERALE is a biennial exhibition involving seven Central European philatelic federations (Austria, Germany, Liechtenstein, Luxembourg, the Netherlands, Switzerland and Slovenia). This year, the Mediterranean town of Koper / Capodistria in Slovenia was its host at the beginning of September, an event enhanced by warm, sunny weather. The exhibition was held under the auspices of the Minister of Industry, Tourism and Sport with sponsorship support from Pošta Slovenije (which also issued a commemorative stamp) and the Municipality of Koper.



Volunteers from Slovenian societies built the frames.



The exhibition.

The event was held at the Sporting Centre of Koper Elementary School which was sufficiently spacious to provide room for 340 exhibition frames, stands for seven postal administrations, local dealers as well as for socialising.



Left: The Opening Ceremony.

Right: The jury outside the exhibition hall.



There were 68 exhibits in 10 classes including Literature and the jury included representatives of all participating countries. The jury awarded 14 Large Gold and 23 Gold medals, and the Grand Prix went to Michael Fukarek (Germany) for his Postal Stationery exhibit: 'Die Geschichte der Ganzsachen für die pneumatische Expressbeförderung in Österreich' (The story of pneumatic postal stationery for express delivery in Austria).

Outside the hall, participants were able to visit the Rodica eco farm and winery in Truške. Following the Exhibition, there was a two-day meeting of postal administrations and philatelic federations of Multilaterale countries where the following topics were discussed:

- External representation of philately, perception of philately in the public.
- How to take philately forward in the 21st century.
- Marketing policy of postal administrations in the field of philately.
- Policy on issuing of stamps and nominals.

The next Multilaterale exhibition will be BERNABA in Bern, Switzerland, from 14th–17th May 2025.

ALPE ADRIA 2023, TARVISIO, ITALY

Gabriele Gastaldo (Co-President of the Tarvisio 2023 Organising Committee) writes:

Despite many difficulties, including repeated postponements due to the pandemic and the sad passing of the Organising Committee Chairman Francesco Gibertini a few weeks before the exhibition, the Union of Philatelic and Numismatic Clubs of Friuli Venezia Giulia succeeded in organising the XXVI Alpe Adria International Philatelic Exhibition at the Sports Palace in Tarvisio in September and in giving essential support to the FEPA Congress (reported on Pages 7-10).

Tarvisio is centrally located between the seven Alpe-Adria participating regions in Italy, Slovenia, Croatia, Hungary, Austria, Germany and Switzerland, and this contributed to high participation in the exhibition with 91 exhibitors and 369 frames in 12 classes. Many people and organisations in the region and beyond made vital contributions to its success, including the Italian Army which kindly provided accommodation for volunteers, and we thank them all most sincerely.



The Opening Ceremony was very well-attended (above, left), and the exhibition was opened formally by the President of FSFI (Bruno Crevato-Selvaggi). It was also an opportunity for the President of FEPA (Bill Hedley) to present a FEPA Certificate of Appreciation to Signora Gibertini (above, right) in recognition of the dedication of her late husband to ensuring that the Alpe Adria exhibition came to Tarvisio.

The jury was chaired by Giancarlo Morolli (Italy) and included judges from each participating country. Luca Lavagnino, FSFI delegate for exhibitions and juries, supported their work, which was assisted by those exhibitors who provided the scans of their exhibits in advance.

The winner of the Grand Prix, presented by FSFI, was Giovanni Nembrini (Italy) for "The Postal Relationships between the Kingdom of Sardinia/Italy and the Old Italian States members of the Austrian-Italian Postal League". The Alpe-Adria Philately Prize for the exhibit that best showed the spirit and work of the Alpe-Adria Philatelic Community, presented by the Österreichischer Philatelisten Vereine (VÖPh), was awarded to Pierantonio Viotto, for "Postal Documents Udine's Province (Friuli 1850-1866)".



Bruno Crevato-Selvaggi with the prize-winners at the Palmarès.

The next Alpe Adria exhibition will be held in Amberg, Germany in September 2024. The delegate from Ticino Canton, Switzerland announced that, with regret, it would no longer be able to participate and would have to withdraw from Alpe Adria.

RECENT EXHIBITIONS IN ITALY

Luca Lavagnino reports:

In September 2023 four exhibitions were held in Italy under the patronage of the Federation of Italian Philatelic Societies (FSFI): two nationals Vastophil 2023 and Bergamofil 2023 and two with international participation: 22nd Prix Augusto Massari and 26th Alpe Adria (reported separately in this issue of FEPA NEWS). pdf files of exhibits shown at the one-frame national in Latina in May 2023 are available at <http://expo.fsfi.it>.

VASTOPHIL 2023

Vastophil is organised each year by the philatelic and numismatic society of Vasto on the Adriatic Sea. From 15th-17th September it was the venue for an exhibition of thematic philately, aerophilately, astrophilately, maximaphily, open philately and philatelic literature. The exhibits followed the formula "One Frame Plus", i.e. only the first frame of each exhibit was shown physically whilst the rest were available to jury and public at: <http://expo.fsfi.it/index.php?CodiceExpo=Vastophil2023&Ambito=USER&Lingua=IT>. This enables exhibitions to go ahead even where there are difficulties with space or frames. The jury was chaired by Paolo Guglielminetti and included 5 other members. Highest awards in the Champions section went in thematic philately to Giovanni Licata ("I Maya") who also obtained the Grand Prix of the section. In the National section Carlo Doria ("History of the ocean liner, from the advent of steam to 1939") was awarded the competition Grand Prix. Other high awards went to Mario Capuano ("Swimming among the Five Circles" – Open) and Paolo Bettarini ("The Great War – At the Front: Behind the Scenes of the Conflict" – Thematic). Rosario D'Agata presented the best exhibit in maximaphily: "Maestri e poeti in Europa ovvero ragione e fantasia". The journal "Cursores", entered by the Associazione Italiana di Storia Postale, was awarded best in class in literature.

22nd PRIX AUGUSTO MASSARI

The Prix Augusto Massari is devoted to thematic exhibits on music and its 22nd edition was held during Vastophil 2023. It is an international event. Since 1980 it has been hosted in France and Italy five times, in Germany thrice, in Belgium twice, and once each in the Netherlands and San Marino. The exhibits were judged by an international jury and the prize was awarded to Franz Zehenter (Germany) for "Social History of Jazz". The runner-up was Mark Bottu (Belgium) for "Music: talking with God".

BERGAMOFIL 2023

Bergamofil 2023, held in Chiuduno, included a trade show and national exhibition including postal history, postal stationery and traditional philately. Renewing a long tradition of friendship and collaboration, FESOFI (Federación Española de Sociedades Filatélicas) was invited and was represented by Commissioner José-Pedro Gómez-Agüero. The jury included Bruno Crevato-Selvaggi (President), José-Pedro Gómez-Agüero (Vice-President), Franco Giannini, Giorgio Khouzam and Luca Lavagnino, the latter acting also as the FSFI commissioner.



The highest award in the Championship section went to Flavio Pini for "Interi postali con tassello pubblicitario 1919-1925" (postal stationery). The competition Grand Prix went to Eugenio De Quesada (picture above) for "El correo sin Correos en España, siglos XV a XIX. Cartas de fraude y fuera de valija" (postal history). Other prominent awards went to Pasquale Piccirillo (best in class in traditional philately – "Domini al di qua del faro: da Ferdinando II a Vittorio Emanuele II 1858-1861), Fabio Petrini (best in class in postal stationery – "Dalla Luogotenenza alla Repubblica (Democratica) – Usi delle cartoline postali") and Angelo Teruzzi (best in class in postal history – "The foreign mail in the Papal States 1852-1870"). Marco Panza received the special prize presented by the FESOFI for "The Postal Rates and the franking system in the Napoleonic Kingdom of Italy 1805 – 1814". Overall, it was a very high-level exhibition. Among 38 exhibits, 21 large gold medals and 11 gold medals were awarded.

2024 will again be busy for FSFI. Four national exhibitions in Latina, Vasto, Chiuduno and Siracusa are waiting for us. As soon as they are available, details will be posted at <http://expo.fsfi.it>.

BALKANFILA XIX IN BELGRADE: 12-14 OCTOBER 2023

Vladimir Milic writes:

After almost half a century, Belgrade had the honour of being the host of the 19th regional BALKANFILA exhibition. The last occasion was in 1977 when Belgrade, then capital of the former Yugoslavia, was host for BALKANFILA VI. Thanks to the initiative of the Union of Philatelists of Serbia 2022, the Serbian capital was given the organisation of this exhibition.

The President of the Republic of Serbia, Aleksandar Vučić, recognising the importance of this exhibition, agreed to be the patron of the BALKANFILA XIX and the complete logistical and financial support was taken over by the Serbian postal operator – “Posta Srbije”, which was also the general sponsor. The FIP also provided sponsorship and the exhibition was held in accordance with FIP standards. 12 countries participated in the exhibition: Albania, Bosnia & Herzegovina, Bulgaria, Croatia, Greece, North Macedonia, Montenegro, Romania, Serbia, Slovenia, Turkey and Hungary, as an invited country.



The exhibition was held in the Central Military Club on Republic Square in the city centre (above, left). In this luxurious environment of over 600 square metres of exhibition space, we were very pleased to host 177 exhibitors on 600 frames in non-competition (honorary class) and competition class. The judging team was composed of accredited FIP judges (90%), who came from the participating countries. They judged a total of 162 exhibits. The general statement was that the quality of exhibits shown was very high. 4 Large Gold medals and 18 Gold medals were awarded. Details are in the table. (Right)

The BALKANFILA XIX Grand Prix award – a sculpture 'Azbuka' - was decided by the Jury President following a tied vote, and the winner was Joseph Hackmey (Turkey) for 'Ottoman Post Offices in the former FPR of Yugoslavia'.

Class	Exhibitors
A. Non-Competitive Classes	7
B.1 Traditional Philately	12
B.2 Postal History	28
B.3 Postal Stationery	4
B.4 Aerophilately	3
B.5 Astrophilately	2
B.6 Thematic Philately	10
B.7 Maximaphily	6
B.8 Revenue Stamp	4
B.9 Picture Postcard	10
B.10. One-Frame, Two-Frames and Three-Frames Class	68
L. Literature	23
TOTAL Exhibitors	177



Left: Nikola Ljubcic (Jury President), with Zoran Djordjevic (Acting Director of PE Post of Serbia), presents the Grand Prix to Kemal Giray (Mr Hackmey's representative).

The exhibition catalogue and palmarès are available on the FEPA website. All exhibition information can be found online at <https://balkanfila.posta.rs/>. The Organizing Committee received positive feedback from all participants for the excellent organisation and hospitality shown, and we would like to thank everyone who contributed to creating this exhibition at a high and appropriate level.



Suzanne Rae writes:

The annual Stampex exhibition organised by the Philatelic Traders' Society and sponsored by Spink was held at the Business Design Centre in London from 27th – 30th September 2023. On this occasion it was not the venue for a national philatelic exhibition, but there were many highlights that attracted collectors.

Principal among these attractions was the opportunity to view the British Guiana One Cent Magenta stamp of 1856, the world's most expensive stamp that was recently acquired by Stanley Gibbons plc. There were plenty of attractions. More than 60 dealers and auction houses were present, and a series of discussions and presentations was on offer to visitors. As usual Stampex also provided a venue for society meetings, and for a programme of events for younger collectors and visitors laid on by StampActive. A special Postcrossing Meetup was also organised to celebrate World Postcard Day.



The next Stampex will be held, again at the Business Design Centre, from 23rd – 26th October 2024. Further information about Stampex is available at: www.stampexinternational.com



Ben Palmer writes:

Stampa, the Irish National Exhibition, was held in Dublin in October 2023. With nearly 30 entries including literature, postcards and a youth entry, it demonstrated that participation in competition is keenly supported in Ireland. The show was also supported by philatelic traders and included a display from the Post Office archives (Right).

Stampa attracts visitors from both sides of the Atlantic and for several years the Irish Federation has kindly invited a judge from the UK to join the jury team, an invitation that has always been enthusiastically accepted and is a good example of how cooperation between Federations can be beneficial for all sides. This year I had the pleasure of being the invited judge and it was a delight to see that many exhibitors were seeking feedback after the judging was complete. It indicated their genuine enthusiasm for developing their collections that converted into over four hours of verbal feedback in front of the frames. Many were eager for advice on how to increase their scores, share the evaluation rationale of the judging team and discuss their own thoughts. My congratulations to the Stampa organisers who made the show a great success and who also gave me a very warm welcome.



Brian Warren (Left), President of the Irish Federation, making a presentation to Brian Harmon.



The next Stampa will be held in Dublin from 11th-13th October 2024. Further details are at <http://www.stampa.ie>

ANKARA '23

Mehmet Akan writes:

Ankara '23 was an International Exhibition held with FEPA Recognition in Ankara, Atatürk's vision city and the new capital after the Ottoman Empire, between 20th and 30th October 2023 to mark the centenary of the founding of the Republic of Turkey.

Turkey, Greece, Romania, Albania, Bulgaria, UK, Germany, Slovenia, Libya, Australia and Kuwait participated, and over 750 frames were exhibited at the "Ulucanlar Prison Museum Cultural Center". The opening ceremony started with a speech by T.C. Minister of Transport Abdulkadir Uraloğlu.

Philatelists were able to analyse some of the world's most important collections, including the first stamps of the Ottoman Empire and the Republic of Türkiye. Nearly fifty exhibitors received Gold and Large Gold Medals, extraordinary for an exhibition limited to the Republic and Ottoman Empire. The theme was based on cultural heritage without any political unity definition. This was also the theme at Ankara '99 and Istanbul '15, but the competition at Ankara'23 was judged according to FIP/FEPA standards for the first time. The winner of the Grand Prix was Joseph Hackmey for "Tughra Stamps of Ottoman Empire 1862-1864", and the runner-up was Ion Chirescu for "The Fluvial and Maritime Postal Routes in the Romanian Territories, 1840- 1920".

The exhibition was successfully realized through 60 days of intense work by the Organisation Committee members listed below: Ziya Ağaoğulları – the Honorary President of the exhibition and Jury President; Mehmet Akan – the Exhibition Coordinator; Murat Ibrahim Çelebi – General Commissioner and Ast. Jury Secretary; Serdar Yazgan - Ast. Jury Secretary; Murat Hazinedaroğlu, Technical Consultant; and Arman Arıkan who served as TDFD Adviser. FIP Director Peter Suhadolc served as Jury Secretary. Arman Arıkan, Mehmet Akan, Atadan Tunacı (Türkiye), Francisc Ambrus (Romania), Peter Suhadolc (Slovenia), George Thomareis (Greece), all FIP-accredited, served in the jury. Konstantinos Chazapis (Greece), Ion Chirescu (Romania), Nikolay Penev (Bulgaria), Kemal Giray (UK), and Julian Demeti (Albania) participated as country commissioners. Julian passed the apprentice jury exam and became Albania's first national judge. We experienced the negative effects of war since the Jury's Honorary President, Yigal Nathaniel, could not come due to flight cancellations.

Finally, we express our special thanks to FEPA Director Costas Chazapis, who worked as if he were a member of the OC.



INTERNATIONAL STAMP FAIR, ULM, OCTOBER 2023 – A HIGHLY RECOMMENDED EVENT!

Klaus Weis writes:



We are delighted that the International Stamp Fair in Ulm – a continuation of the Sindelfingen tradition – was once again a great success and an internationally widely recognised event. Thousands of stamp collectors and visitors surged into the halls and happy faces from dealers and collectors guarantee that this extremely popular event will continue.

What makes Ulm different? This is the well-established annual European “Postgeschichte live” (postal history live) competition. Here, postal history is subdivided into six classes plus literature, and a gold, silver and bronze post horn is awarded in each class. The standard is invariably very high and the post horns are much sought after.

In 2023 the winners of golden post horns were Martin Camerer, Jürgen Herbst, Jean Herr, Arnim Knapp, Henrik Mouritsen (two exhibits) and Klaus Weis. These “International German Masters of Postal History” are unique among international philatelic competitions.

In parallel, a top-class lecture event has been established where postal historians are stimulated with presentations of the highest quality and range. “Postgeschichte live” is chaired

by DASV (the German international society for postal history), which is the leading one in the German-speaking area.

Every year an important international philatelic organisation is invited by the DASV to participate in the “Postgeschichte live” exhibition. In recent years societies from Austria, UK, Italy, the Netherlands, Portugal, Switzerland and the famous IPHF

circle have been there and in 2023 we were delighted to see the AISP and CIFO from Italy. Friendships were refreshed and cooperation agreements reached, setting a good example to those involved in international philately.

In 2024 the Turkish Philatelic Academy will come to Ulm, and for 2025 the Swedish association have accepted our invitation. This indicates that there are excellent possibilities for further development of this unique event.



Jury members with Klaus Weis, Chairman of 'Postgeschichte live'.



The audience at the international symposium for postal history was entertained by (from the left): Klaus Weis (Chair), Henrik Mouritsen RDP, Angelo Teruzzi and Dénes Czirik RDP.



Participants in the Italian delegation.

World Stamp Exhibition



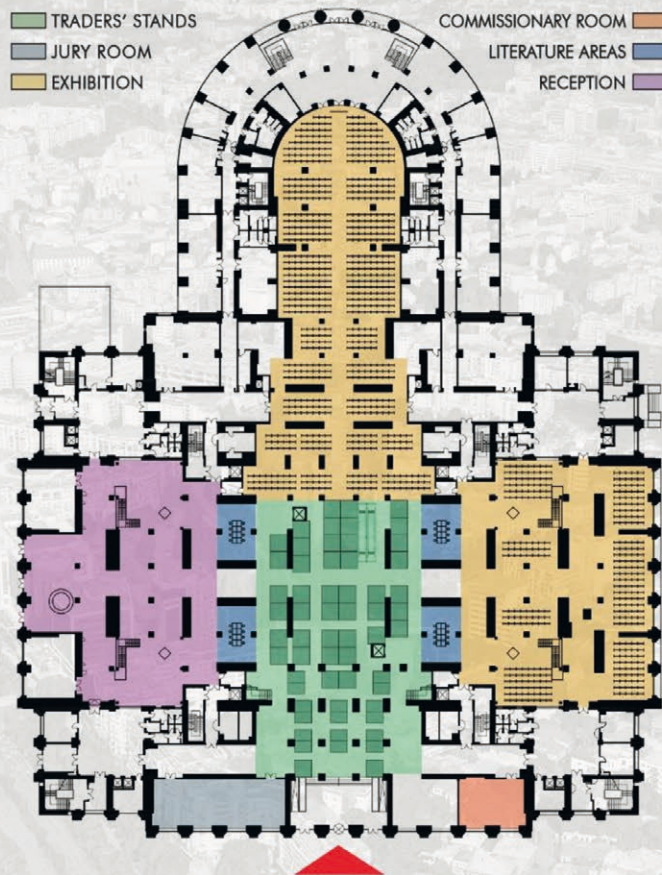
MINISTERUL
CULTURII

EFIRO 2024 is hosted in the halls of The National Library of Romania providing exhibitors with over 2500 frames. It includes stands for postal representatives, auction houses and philatelic merchants, as well as philatelic seminars and presentations, philatelic contests for youth, study groups and literature areas.

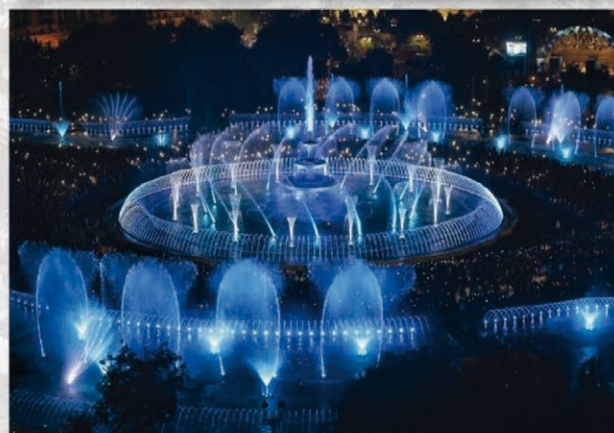


BIBLIOTECA
NAȚIONALĂ
A ROMÂNIEI

BUCHAREST
ROMANIA
15-20 April 2024



EFIRO 2024 awaits you! The venue and hotels are conveniently located near the historic old town, where you can discover charming coffee bars, pubs, restaurants, and a variety of entertainment options.



✉ efiro2024@gmail.com
🌐 www.efiro.ro
☎ +40721.240.424



2024 EUROPEAN YOUTH SPORT PHILATELY CHALLENGE IN PARIS

Interview with Pascal BANDRY, project coordinator

FEPA NEWS: The FFAP is organising a youth philatelic competition with the support of Adphile and FEPA recognition at the 2024 Olympic Games in Paris. Could you introduce it to us?

PB: This competition is open to young people aged 8 to 21, members of European philatelic societies affiliated to the FEPA member federations. The national federations will 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.

FEPA NEWS: Why a competition for youth philatelists?

PB: The aim is to have significant involvement of young people from federations that are FEPA members and to promote the philatelic hobby at a major global event, the Olympic Games in Paris.

FEPA NEWS: Does the competition cover all classes of the youth competition?

PB: Yes, participants can participate in one of the classes below:

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

Each presentation will develop a sporting theme, according to its category, following a plan and while demonstrating philatelic knowledge through a judicious choice of documents. This knowledge must be demonstrated by the best possible selection of material and its presentation. The presentation may also show a development of the chosen topic in an imaginative and creative way.

FEPA NEWS: Are there deadlines that must be respected to participate?

PB: To participate, European national federations must send an entry form, before February 15th, 2024, to:

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

The presentations will be exhibited as part of the "Paris-Philex 2024" exhibition to be held from May 30th to June 2nd in Paris.

FEPA NEWS: Will there be awards for the winners?

PB: The jury will establish a prize list with the awarding of prizes. All participants will receive a special philatelic gift. Special awards will be presented to the Top 10 European winners.

FEPA NEWS : And in conclusion ?

PB: We hope that many of you will participate through philately in the global event of the Paris 2024 Olympic Games! If you have questions or need further information, contact me at pascal.bandry@orange.fr



NORDIA 2024

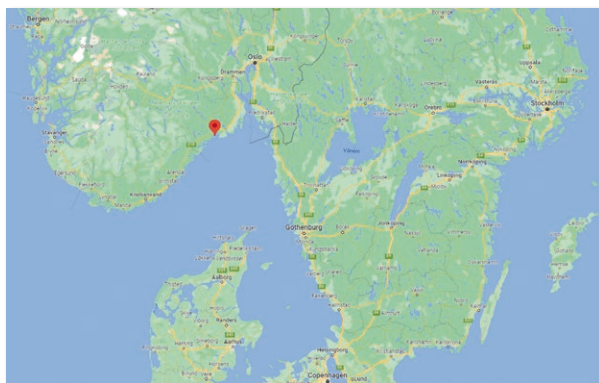
Hallvard Slettebø writes:



Plans to hold NORDIA 2024 in Langesund, Norway from 31st May to 2nd June 2024 are progressing well. We are happy to have received FEPA Recognition.

Visit Telemark?

Langesund is on the coast of Telemark (Map, right) approx. two hours by car from either Oslo or Kristiansand. If you arrive by air at Oslo's Gardermoen Airport you can catch a train to Porsgrunn, and bus to Langesund. The nearest airport is Torp which also has bus and train connections to Langesund.



Telemark offers many attractions, from UNESCO World Heritage sites to trips on the Telemark Canal with its impressive lock system, from hiking in the beautiful mountains to just relaxing in the cosy coastal towns. The exhibition hotel's water park is a great place to have fun with indoor pools, slides, a hot tub and an outdoor pool – for sure relevant for those travelling with children!

Visit NORDIA 2024?

NORDIA 2024 will be one of the largest stamp exhibitions in Norden since STOCKHOLMIA 2019. There will be many fine exhibits to study and be inspired by. Dealers from several countries give you the opportunity to find gems for your own collection. We are planning meetings and small seminars on a variety of topics as well as guided tours among the exhibits. Convenient with exhibition and hotel next door to each other. NORDIA 2024 will be in the Skjærgårdshallen exhibition hall next door to the Quality Hotel Skjærgården.



Right: Exhibition hall (blue building) and hotel
(Photo: fjuz.no).

Not only for Nordic exhibitors!

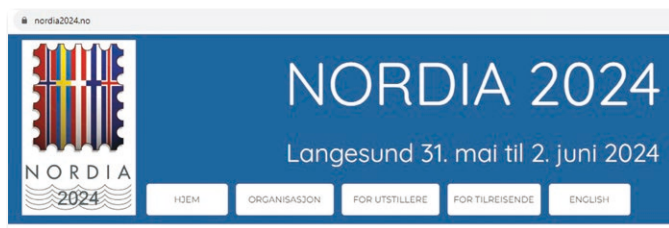
The Nordic countries include Denmark, Finland, Iceland, Norway, Sweden, the Faroe Islands, Greenland and Åland. We are also inviting exhibitors from the Scandinavia philatelic societies in Germany, the Netherlands, United Kingdom and the United States to participate.

More information?

NORDIA 2024: www.nordia2024.no

Langesund: <https://en.wikipedia.org/wiki/Langesund>

Telemark: <https://www.visittelemark.com/>



MARE BALTICUM 2024

Oliver Hanschmidt writes:

MARE BALTICUM 2024 will take place in the Estonian National Museum from 26th – 28th July 2024.

MARE BALTICUM exhibitions were established by the Baltic Sea countries in the early 1990s and the first exhibition was held in Tallinn, Estonia, in November 1993. In 2024 Tartu, together with the whole the Southern Estonia, will be the European Capital of Culture (www.tartu2024.ee/en). MARE BALTICUM 2024 is the main philatelic involvement in a versatile programme of events celebrating the Capital of Culture year.

Federations and exhibitors from 11 countries will participate in MARE BALTICUM 2024: Estonia, Finland, Sweden, Norway, Denmark, Germany, Poland, Latvia, Lithuania, United Kingdom and USA – the last two invited from outside the countries belonging to the MARE BALTICUM community. In addition, all exhibits dealing with Estonia, as well as literature exhibits from all over the world, are entitled to participate.

The size of MARE BALTICUM 2024 will be c.480 frames. The exhibition will be judged by an international jury consisting of about ten jurors, all FIP-accredited and representing the participating countries. It will be the most important philatelic exhibition in the Baltic area for many years.

Further information about the exhibition can be found at www.marebalticum.ee

The official newsletter of the exhibition – the Mare Balticum 2024 Bulletin – is available at <https://marebalticum.ee/exhibitor/> under BULLETIN. Thank you to everyone who supports the exhibition both financially and with actions!



**INTERNATIONAL PHILATELIC EXHIBITION
MARE BALTICUM 2024
26-28 July 2024 - TARTU, ESTONIA**

coins.ee


www.hellmanhuutokaupat.fi


omniva

 **MARE BALTICUM**   
HEINRICH KÖHLER
Deutschlands ältestes Briefmarken-Auktionshaus



European Stamp Exhibition

Copenhagen Philatelist Club – KPK
17 – 20 October 2024
in “Øksnehallen”,
Copenhagen, Denmark

HAFNIA 24 is a great opportunity to explore Copenhagen.



There are so many things to see and do in Copenhagen so please bring your family and extend your stay to more than the 4 exhibition days.

Tivoli Garden is open from 10 October to 3 November 2024 with Halloween decorations and it is located only 500 meters from the exhibition hall. You have the possibility to get guided tours to e.g. backyards and secret corners of Copenhagen or to hear about the daily life for H.C. Andersen and Søren Kierkegaard in the old Copenhagen.

15 hotels are located in walking distance from the exhibition. One of them gives you the possibility to stay in the “The old Central Post & Telegraph Head Office”. It is now the luxury hotel **Villa Copenhagen** just next to the Central station and the Exhibition Hall.

You will find all information about the exhibition including where to stay and tourism at our web-site

hafnia24.com



The HAFNIA 24 block from Danish Post is issued.

The HAFNIA 24 official block consist of four stamps of 25 DKK and is only valid for inland letters. The stamps show image cuts taken from stamps issued in the last 100 years. In the middle you see the main entrance to Øksnehallen, the exhibition venue for HAFNIA 24. You can buy your copy from the Danish Philatelic Federation Web-shop newstamps.dk from 2 January 2024.



EUROPHILEX BIRMINGHAM 2025 MAKES STRONG PROGRESS

Jon Aitchison, Chairman of the EuroPhilEx Organising Committee writes:

The next British International Exhibition will be EuroPhilEx Birmingham 2025, a five-day show to be held at the National Exhibition Centre, Birmingham from 7th-11th May 2025.

This is the country's largest exhibition venue, located close to the centre of England, with excellent train links and Birmingham International Airport on site. For visitors travelling by road, it is close to several motorways and access junctions. The exhibition has FEPA Patronage and FIP Recognition, and is open to all FIP classes except Youth. Applications to exhibit can be submitted direct at www.europhillex2025.co.uk now. The deadline for entries is 7th May 2024, exactly one year before the event opens, so please put in your application in good time.



Commissioners have been appointed from more than 30 countries and there will be 2,060 frames for exhibits. There will also be many dealers' stands with seating, as well as plenty more seating in lounges for visitors throughout the show. All visitors will receive a free souvenir sheet and a range of special cancels will be available. There will also be a Court of Honour with special attractions, numerous society meetings, and a literature reading area.

are vast numbers of restaurants, pubs, bars and clubs for all tastes, at all prices. Close-by entertainments include Cadbury World for chocolate lovers, Legoland Discovery Centre, Alton Towers Resort, the National Sea Life Centre (Right) and the Bear Grylls Adventure Park which is located on the NEC site. Those that like history will enjoy Tudor World, Shakespeare country, Warwick Castle (Right), the Black Country Living Museum and filming locations for the popular *Peaky Blinders* television series. The city has several excellent museums and art galleries, such as Birmingham Science Museum and the Ikon Contemporary Art Gallery.



There are cinemas and theatres for plays, musicals and it is the home of the Birmingham City Symphony Orchestra (Left) and Birmingham Opera Company. The shopping is also amazing with a wide range of malls and specialist locations. Our Judges and Commissioners will be treated to excursions to visit some of these great attractions.



Please put the dates: 7th-11th May 2025 in your diary. EuroPhilEx will be an international exhibition you should not miss. For further information go to the exhibition website at www.europhillex2025.co.uk

If you need urgent advice you can also contact the Chairman, Jon Aitchison, at jon@europhillex2025.co.uk. Telephone +44 (0) 1279 870488.

RECENT EXPERIENCE IN OPEN PHILATELY

Iva Mouritsen has achieved outstanding results in recent Open Philately competitions, and she kindly accepted our invitation to write an article about her experience in constructing a first-class Open exhibit.

Open Philately is still a relatively new class that is being discovered more and more by both exhibitors and viewers. It is special and attractive for two reasons: first, it allows the inclusion of non-philatelic material and, secondly, it is all about storytelling. Precisely the possibility of combining different types of philatelic and non-philatelic material allows the storytelling to be imaginative, creative, to show thinking outside the box, invention and wit. In this article I want to focus on what I have learned from my experience with storytelling in Open Philately and from some recent points raised between exhibitors and judges.

1. How to tell a good story in Open Philately.

1.1 Plan

Good storytelling starts with a good plan. The plan should be divided into chapters and each chapter should be a logical/chronological continuation of the previous one. There should be no holes and no going back-and-forth in the story. It is important not to turn the plan into a listing of the items or groups of items shown in the exhibit. The best plans tell a story; as in a novel, the 'red thread' develops smoothly from one chapter to the next.

1.2 Development of the story on the pages

After the plan is written, the story summarised in it should be developed further on the individual pages. Each page should have its particular part of the story told in text blocks placed next to each relevant item illustrating an aspect of the story being told in the text. In other words, each item should have its own storyline-text and these texts should be connected to each other in such a way that they can be read continuously like a novel. Ideally, the story should flow like this, not only on individual pages, but also from page to page throughout the whole exhibit. To achieve that, each item should belong to one text, and each text should belong to one or two items. Showing more than one item with a text can be done to show philatelic knowledge or to tell the story better, for example by showing pre-production material together with the issued stamp. However, duplication - in the sense of illustrating the same theme through many different items just to document it - should be avoided.

While looking for a fitting item to illustrate the text, the aim is to find an item illustrating what the text is saying as precisely as possible. This is where Open Philately displays its beauty, attraction and advantage. It gives the unique possibility of including all types of philatelic and non-philatelic material to tell the story as well as possible. There are endless possibilities of material types to draw on so exhibitors should not limit themselves to showing only obvious items including multiple pieces showing the same person or all items being from one location. Using only such obvious items will make the material and the story monotonous. A stamp showing a facial image of a Nobel prize winner does not show where (s)he was born, where (s)he lived, which interests led him/her to become a scientist, etc. To illustrate such aspects of a story, a combination of pictorial items of, for example, persons involved with other pieces connected not directly to the person but rather to his/her activities (perhaps hunting or horse riding) helps tell the story better, shows creativity and aids thinking outside the box. This makes the exhibit more attractive to viewers, especially to non-hardcore philatelists. That is what Open Philately is about. Inclusion of such material enables the exhibitor to show a wider range of significant philatelic material as well as broader and deeper philatelic and non-philatelic knowledge. In conclusion, using only obvious items can lead to dry and unimaginative story-telling with possibly a lot of holes. Sometimes it is necessary to be creative and show some wit.

2. Some recent points raised between exhibitors and judges.

2.1 Rarity statements

If an exhibit contains very rare material, it is important that exhibitors draw attention to the rarity of the items. This is particularly important in Open Philately exhibits which contain rare material from all over the world. The judges cannot be experts in all different areas represented with material in top-level Open Philately exhibits. It is often seen that exhibitors, in order to point out that an item is rare, simply write 'rare' next to the item. Rarity statements do belong next to the item, but it is very important to not just write that the item is rare, but also to explain what exactly makes it rare. Rarity always needs to be considered together with significance (from how broad a perspective an item is rare).

2.1.1 Rarity and significance

Rarity refers to the number of items existing/recorded. However, if significance is not considered, rarity has no meaning. In postal history almost every letter is unique if enough details of the letter are considered, for instance: "This is the only recorded letter sent on 01/Sep/1947 from village ZZZ to town YYY by Mr. X". This statement is not false and the letter is thus unique. However, that does not make the letter philatelically significant, because there are millions of letters from some village sent on a specific date to a specific person in a specific town. Or let's consider the only recorded registered letter sent from some village in the 19th century. This is a wonderful local rarity. However, there are thousands if not millions of "simple" registered letters from small villages around the world in the 19th Century, so the letter is not significant from a national or international philatelic perspective. On the other hand, a registered printed matter item sent from some village in the 19th Century would be much more broadly significant as items such as this from almost all countries in that period are rare, meaning that the exact location from which it was sent is less significant. Even though more than 100 are recorded today, a pony express cover is much more significant to worldwide philately because the mode of postal transportation used by the pony express is unique from a worldwide perspective.

2.2 How much non-philatelic material should be used in an Open Philately exhibit?

This question is often discussed between exhibitors, judges, and viewers. First, there is only one firm rule: The philatelic material must make up at least 50% of the material. This does NOT mean that the relation between philatelic and non-philatelic material must be close to 50:50. For instance. 60:40, 70:30 or 80:20 all fulfil the formal requirement.

The subjects developed in Open Philately exhibits vary wildly so the types of material that can and should be used to tell the story in the best way vary greatly from exhibit to exhibit. Non-philatelic material should be used especially where it fits the story better than anything else, i.e., where it helps tell the story better than what would be possible with philatelic material. It should not be "forced" into an exhibit just to have another type of non-philatelic item on the page or in the exhibit or just to achieve a particular number.

The types of suitable non-philatelic material that can be used are basically endless and can include, for instance, decrees, regulations, newspaper articles, medals, proofs of medals, coins, collectors' cards, poster stamps, Cinderellas, phone cards, engravings, photographs, maps, original paintings, or advertisements.

Conclusion

Open Philately gives us a wonderful opportunity to use all available types of philatelic and non-philatelic material to give the best possible rendition of the chosen story. It provides opportunities to have an incredible amount of fun while facing the challenge of finding the best possible material. Give it a try yourself and enjoy!

To give an insight into the way in which I have constructed my pages, I am adding pictures of two sheets from my exhibit on the Danish Royal Ménage à Trois.

CHAPTER 1.1: CHRISTIAN'S BIRTH, YOUTH, AND DISASTROUS UPBRINGING MADE THE FUTURE KING MENTALLY ILL.

Despite its political nature, the marriage between Frederik V and Louise was very happy and on 29/Jun/1749 Christian was born into a happy early childhood.

[1] The marriage between Frederik and Louise was fertile. Louise quickly gave birth to a boy, but he died as a baby, then to two daughters, and on 29/Jun/1749, Christian VII was born.

"Baby in Coffin" fancy cancellation of Harwichburg, Pennsylvania. Thought to reflect the post master's loss of a baby. Known period of use: 16/Feb/1874-03/Mar/1874, Ex. Eximen

ONE OF ONLY SIX RECORDED EXAMPLES OF THIS FANCY CANCEL ON COVER

[4] Christoph Willibald Gluck wrote the opera "La Contessa del Numi" for Christian's birth. Please proofs (a)

[2] Christian's grandmother, dowager Queen Sophie Magdalene was his godmother and carried him to his baptism, which took place just two hours after his birth. Original letter written and signed by Queen Sophie Magdalene (see 50% copy of the signature above) on 11/Nov/1749. Note: all queries identified from free-frank postings before 01/1/Apr/1871.

EARLIEST RECORDED LETTER SIGNED BY A DANISH QUEEN IN PRIVATE HANDS

[3] Louise gave little Christian her full attention and motherly love.

[5] However, in Dec/1751, the whole country ... Letter sent in December 1751 with black mourning seal because of Christian's mother's death. Royal Service Mark "F" Star and other. Therefore, postage free. "30" is the waybill number.

[6] ... mourned the death of Christian's mother, when he was only 2 years old. Original 1751 medals in zinc (left) and silver commemorating Queen Louise's death. Cut by Peter Christian Winslow and Daniel Jones after 200 copies of the silver medal were produced. THE ZINC MEDAL IS THE ONLY RECORDED

The divorce was granted by the court in April 1772, and Caroline Matilda only avoided execution due to her brother's threats of war.

[2] ... only because her brother, King George III of Great Britain, threatened with war ...

[3] ... the Queen narrowly avoided execution.

Anti-Gladstone caricature envelope (front) illustrating the threatening execution of a Queen (Q. Victoria's head is pictured on the 5 d. stamp) on a letter sent 26/May/1887 to India. Rate: Letters GB to India 5d. per 1/2 oz. 01/Feb/1880-31/Dec/1890. Second weight ("2" in pencil) and thus insufficiently prepaid. The Overland Postage Due bandstamp of Bombay denoted the sum of 8 annas, 6 pies to be collected from the addressee which was equal to twice the 5d postage plus a 3d fine for a total of 1 shilling 1 pence due.

[4] In the end, the mere threat of the arrival of the powerful British fleet saved Caroline Matilda's life.

Plate proof block of 20 in black for the 1873 De La Rue 3 pence brown-purple (SG 63) representing the immense strength of the British Fleet. Each of the stamps show Britannia (the symbol of British maritime power) in front of a navy frigate.

Ex. Hurlock, Deakin, Besançon.

LARGEST RECORDED MULTIPLE OF ANY BARBADOS BRITANNIA PROOF²

(The second largest recorded multiple of this plate proof is a block of 4)²

KEEP PHILATELY OPEN!

Chris King RDP urges the philatelic world to be generous when judging exhibits:

Organised philately can be conservative and, when change comes, it is rarely from the top. Nonetheless, change does come, largely driven by collectors who research and display their material at clubs and societies and those who push the boundaries as exhibitors. However, it all takes a long time and in the world of philatelic exhibiting there is a tendency for judges to narrow and simplify, to resist change, and to reward conformity, even when guidelines allow development, creativity, and originality.

I recently overheard an FIP judge giving feedback on an Open exhibit. "You haven't described the routes, rates and periods for all Postal History items ... he said, explaining why the exhibit had not achieved the exhibitor's expectations." I said nothing, but the 2022 Postal History guidelines state, "... all Postal History aspects such as rates, routes, regulations, and markings are described when significant. A proper rate description includes (a) what is being sent, (b) the price of sending the item, and (c) the exact period (precise start and end dates) the rate was in effect."

The phrase "when significant" is key, and the juror's failure to take it into account is a real problem. Weak and uncertain jurors find comfort in simplicity, but judging is an art as much as a science, and most philatelic regulations are enabling, not restricting - even when jurors say otherwise. Conversely, better, more confident jurors are more inclined to admire and reward exhibitors who embrace the opportunities given.

The Open Class already has a long history. It originated in Scandinavia in the 1990s at the same time as a Social Class had been introduced in Australia, New Zealand, and the United Kingdom, and a Display Class in the USA. There were strong affinities between all these national classes. On a FEPA initiative Open Class was recognised as an 'experimental' class at the 68th FIP Congress in Singapore in September 2004. It was subsequently recognised as a discipline at the 72nd FIP Congress in Jakarta in June 2012. The distribution of points for exhibits was amended in August 2018 and a motion was passed to establish a Commission for Open Philately at the 76th FIP Congress, again in Jakarta, in August 2022.

In Flash 134, FIP President Prakob Chirakiti RDP included the welcome report that the new FIP Board "was eager to kickstart many plans". A Working Group was to be established to prepare documentation for an Open Philately Commission with a remit to report to the FIP Congress in Seoul in 2024. It will, therefore, be about twenty years from the launch of the experiment to the foundation of the Commission, assuming that proposal is approved. As part of the process leading to the creation of an Open Philately Commission, a well-attended and enthusiastic FIP qualifying seminar on Open Philately by the Working Group took place at IBRA in Essen. The same seminar was presented in Cleveland, Ohio at the Great American Stamp Show and in Bangkok in December 2023.

In the meantime, an equally welcome parallel process has started which should bring postcards formally into the world of FIP exhibiting, with a Working Group under the chairmanship of Jeff Long of New Zealand.

There's something important going on here. Active collectors are rapidly changing their perception of what collecting, display and exhibiting can embrace, driven at least in part by the availability of information through Google, online books, file sharing, Zoom, Teams and other sources at a scale and level of detail that is unprecedented in the history of knowledge.

At this point it is interesting to take note of an important change that occurred in the postal history guidelines at the 70th FIP Congress in Bucharest in June 2008. This was the addition of Historical, Social and Special Studies (Postal History sub-class 2C) exhibits to the guidelines for judging postal history exhibits. These studies were defined as "exhibits that examine the interaction of the postal system with history, society, events, commerce, or the historical geography of an area; and the effect the postal system has had on humanity, and humanity on the postal system". The guidelines go on to say that Class 2C studies could include "material developed by commerce and society for use in the postal system and non-philatelic material where relevant to the subject of the exhibit." and that "Use of

such non-philatelic material is encouraged in Class 2C if it is directly relevant to the subject of the exhibit and if it benefits the treatment. The non-philatelic material should, however, not overwhelm the philatelic material." This change opened the way for many collectors to consider their philatelic exhibits in a wider context, a trend that has been apparent in recent exhibitions.

Some may wonder why, with Postal History Class 2C already available, it is necessary to have the Open Philately option. The answer is that it depends where the emphasis lies. The Postal History 2C guidelines are unambiguous that non-philatelic material can be included as an optional extra if it is relevant to the subject and if it benefits the treatment. In Open Philately, however, non-philatelic material is an essential part of the treatment in the exhibit and must comprise at least 50% of the material used.

We should also recognise that some national federations allow exhibits to be entered in classes unrecognised at the international level including Cinderella, First Day Covers, and Frugal Philately and that there is much interest throughout the philatelic world and beyond in displaying the contribution that philately can make in a wider context. For example, at the Royal Philatelic Society London there was a public exhibition in July 2023 called 'Clash of Empires'. This displayed more than 500 postal, historical, and cultural objects exploring the context, history, and ongoing legacy of this 'Clash of Empires' between the British Empire and the Zulu Kingdom in the 19th Century. It was visited by more than 2,100 people, largely non-philatelists, and its YouTube videos have been viewed by over 800,000 visitors, so far.

Postal history was strongly in evidence in the display at 'Clash of Empires' but the exhibition succeeded in setting it in a wider context where people could see the essential contribution that the philatelic material made to the wider story. This has been picked up in the concept of Context Philately (described by David Beech in his article in FEPA NEWS 43 in July 2023) which aims to extend the understanding of whatever aspect of philately we have decided to collect or study by looking at it in its wider context, and to enable people beyond the philatelic world to understand its relevance. Such 'wider context' could be seen as 'an aspect of historical development in political, economic, social, geographic, human, or cultural terms', or put simply it could encourage philatelists to present their story in a wider historical setting and help the underlying story to come alive. It applies just as well to Revenue Philately and to most other classes. In fact, context philately is what many philatelists already do when presenting displays. The idea is more a recognition that this existing practice is an appropriate approach than a call for radical change.

So, this is a plea to any member of any bureau, of any commission, or working group - at any level of philately - to make sure that they work to broaden its appeal and to allow development in their class. Keep Open Philately open, allow non philatelic material in picture postcard exhibits, be generous to exhibitors with what can be included in Postal History Class 2C, don't be too prescriptive, don't put people off exhibiting by being narrow, petty, and obscurantist. We need generosity and ambition to develop our philatelic enterprise.

And in all honesty, it shouldn't take twenty years to develop a new class from experiment to Commission. After all, and certainly in Europe, with Iceland virtually ceasing stamp production, and Denmark no longer allowing registered mail to be stamped, but instead compelling users to download postage from the internet, it's unlikely that new stamps will be available in 2044 – just 20 years away. Time to wake up and smell the coffee - or is that burning toast?



Timing Toast

There's an art of knowing when.
Never try to guess.
Toast until it smokes and then
Twenty seconds less.

Piet Hein (1905-1996)



SPECIAL REGULATIONS FOR THE EVALUATION OF PHILATELIC LITERATURE EXHIBITS AT FEPA EXHIBITIONS

Following the articles published in FEPA NEWS Issue 42 on problems with the judging of Philatelic Literature exhibits at international exhibitions, Giancarlo Morolli and Ari Muhonen have worked together to produce proposals for change. This article sets out their suggestions for a way forward.

The 2024 Project

In FEPA News 42, we presented the situation with the Regulations for evaluating Philatelic Literature. The FEPA Board discussed the situation in its videoconference on 24 November and launched a project leading to a new text. It will be prepared by the authors of this article and carried forward with the support of a panel of experts from the Member Federations. Wolfgang Maaßen, AIJP president and FEPA representative on the Board of the FIP Literature Commission, will also be involved. The project aims to present the final draft of the new regulations in June 2024, supplemented by other important documents necessary to implement the regulations properly at international exhibitions. Once the draft of the regulations has been agreed by the working group and approved by the Board, the relevant Guidelines will be prepared, and a go back-and-forth activity could be necessary to synchronise both documents and present them for the approval of the FEPA Congress. In parallel, we hope to cooperate with the FIP Philatelic Literature Commission so that, in the end, it can capitalise on our efforts and agree on a final, joint document that will be a reference for the future. This activity is intended to accelerate the update of the FIP Regulations, as at their approval time, it was agreed that further work was needed to update them. That work remains to be done, as the current regulations are fundamentally outdated, and the guidelines for digital entries do not yet work.

The project must address the need for a change in mindset in the text of the regulations and its implementation. We will rethink the concepts rather than modify the existing text; in other words, the new regulations should be rewritten entirely. Its text should be generic enough to avoid the need for constant updates as the publishing world changes. They should also be suitable for evaluating different types of literature and formats. Consequently, the evaluation criteria should be defined in terms of general principles, leaving to the guidelines the role of providing more specific instructions for evaluating each type of literature. In this way, the regulations can ensure continuity while the guidelines are flexible to meet changing needs. Furthermore, it is generally difficult to talk about digital entries since the definition is technology specific. How can we write regulations when technology is moving so fast that we cannot keep up with it ourselves?

We must eliminate some biases, like the attitude to judge everything as if they were monographs. Furthermore, we shall provide new approaches to scheduling and organising the judging activities, with new application forms and a guide on scheduling the judging activities on a suitable timeframe and setting up an appropriate area for exhibiting the entries to the public.

In this framework, we will drop the Supplementary Rules, keeping those provisions related to the organisation and evaluation of the exhibits but moving them to the most appropriate document, whether the GREX, the GREV, the SREV, or the Guidelines. In addition, strict consistency should be reached among all these documents, whereas today, there are holes, duplications, and misused terms.

General definitions (GREX)

Before addressing the part concerning the evaluation (i.e., the regulations), it is necessary to analyse some important aspects that must be cleared simultaneously, mainly at the GREX level.

Eligibility as Exhibitor

Affiliation to an FIP member

This matter is covered by GREX art. 10.1: "Participation in World Exhibitions is set out in Article 48 of the Statutes". The latter states: "48.1 Only exhibitors affiliated through personal or Society membership to a Member can participate in

General World or Specialised World Exhibitions organised under the Patronage of FIP, or in International Exhibitions with FIP Recognition. 48.2 Exhibitors who are members of a National Federation, affiliated to an Associate Member but not being a Member of FIP, may participate in General World or Specialised World Exhibitions being held in the Continent represented by the Associate Member.

For the Philatelic Literature class, entities not affiliated with an FIP member cannot apply for participation. This provision has been largely ignored; hence, the GREX requires an appropriate modification, as philatelic literature should be exempted from such constraint. In general, it is beneficial for philately that many exhibitors can submit an entry in the literature class. Otherwise, works from philatelic publishers, postal museums and institutions, auctioneers, and dealers – all entities that by their nature cannot apply for membership in philatelic societies - would be excluded from the competition. Also, Rule 3 should then be dropped in this respect, as it redundantly states: “A literature exhibit may be admitted provided the exhibitor, as defined under Rule 2 above, meets the qualification requirement of GREX Article 10.1”.

Copyright holder(s) – Control over Double Entries

The problem of literature class double entries raised by the FIP Bureau is not a major one, as there have been only three such cases in the last ten FIP Exhibitions. However, it would be important to prevent similar instances in the future. Rule 2 states: “In amplifying Article 17.1 (GREX), entries may be exhibited by the author, compiler, editor, publisher, sponsoring organisation or society, or any other individual holding proprietary rights. Recently published works which have not had the opportunity to be exhibited at a national exhibition may directly participate in a FIP exhibition (GREX Article 10.3)”. Then, “Entries may be exhibited by the author, compiler, editor, publisher, sponsoring organisation or society, or any other individual or entity holding proprietary rights. In case such rights are held by more parties, they can apply jointly or separately; however, only one application can be presented at the same exhibition”.

Such a Rule could be tightened slightly to reduce the possibility of double entries by saying that only the copyright owner(s) may exhibit the entry. However, they could also authorise others to do so. This does not reduce the scope but increases control. The current version already mentions “...any other individual holding proprietary rights”, so this idea aligns with that. In principle, the author or authors always own the copyright in their work unless they have transferred it contractually to the publisher or another party. In the case of periodicals, the copyright belongs to the authors of the articles unless otherwise agreed. Therefore, the publisher or the editor would be the best party to have the right to exhibit. Digital literature can be a more complex case, but the author or owner of the website, blog or social media account would usually be allowed to exhibit.

Time Frame of Publication

GREX art. 10.3 states: “For exhibits in the literature class no previous award is required. Books must have been published within the previous five years and all other entries in the literature class within the previous two years. The qualifying date is the 1st of January in the year in which the Exhibition is being held”. Rule 8 clarifies: “Handbooks and special studies must have been published not earlier than 5 years prior to the exhibition year. For all other entries the publication date should be not earlier than 2 years prior to the exhibition year. For multivolume works, the date of publication of each volume shall govern. Revised editions will be considered as new publications. For periodicals, the most recent complete volume or year shall be exhibited. A selection of at least ten different newspaper articles is required for exhibition. For entries of digital media these time limits do not apply but websites must be active and software should run on current operating systems”.

This is an example of the need to streamline the content of documents dealing with the same matter.

Application Form

GREX art 11.2 states: “On application the exhibitor... For the literature class the exhibitor must submit the title and technical details in one of the FIP languages”. Rule 4: “A separate application form will be used for entries in the literature class. In addition to the other information needed by the Exhibition Management, this form should also include the publication date, publisher, number of pages, frequency of publication (for periodicals) and means of ordering the publication (address, price)”.

In the project’s scope, we are considering providing forms to be used as templates at future exhibitions.

Identification of an entry

The information about a literature class entry given in exhibition catalogues and Palmares varies considerably from one exhibition to another. For identification purposes, it would be helpful if the information were consistent. The entry should always include the name(s) of the author(s) and the title in its original form, as well as a translation of the title into English. Languages other than the Latin alphabet should not be a problem, as modern word processors allow using all character sets. Transliteration could also be used, although this is not always straightforward.

All literature class entries should also have a unique identifier. This was suggested at the Commission meeting in Essen. The international ISBN and ISSN numbers would be OK, as most entries already have them. FIP could create its identifier for those entries that do not have ISBN or ISSN. The literature class application form should be updated accordingly.

The new Regulations – a survey of the current status

When starting a project, a survey of the current situation and its merits or shortcomings is necessary. Here, we refer to the FIP Regulations and, when necessary, we introduce a similar text from the FEPA regulation approved in 2017.

- The FEPA Regulations are very similar to the FIP ones but also suffer from the same problems, even though they were drawn up only a few years ago. Digital publications are defined only by the storage medium so the problem of scanned documents, for example, has not been addressed, let alone solved. Philatelic games and applications are also included, even though they are not really literature as such.
- The current definitions of FIP and FEPA limit the scope of the effort to “philately”; hence, literature concerning Picture Post Cards, which may be a class at the same exhibition, is formally excluded. This comment could be extended also to the general definition of “philatelic literature”.

For each article of the FIP Regulations (shown hereinafter in bold), we present some initial comments to be studied in greater depth and discussed with the panel members.

Article 1: Competitive Exhibits

In accordance with art. 1.4 of the General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to Philatelic Literature. For further details, refer to the Guidelines to Philatelic Literature Special Regulations.

This introductory statement relates the following articles to the GREV. However, the impact of information technology on all aspects of publishing, from the composition of text to its delivery and update, has been so relevant that the approach must reflect such transformation and provide flexibility for its future developments, some of which already mildly anticipated at recent exhibitions so that the regulations we plan to develop now do not need significant modifications in the short term.

In general, we should aim to reach precise coordination among GREX, GREV, SREV, and Guidelines, avoid repetitions and inconsistencies, and clearly distinguish between rules and guidance. SREV repeats many articles of the GREV or says something which could be noted in the Guidelines. The solution would be to make the Guidelines the sole repository of rules and recommendations/advice to exhibitors. However, the FIP Board demanded in Thailand that all classes must have SREV and Guidelines. But what if the SREV would only say that the regulations are in the GREV? Would it be enough if the GREV were formulated accordingly and contained all relevant information concerning the regulations?

Article 2 Classification of Exhibits

2.1 Philatelic literature exhibit can be any publication (monograph, periodical or digital media), that is related to

- the investigative research in the field of philately and/or
- the documentation, the education and the promotion of philately.

2.2 Philatelic Literature can be divided into three categories.

- Monographs
- Periodicals
- Digital media

Article 2: Philatelic Literature Exhibits

2.1 Philatelic literature exhibits include all documents related to

- a) The investigative research in the field of philately
- b) The documentation, the education and the promotion of philately.

2.2 Philatelic Literature can be divided into three categories.

- Monographs
- Periodicals
- Digital media

Art. 2.2 above is inconsistent, as monographs and periodicals may also have a digital form. In this respect, the corresponding article of the FEPA Regulations (in italics) is more appropriate and defines Digital Publications:

2.2 Philatelic literature documents can be published in two forms:

- Printed
- Digital.

Digital documents may be stored in a dedicated memory (CD ROM, DVD, USB stick, etc.), readable on digital devices, and/or made available online.

The FEPA Regulations include Article 3 hereafter on “Classification of Philatelic Literature Exhibits”, which has no correspondence in the FIP Regulations, as this matter has been treated in the Guidelines¹:

Philatelic literature exhibits will be subdivided as follows:

1) Books, specialized catalogues, special studies and other publications of primarily investigative research nature; 2) Books and other publications of promotional and documentation nature; 3) General Catalogues; 4) Periodicals; 5) Articles (collections of); 6) Websites; 7) Application and entertainment software; 8) Other digital works.

Exhibits from 1) to 5) may be available in printed and/or digital form, whereas those from 6) to 8) are only in digital form.

- The first remarks concern the consistency of terms in the various FIP documents:
 - GREX art 10.3 distinguishes between “books” and “all other entries.”
 - SREV art 2.1 considers “monograph, periodical or digital media.”
 - Supplementary Rules consider “handbooks and special studies” and “all other entries.”

1 a. Monographs

Monographs are detailed written studies of a single specialized subject or an aspect of it. They include: bibliographies, special studies, handbooks and other similar publications, general or specialised non-periodical catalogues, specialised auction catalogues, documentation of collections, exhibition catalogues, documents from lectures, and collections of articles forming an independent entity.

b. Periodicals:

Periodicals are publications that appear regularly. They include: magazines or journals published weekly, monthly or other regular intervals, catalogues published in regular intervals, auction catalogues published in regular intervals, yearbooks and similar publications.

c. Digital media

Digital media include all kinds of digitally produced and used publications that comply with Article 2 of SREV. These cannot be defined precisely because of the continuous development of technology, but they include for example:

- Websites,
- Applications or software.

- The FEPA art. 3 should be refined, but it appears well-ordered in comparison to the FIP guidelines.
- The definition of digital media in the FIP guidelines ignores the fact that paper publications nowadays are digitally produced.

Article 3: Criteria for Evaluating Exhibits

Literature exhibits will be evaluated according to the following criteria:

- Treatment of Contents

Requires an evaluation of the literary style, clarity, and skill in communication shown in the exhibit,

- Originality, significance, depth of research

Requires an evaluation of the overall significance of the subject matter presented in the exhibit, as well as the degree to which the exhibit displays original discoveries, research, analysis or approaches to a comprehensive understanding of the subject matter.

- Technical matters

Require an evaluation of the overall standards of the exhibit.

- Presentation

Requires an evaluation of the general layout and clarity of the exhibit.

In comparison, FEPA Regulations definitions are more precise and cover both types of literature, the “research” and the “documentation”, whereas the FIP Regulations ignore the second ones:

4.3 The criterion “originality, significance, and depth of research of the “documentation, promotion or education” requires an evaluation of the overall significance of the subject matter presented in the exhibit, as well as the degree to which the exhibit displays original discoveries, research, analysis (exhibits as in art. 2.1.a) or documentation, promotion or education approaches to a comprehensive understanding of the subject matter (documents as in art. 2.1.b).

Also, technical matters are defined in more depth, but this aspect is treated in detail in the Guidelines.

4.4 The criterion “technical matters” requires an evaluation of such aspects as:

- For printed publications: title page and imprint, pagination, credits, bibliography, index, and use of illustrations.
- For digital publications: user interface, search/navigation speed, usability, frequency of update (where pertinent).

For printed publications: the effect of binding, typography, and similar production factors on the usability of the publication. To avoid the impact of purely commercial aspects, this criterion will only be evaluated to the degree that it represents a negative factor.

- For electronic publications: the overall impression of the layout/web design in terms of self-evidence of the pages and the quality of the images.

Just a remark: there is a misalignment between the FIP and FEPA definitions for presentation. It is necessary to be clear under which criterion the different aspects of a publication are to be considered (e.g., binding, typography).

Article 4

4.1 Literature exhibits will be judged by FIP accredited jurors in accordance with Section V of GREX.

The above article is redundant, as it adds nothing to the GREX.

4.2 For Literature exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation:

Treatment of contents	40
Originality, significance and depth of research	40

Technical matters	15
Presentation	5
Total	100

Both FIP and FEPA have exactly the same point breakdown.

The concepts that should be expressed in the new Regulations could be based on the following points:

- Two 40-point categories are too large to be used effectively. It must reduce the risk that jurors first give total points and then adjust the breakdown points more or less arbitrarily to reach the total. In most cases, this leads to equal or nearly equal breakdown points for treatment and originality.
- Format should not matter, as it is just a platform that conveys the intellectual content and meaning of the work to the readers. Hence, there is no point separating printed and digital publications in the regulations if the intellectual content is the same. The same evaluation principles apply to both.
- Only technical matters or “usability” distinguish between the two formats. Technical matters themselves are not important. Rather than assessing a checklist that looks at whether a certain feature is present in the document, it would be appropriate to evaluate how easy it is to use and find the relevant information in the document in question. This would consider, for example, table of contents and indices in print format and searchability and links in digital format. In other terms, the “usability” of the document.
- A distinction must be made between “Born-digital” and “Produced for print” literature. Born-digital documents originate in digital form and can be produced to contain technical features that help their usage. “Produced for print” documents are originals (usually PDFs) that the printing houses use for printing physical items (books, magazines, etc.) but can also be used as digital documents themselves. They are, overall, an interim product during the production process. They don’t contain any special technical features as they are irrelevant to their original purpose.
- Presentation – the general layout and clarity of the exhibit – is not relevant per se to the adoption of the information the exhibit gives, but it affects the attractiveness of the exhibit. The presentation should be kept in its current form in the regulations. This also rhymes with the regulations of the other exhibition classes.

The question of breaking down the criteria into sub-criteria, following the example of other classes (e.g., thematic philately), might be helpful in achieving a more precise evaluation of the literature entries, and is per se positive, but most probably must be delayed until after:

- A general acceptance of the current criteria has been reached, and, more importantly, an almost uniform implementation of the same has been noted at the exhibitions.
- Jurors have been educated to give the maximum number of points even when there are minor faults (step classification of merit rather than linear one).
- The organisation of judging is such that jurors have sufficient time to go into detail regarding grading the exhibits.

However, 40-point categories are too large to be used effectively. Some literature jurors first give total points and then adjust the breakdown points more or less arbitrarily to reach the total. In most cases, this leads to equal or nearly equal breakdown points for treatment and originality.

Conclusion

The FIP Literature class Regulations and Guidelines were modified in 2022. However, it was already agreed then that they must be elaborated further. The FEPA Board has taken the initiative and launched a project to renew the texts. The examples given in this article show some of the aspects which need to be improved. We hope this will lead to a joint document together with FIP that will be a reference for the future. The FIP Board and the Commission for Philatelic Literature should be duly informed about the actions to be taken. In particular, it is important to make the GREX the only repository of all norms concerning the organisation of the literature class at an exhibition because the GREX is the only document organisers refer to for drafting an IREX and planning their show.

MEETING THE EXHIBITORS. OR MEETING THE JURORS? IT SHOULD BE A TWO-WAY COMMUNICATION!

Giancarlo Morolli reflects on lessons learned during his 52 years of experience as an international juror.

A Juror's experience throughout the years

At IBRA 2023, the FIP Board presented me a Medal of Appreciation for my 52 years of international jury service which started at Belgica 72 in Brussels. My activity as a juror dates back to the early '60s, and my first national jury was in 1968 in Trieste. In this timeframe I usually served as a team leader and I was Jury President in the major international exhibitions held in Italy since 1992: from Genova 92, Italia 98, Italia 2009, Italia 2018 (literature), Italia 2019 and the ECTP 2019 to the recent Alpe Adria in Tarvisio. In all these years I have paid particular attention to making exhibitors aware of the evaluation made of their works. After CAPEX 87 I was thrilled when a reader sent a picture to the Topical Time editor with thanks for what in his words I did best, i.e. "helping thematic exhibitors to improve their exhibits". Here I recap my experience in this area with remarks concerning exhibitors, jurors, and their meetings.

Feedback preparation. When I started judging I had a wonderful mentor, Nino Barberis, who was also a master in making and filing notes using the facilities available in the '60s: a pen and a paper notebook. I improved the system by using loose-leaf pages arranged on a ring binder in alphabetical order of the exhibitor. When I started internationally at Belgica 72 I thought a better approach would be to prepare and fill out a form for each exhibit. I recorded not only the marks but also a description of the main aspects of the exhibits and some remarks about their highlights and faults. It was not easy but, as a checklist, this form compelled me to answer the same questions for each exhibit.

At Themabelfa 75, Frans De Troyer extended that concept by producing a 4-page form, one per language, to be filled as feedback for the exhibitor. It was a friendly approach, but the outcome was relatively poor and the initiative had no follow-up. The failure was mainly due to the communication gap with the exhibitor. Wording in the form was too concise, and the interpretation of definitions was open to misunderstanding as the new regulations approved in 1974 had just taken off. Nor did it help exhibitors much on how to improve their exhibits. When I became chair of the Thematic Commission a "black book" became the repository of my evaluations, which I supplemented with comments from the other team members. For decades my books and similar notebooks of other jurors were the main tools for dealing with the exhibitors. In most cases they were personal notes taken by individual jurors. Hence, the feedback was exposed to the risk of presenting a unique view of that juror rather than the whole team's opinion. We have since reached a suitable format for jurors' meetings with exhibitors through more organised steps but some remarks are necessary to streamline this significant activity.

Exhibitors should meet jurors at least once for each of their exhibits. I understand that visiting an exhibition far from home may be expensive. Still, exhibitors can benefit from this experience by studying exhibits on an international level, exchanging ideas with fellow exhibitors, meeting experts, attending seminars, and visiting the booths of some top dealers. They should be motivated to look at several other exhibits, not necessarily on the same subject or in the same class, taking advantage of their visit to the exhibition as an educational moment to increase their exhibiting skills.

Understanding the marks. To be on the same wavelength, exhibitors should be able to "read" the marks they receive as these provide a clear indication of the criteria where the exhibit has lost more marks and, consequently, require a prioritised effort. For instance, a "3" in presentation means the loss of 40% of the available marks in a criterion that refers just to the overall aesthetic appearance of the exhibit. Gaining one mark here should be easier than in treatment or rarity. This is particularly important with exhibitors who constantly search for better and heavier items rather than addressing the weaknesses of the exhibit.

Understanding that marks received at past exhibitions are likely to be different. Jurors are people, not computers; hence, a +5% variation is in my opinion an acceptable range, reflecting the different personalities and experiences of the jurors in the various teams. This variation might also be affected by local factors that affect the general balance of evaluation of one jury compared to another. Marking might be stricter where local exhibitors are strong in a class whereas, where locals are weaker, it could be higher to give exhibitors some general encouragement. Assuming that their exhibits have only been



CHEERS FOR JUDGE MOROLLI

Dear Editor,

Let's hear it for an international judge who found time to help thematic exhibitors at CAPEX '87 improve their exhibits! Here is a picture of Dr. Ing. Giancarlo Morolli doing what he does best. Note ATA President Alan Hanks looking on.

Hugh W. Johnston
N 4532 Royal Court
Spokane, WA 99205

mildly enhanced and not completely re-worked over a period, exhibitors at international level should strike a balance in assessing their exhibits by looking at the average of their results at 3-4 exhibitions. They should also understand that special prizes do not constitute an interim-level medal. These may be granted occasionally depending on the quantity made available to the organisers, so they should be ignored when comparing results through the history of an exhibit.

Past awards of an exhibit are now readily available to anybody (Palmarès booklets, philatelic press, websites) and former judgements may be presented to jurors by their team leader after their first evaluation as they may be of interest in case of disagreement within the team. A significant discrepancy between current and old marks, especially in case of a loss of points, is usually taken as a warning bell calling for a second evaluation of the specific criteria concerned. Unfortunately, this finer check is not always possible as the official FIP list records only total marks. The breakdown can often be found in the Palmarès published on websites of the relevant exhibition, so long as such a website remains on the net.

Change of exhibit size. Some exhibits promoted from 5 to 8 frames after they have reached 85 points may suffer the consequences of lack of flexibility in the Regulations as they are required to increase the exhibit size over time by adding 60% to the total number of sheets. When the scope of the chosen concept is naturally constrained and the wealth of material is limited, treatment may be diluted, and some additional items may be of lower relevance. Hence, the corresponding award will suffer. When I started my international career, exhibitors were allowed a variable number of frames to cope with this issue better.

Advice from previous juries. Sometimes exhibitors claim that, even though they have implemented all the recommendations given to them by a previous jury, the new marks did not show any significant improvement. Here the answer is complex. Each evaluation is independent and the implementation of previous advice had not improved the exhibit in the eyes of the current jurors who were not aware of what had been said and could not know whether the exhibitor had understood it correctly and implemented it optimally. Sometimes I observed that attempts to improve an exhibit had in fact impacted it negatively.

Making clear the rarity criterion. A relatively common misunderstanding concerns the rarity criterion. Rarity is an absolute philatelic value rather than an assessment of whether all known pieces on a chosen subject are shown. A piece assessed as "rare" in one class should be evaluated similarly in any other class. Selecting a given subject implies that the lower the challenge, the more significant the gap will be from the maximum 20 marks that are available for rarity. Conversely the fact that a rare item is included in an exhibit will not necessarily enhance the score if it does not contribute to the 'red thread' of the treatment, and exhibitors who already have all the rare items known for their subject should be aware that they cannot gain additional marks on that criterion as they have already reached the top. Furthermore, difficulty in obtaining an item and a low number of recorded pieces, per se, do not necessarily mean that the item is a top rarity.

Meeting the Exhibitor: Some Tips for Jurors

1: Prepare the individual meetings from the very beginning. Before the start of the jury work the team leader should assign the exhibits to be evaluated among the team members, making each juror responsible for a quota of the exhibits shown. Recently this role has been named as "first responder". Each juror should study thoroughly the synopsis and any other documents concerning the exhibits assigned to them. At the frames that juror should record remarks and suggestions of team-mates to prepare for the talk with the exhibitor before moving to the next exhibit. The team leader should ensure enough attention is devoted to this final recap. The juror in charge must present the team view, not his/her own.

2: Deal with the most significant areas for improvement first, then move on to the details. The talk should follow the breakdown of marks. Some criteria may need very little time as there is little to say at a high level, but the exhibitor is often close to the next medal level and hopes that the juror can give him the advice needed to gain another mark. The details should be covered only at this point, ensuring that they are kept in a proper perspective to prevent the exhibitor from believing that, by rectifying them, the exhibit will fly very high. Often this is not the case.

3: Establish a feeling with the exhibitor. Jurors should listen to the exhibitor to achieve empathy; that is the best foundation for gaining the exhibitor's confidence. The more a juror can show that he/she has an "exhibitor mindset", the better the relationship will be. I often ask myself if a juror who is a specialist on a subject is more generous or stricter when assessing an exhibit on the same subject. Usually there is no bias as deeper knowledge of one juror may help the team to spot pluses or minuses unknown to other team-mates, and devotion to the subject may help the juror to approach it more effectively.

4: Look at the part of the glass that is still empty and advise the exhibitor on how to fill it. Jurors should also remind the exhibitor that the glass's shape and volume are his/her choices so sometimes it is necessary to change glass to reach better awards. In other words, exhibitors should understand the limits of their work. Some have chosen challenging subjects

where top awards have been obtained. However, those who concentrate on a narrow subject with limited modern material should know that the potential maximum level might not be so high. The final objective should be the maximum achievable which is not necessarily a large gold medal. Personally, I never claimed that there was a fixed limit for a particular subject and some engaged exhibitors have exceeded my best expectations by far.

5: Whenever possible, take this opportunity to pass on advice on “methodology”, i.e. how to deal with a particular activity. For that it is sometimes beneficial to point to another exhibit for comparison. In this way exhibitors can be exposed to new approaches and tools for use in this and their other exhibits. At the frames, it is usual to address individual items or specific points of treatment. This should, of course, be done carefully so that the exhibitor can understand the problems with specific points in sufficient detail. In contrast, the evaluation is based on an average assessment of the whole exhibit.

6: Don't forget the synopsis. If the exhibitor has submitted a synopsis, the juror should comment on how helpful that document was and advise on improving it. If not, the feedback should include a strong recommendation to the exhibitor to take advantage of this option to introduce his exhibit at future shows.

7: Involve exhibitors in the discussion. The talk should be a two-way act. Sometimes, it may be helpful to ask the exhibitor to give marks to the exhibit and, in case of doubt, point in discussion to other exhibits nearby that got the highest marks for a particular criterion. I found out that in most cases this comparison helped the exhibitor to recognise the limits of his/her work. Sometimes it is helpful to have jurors from other classes who are experts on a specific matter to help explain facts and advise an exhibitor who has shown items relevant to their speciality or geography. The same applies to supposedly dubious items that an Expert team member could better explain. Of course, these last activities must be duly prepared.

8: Beware of absent exhibitor's friends or national commissioners. I am not partial to meeting commissioners or friends who volunteer to pass comments on to the exhibitor. Even if there are no language issues, there are two risks: a semantic one when the counterpart is not aware of the specific rules of the class and the relevant terminology, and a communication one. It seldom happens that what A (juror) tells B (friend or commissioner) is reported to C (exhibitor) with the same logic and in the same terms. Misinterpretation follows. The risk is milder when a commissioner has a jury qualification as he/she is well aware of the process. Over the years I have become sceptical about filling out written reports.

Some personal experiences – the seminar way. Starting at Pacific 97 I introduced a new approach to the meeting with the exhibitors. As a team leader I collected the opinion of each team member and prepared a simple PowerPoint presentation – one slide for each evaluation criterion – with the most common errors and the best advice related to the exhibits at the show in the thematic class. This presentation was shown at a seminar with all concerned exhibitors before the individual talks with each of them. That solution made the talks at the frames easier and shorter because the counterpart had already been exposed to the main concepts. At the AICO International Olympic Virtual Show AICOS 2021, as President of the jury, I announced a seminar for exhibitors during the Palmarès videoconference held a few months later with significant participation.¹

Personal advice, later. Sometimes, I agreed to let the exhibitor send me a copy of the entire exhibit and review it, page by page. I have three pending situations, and I publicly apologise for my delay in answering, which has convinced me not to accept such requests in future, even from friends. The viable alternative is to meet the exhibitor at a subsequent show and devote at least the time necessary to pass on the comments or to do the same in one or more videoconferences. Just writing notes on each page is inadequate. It misses the dialogue in which the exhibitor can respond and ask other questions to reach a complete understanding of the assessment.

Conclusion. Jurors are affected by external pressures including time, space constraints, light problems, the 16-sheet frame that makes assessment of the lower row of sheets more difficult as the total height of the display sheets is about 120 cm and the presence of the public around the frames that may cause interruptions or distractions. In Italy we have attenuated these factors for years with a prejudging phase. Jurors may also be more relaxed at the beginning of the day, get excited by new subjects, but go slow and be stricter when tired... they work as a team. The double review which is usually carried out (the first review for checking, the second in order of marks to balance the assessments and ensure that the standards applied are level across the board), should minimise the consequences of these factors. However, there will be a minimum percentage of error and the team factor may not always work perfectly.

¹ The presentation is available at <https://aicolympic.org/aiwos2021/jury-seminar/>

TEN YEARS DOWN THE ROAD...

Costas Chazapis offers a vision of the future in exhibiting:

Philatelic exhibitions have evolved over one and a half centuries to the latest model we are all familiar with. Looking back, during the past twenty or even forty years, we might agree that we haven't seen any significant progress – not to mention noteworthy innovations. The familiar arrangement of the exhibits-in-frames has been designed primarily for us, the philatelists, rather than for an insignificant percentage of visitors, the non-philatelists, usually referred to as the general public. We tend to forget, though, that it is up to us to turn the “insignificant percentage of visitors” into “significant”, and it is they who we should cater for if we seriously care for the future of philately.

Comparing the display of exhibits in an art gallery or museum with the ones in a philatelic show, ours look unattractive and old-fashioned, provide no element of surprise or excitement, have no animation of any sort, and use no technology whatsoever. Another serious drawback on our part is that there are scarcely any visitors per square metre of exhibition space. This gives the impression of a deserted exhibition or an exhibition of low interest. In other words, to most of our visitors, philately may seem to be a dead duck.

Besides these undesirable impressions produced in people's minds, there is more to consider. The organisers spend significant financial and manpower resources on the rent of a huge exhibition space, on security and maintenance during the exhibition days, and on mounting and dismounting of a multitude of frames and exhibits. Likewise, the exhibitors directly or indirectly spend tons of money on transportation and insurance of exhibition pages, counted in the thousands. A waste of money, which has sent participation fees over the roof.

Ten years down the road, we might not be able to afford to run philatelic exhibitions the way we do today. The expenses will continue growing at a faster rate than the organisers' anticipated income, the demand for more technology will be multiplied, and the general public will not be as tolerant and forgiving as it is today.

Is there a sound alternative? Perhaps there is.

Attractively decorated exhibition rooms with low ambient light (Fig. 1) and soft music will make a striking first impression on all visitors. Along the perimeter of each room, a series of latest-technology LCD panels will be installed at eye level, alternating the illustrations of the digital exhibits. With the LCD panels there will be no more worries about poor lighting in exhibition rooms. The panels could be 16K or even 32K. Today's 8K LCD panels on the TV market are as small as 55" (or 121.7cm long 68.6cm high).

The panels will be equipped with special software, a camera for gesture recognition (Fig. 2), and a remote control for selective content viewing, as each LCD panel will accommodate 5-10 exhibits. If a single panel accommodates 5-10 exhibits or approximately 25-50 conventional frames, then in a 2,000-frame exhibition, the organisers will need to install 40 – 80 panels.

In front of the panels, an array of horizontal showcases or the lighter Spanish frames (Fig. 3) introduced in Malaga (España 2006), also point-lit, will physically display a selection of the exhibits' most important items. Each Spanish 'bundle' of frames consisted of eight two-sided frames pivoting around a central pole. Four of them were fixed,



Fig. 1: Low ambient light and point-lit exhibits in Museo Nacional del Prado, Madrid.

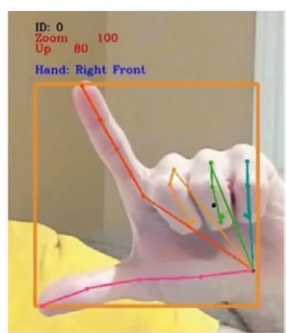


Fig. 2: Example of gesture recognition by opening both thumb and index finger (zoom-in) or closing them (zoom-out).



Fig. 3: Spanish frames lined up in Efiro 2008.

forming the shape of a cross, and four were free to rotate around their pivot. The footprint of such a 16-frame structure is half the footprint of conventional frames.

In case you are wondering, the answer is no; the system will not be overturned. The respective National Federation will certify that an exhibitor's digital copy to be sent to the exhibition is an exact duplicate of the original material. The national Federations will not be required to manage the process centrally, which might incur unnecessary costs.

Consequently, of the original stuff, only the items requested for further review by the judges will be sent physically to be displayed at the exhibition. This will amount to no more than 5% per exhibit, on average. In a 2,000-frame exhibition, the 5% original material required to be sent physically amounts to 100 conventional frames. If half of it is displayed, it will amount to 50 frames or 50 square metres. 'On average' means that, the more important the exhibit, the higher the percentage of original material required and vice versa.

It is up to us to start designing in detail the transformation of our exhibitions so that they will be presented to the general public with state-of-the-art technology, offering visitors the excitement of unfolding philatelic treasures, enlarged and in high resolution, right before their eyes. No more the old-fashioned and cumbersome frames, some of which are in bad condition with protective glass or plexiglass windows either scratched or damaged, or with sheet rails fallen off. There have also been problems with misaligned sheets, protective sleeves that are wrinkled or have their filing holes exposed and look unattractive. In addition, this would alleviate the problem of exposure of sensitive philatelic material to excessive levels of light that has occurred at many exhibitions causing permanent fading to the material.

Then there is the possibility of large savings on maintenance and storage costs. When it is not frequently used it is advisable to rent high-technology equipment thereby removing the time pressures on organisers for receiving, mounting, removing and returning frames and exhibits, as well as the Bin Room as we have known it, the need for vast exhibition venues, the exorbitant costs for insuring and transporting the bulk of the exhibits, and so it goes on.

The calendar will show these changes in place by 2034 or, I sincerely hope, several years earlier.

EnajstoOkno KRANJ 2024: 28th August – 7th September 2024

The Slovenian Philatelic Association will hold another biennial exhibition for Narrow Theme Exhibits at the Gorenjski Museum in Kranj from 28th August until 7th September. Exhibits presented in One, Two and Three Frames are invited. The entry form is available at www.fzs.si/enajsto2024. The deadline for applications is 15th June 2024. For more information, contact Igor Pirc (ipirc711@gmail.com) or Veselko Guštin (Commissioner General) at veselko.gustin@gmail.com

PHILATELIC CONSERVATION - A BASIC GUIDE

David R Beech MBE FRPSL was Curator of Philatelic Collections at the British Library from 1983-2013 and has been a leading voice in encouraging collectors to improve the techniques they use for conserving their collections. We wanted to bring this important topic to the attention of readers of FEPA NEWS so David has kindly updated for us a Paper he gave at the 87th Philatelic Congress of Great Britain, Derby on 8th July 2005.

Introduction

Many philatelists understand that they are the guardians of the material in their collections for themselves and for future owners. It is unfortunate when some collectors show a disregard for looking after their collection and dismiss comment with a remark like "it will be OK in my lifetime". It is to show that looking after your collection is not a complicated affair that I have written this article. Having said that this is a brief or basic guide only and interested parties seeking more comprehensive information should consult a professional paper conservator preferably with some philatelic background.

The British Library is custodian of national collections of international importance some of which have been in its care for over 270 years. These collections include manuscripts, printed books, archives, sound recordings (in various formats), newspapers, maps, music, etc in almost all languages of the world, estimated to be more than 150 million items in total; not to mention philatelic material, in all forms, being more than eight million items. During the period, since its formation in 1753, the British Library has developed, along with the library, museum, and archive community, policies and practises designed to protect such collections. The curator's job is to understand the issues (including ethical questions of philatelic importance) and work with the conservator who will have specialist knowledge and practical experience. In 1989 the British Library published the printed book *The Care and Preservation of Philatelic Materials*, written by the late T J Collings, a leading paper conservation expert, and the late R F Schoolley-West, FRPSL former Curator of the Philatelic Collections. This title appeared in two editions, one in collaboration with the American Philatelic Society. To break the subject down into manageable portions I have divided it into seven sections: Environment, Light, Paper, Gum, Plastics, Physical Issues and Treatments.

Environment

Philatelic Collections should be stored at a temperature under 18 Centigrade and with relative humidity of between 55 to 60%. Research has shown that gummed and perforated material is under less stress at these slightly more moist conditions than had previously been recommended. [A relative humidity of 50 to 55% is recommended for most printed books] Outside these conditions, collections run the risk of the growth of fungi if too hot and too humid. Remember that one cause of foxing is believed to be dead fungal growth so by avoiding bad conditions you can help to avoid those unsightly stains. If paper is too dry it suffers stress and with an unused stamp with gum a tension will develop between the gum and the paper. This tension may be sufficient to split perforations. Dampness is probably one of the main dangers to paper and especially to gum. Ventilation of a room or storage container is likely to reduce the level of moisture; some mild and gradual heating may be of assistance in carrying moisture away. Never heat a damp room without adequate ventilation as this may promote fungal growth. Clean air and storage conditions are also important as pollutants and infestations of small harmful creatures and insects that may eat paper etc, may cause other damage. Smoking is incompatible with philately because of damage from ash, staining and the transfer of smell.

Light

The best condition for preserving a collection is complete darkness. However, we do need to study our material and show it to fellow philatelists and for this we need light; but how much? In simple terms to meet conservation standards, material on exhibition should be shown in no more than 50 lux, which is 50 candles worth of light at a distance of one metre. Light contains ultraviolet (UV) and a maximum of 10 micro watts per lumen is advised. It is the duty of all philatelic exhibition organisers to arrange these conditions or get as close to them as may be possible in a temporary exhibition hall or venue. While most organisers will at least avoid direct sun light nearly all fail even to come close to the conservation standard of 50 lux. Clearly it is a difficult and expensive thing to achieve but measures should be taken to reduce levels and the resulting damage. That damage has taken place is clear from the examination of collections that are protected

from excessive light, including the British Library's Philatelic Collections and the Royal Philatelic Collection in London where the bright and fresh colours of stamps are often remarked upon. One international exhibition held in Europe since 2000 under FIP rules and supervision seemed to have no or little regard for the dangers of light. The exhibition halls had one third glass roofs resulting in high lux and UV levels: as much as 3,395 lux and 479 micro watts per lumen. Fading undoubtedly resulted. If FIP supervision of international exhibitions is to have any meaning for the protection of material on show, it must at least set standards that seek to avoid the worst of the bad conditions. I have previously challenged FIP, and challenge them again now, to do so before it is too late! Old-fashioned photocopying of material has had its hazards too in the form not only of light but also of heat, the latter causing stress in the paper. More modern machines and scanning may be much less harmful; further research on this is needed. At the Philatelic Collections office at the British Library all lights have UV filters as do the windows, and material is never exposed to light unnecessarily.

Paper

Papers are complicated in form and structure. For this basic guide it is perhaps sufficient to say that the best papers have a pH of between 6.0 and 8.5. pH is the measure of the extent to which material is acidic or alkaline. It is notable how papers created before the mid-19th Century when the main constituent was rag, are tough and long-lasting. Paper, which is basically wood pulp introduced from c.1850, is usually acidic and often goes brown - like modern newspapers and paperback books. Philatelic material may suffer from being acidic and the most obvious examples of this are postal stationery post cards. Many of these are so bad that they probably have a life of only a few years, in some cases perhaps ten to twenty years, after which they may crumble away! The problem can be addressed by deacidifying the item, but it is recommended that this should be undertaken by a professional conservator. Post cards that have been used with typewriting or manuscript addresses or messages and perhaps with additional adhesives, or labels, need special care as the process is one where wetting is involved. The deacidification process will help arrest the acid attack at the time of treatment but it will not reverse the browning of the paper. Clearly album pages should also be made from paper that will cause no damage to the material mounted on them and so need to be "acid free" and comply to ISO 9706 - a standard for permanent paper.

Gum

As I have indicated gum is often in tension with the paper to which it is applied. This can be reduced under the appropriate storage conditions set out in the Environment section above. If the gum becomes too dry (and especially if it is thickly applied) it may crack and go on to crack or damage the paper of a stamp or cover, etc. The removal of gum is probably in the best interest of stamps in the long term, but further work needs to be carried out as to how this may be achieved with the best results. Removal by water may not be the answer in many cases and inks may be affected. Pressure sensitive adhesives, that is self-adhesives on stamps, are emerging as a major conservation concern. Clear tapes, like Sellotape and other similar products, are pressure sensitive and as most of us know the adhesive turns brown and leaves a stain on just about anything that it has been stuck to. Will this be the case with self-adhesive stamps? By the way, never repair any philatelic item with a pressure sensitive tape. It was not designed for this purpose.

Plastics

A great deal has been written about plastics in philately which are used as mounts and protectors. Here I am only going to say that top museums, libraries, and archives only use polyester (Mylar is a commercial name) without any anti-static coatings, with paper or similar materials. They never use PVC.

Physical Damage

I am sure every collector would agree that care must be taken in handling material. I have seen small photo corners cause much damage especially to covers. The act of using them may cause physical damage to the corners of a cover over time. Clearly material should be handled with clean hands and good quality stamp tweezers should be used as much as possible, but even so the moisture and any other contaminants on human skin will transfer to the stamp or cover. This also applies to metal dies and plates and to metal handstamps, etc where the damage so caused may continue for many years and is almost impossible to arrest. Special conservation gloves should be used at all times.

Peelable stamp hinges are safe to use if applied correctly. Many collectors are not good at using hinges and it would be a good idea if those with expertise in using them were to give lessons to new collectors on their use. In any event

minimal moisture should be used and the hinge should only be applied to the very top of a stamp. Plastic mounts are a safe alternative if made of polyester. The writing of a price in pencil on covers by dealers and others should be avoided as the paper will be damaged every time it is removed by eraser and if repeated will eventually cause a hole in the paper. It may be of interest to the reader to describe the policy applied at British Library Philatelic Collections on the mounting and housing of its collections. Such arrangements must last one hundred years. Stamps or covers are mounted in polyester mounts on conservation quality album pages which are placed in a polyester protector. These album pages, about sixty at a time depending on the material, are stored in conservation quality boxes with a waterproof buckram covering. The boxes are kept upright on the shelf.

Treatments

Philatelic material that needs any kind of treatment should be shown to a paper conservator. Not all treatments are advisable, indeed some will cause damage. This may not at first be apparent, but it may emerge in time. The bleaching of items is not recommended and many of the methods or techniques carried out in the past have ruined stamps and covers. Another point to remember is that repairs, cleaning, etc may be acceptable in some areas of paper object collecting, but not in philately as in some instances something close to fraud may result either in a sale or in exhibiting. Only in exceptional and rare instances will any repair work to stamps be acceptable. A good example of this is the first stamps of Hawaii, the Missionary stamps of 1851-52, which were printed on very thin and fragile paper. Many or perhaps most, of the 200 or so copies of the four types that have survived are repaired. If they had not been, they probably would not exist today!

It is important to understand the difference between conservation, restoration, and improvement.

Conservation is to stabilise or maintain what presently exists.

Restoration is to return an item to its original state, while making any such work complementary to the item. It should not be particularly difficult to detect as that might be regarded as an attempt to deceive a purchaser or an exhibition judge. Other actions include:

- The removal of surface grime or dirt/dust - sometimes acceptable.
- The closing of tears particularly if they pose a threat to an item - sometimes acceptable for postal history entires, covers and documents, but not usually acceptable for stamps.
- The re-gumming of unused stamps – a completely unacceptable practice that has often been an attempt to cover up a thin in the paper.

Improvement is the addition of something to an item that was not present in its original state, for example full margins to an imperforate stamp that did not have them before. It includes the removal of any manuscript marks from any stamp or cover. Improvement may become definite fraud when stamps are added or changed and where postal markings are being added, etc.

As I said at the beginning collectors are the custodians of their material for their lifetime or until they sell their collections. Do look after it for future generations otherwise nothing will exist to collect, study, research and enjoy.

I should like to thank Dr Barry Knight MRSC, FIIC, ACR, former Head of Conservation Research at the British Library, for checking aspects of this article.

Select Bibliography

- Beech, David R, "How to Look After your Collection - A Basic Guide", The London Philatelist, Volume 115, pages 4-7, March 2006
- Beech, David R, "Philatelic Conservation - Restoration", Fakes Forgeries Experts, Number 11, pages 76-78, 2008
- Beech David R, "The Death of the Postal Stationery Post Card...", The London Philatelist, Volume 130, pages 531-532, December 2021
- Collings, T J and Schoolley-West, R F, The Care and Preservation of Philatelic Materials, London, the British Library, 1989
- Collings, T J and Schoolley-West, R F, The Care and Preservation of Philatelic Materials, State College, Pennsylvania: the American Philatelic Society, 1989.

Copyright © David R Beech 2024

EXPOSURE TO LIGHT: A CASE STUDY IN FADING FROM CLASSIC HUNGARIAN STAMPS

As a stark illustration of the damage that exposure to excessive light can do to stamps, Adriano Bergamini FRPSL and Czirók Dénes RDP, FRPSL have kindly provided FEPA NEWS with this article.

Stamps issued by the Austrian Postal Administration were used in Hungary from 1st June 1850 until 30th April 1867. During these 17 years four series of stamps with different images were issued, each in 5 different denominations. We “Hungarian collectors” collect those stamps that have a Hungarian postmark.

In 1850 the Austrian Empire still used a hexadecimal monetary unit in which 1 Forint (Gulden) was equal to 60 Kreuzer. From 1st November 1858 this was replaced by the 100 system in which 1 Gulden was equal to 100 Neu-Kreuzer. In later years, the “Neu” was dropped, and the currency was again described as ‘Kreuzer’ until 1900.

Accordingly, the 1, 2, 3, 6, 9 Kreuzer stamps issued in 1850 were replaced in 1858 by stamps with face values of 2, 3, 5, 10 and 15 Kr, the revalued rates for the services that they covered. These were:



Fig 1. Pictures and colours of the Austrian issues used in Hungary.

1850-issue	1858-issue	Service (referring to the first weight category)
1 Kr	2 kr	Printed mater
2 Kr	3 kr	Local letter
3 Kr	5 kr	Letter up to 10 miles
6 Kr	10 kr	Letter up to 20 miles, and registration
9 Kr	15 kr	Letter over 20 miles

The colours of stamps issued in 1850 were (in several colour variations):

1 Kr	Yellow
2Kr	Black
3Kr	Red
4Kr	Brown
5Kr	Blue

These colours were largely unchanged in the second, 1858, issue, the only difference being that black was changed to green on the 3Kr stamp since the black ink of the postmark could often not be seen on the black stamp. The same colour scale was also used in the third, 1861, issue and in the fourth 1863/64 issue which had two different perforations. The only change was that in the last of these issues the colours of the 10Kr and 15Kr values were transposed so that the 10Kr became blue and the 15Kr became brown.

The Hungarian Postal Administration became independent on 1st May 1867 and issued a new series of stamps on 1st June, still produced in Vienna, that retained the same colours. Even the second Hungarian series, the so-called “lithographic” issue printed in Buda in 1871, kept the same colours.

Rapidly growing economic and commercial activities demanded the expansion of postal services. On 15th March 1867 postal orders were introduced followed, on 1st May 1868, by an express delivery service. An increase in foreign traffic also required stamps of higher nominal value.

So, in addition to the five values issued on 1st June 1867, additional stamps with values of 25kr and 50Kr appeared on 1st September 1867. The 50Kr stamps were larger and had a different design so they could be easily distinguished. Until May 1870, however, only the three largest post offices - Buda, Pest and Pozsony - received these stamps.



Fig 2. The colours of Hungarian stamps in 1867 and 1871 matched the colours of the previous Austrian series.



Fig 3. The two Hungarian classic series.

The 25Kr stamps of 1867 were produced in the same size and design as their lower denomination counterparts, but the brown-violet colour chosen for the stamp did not prove to be durable.

This colour breaks down very easily under the influence of light causing it to change to grey. Of course, at the time it was not known that in a few decades these stamps would be sought enthusiastically by collectors.

The situation is similar with the 'lithograph' issue in May 1871, the only difference being that the 50Kr value was not retained. The 25Kr value was originally released in dark violet colour but again the dye material used did not prove to be durable. The magenta component of the dye breaks down easily under the influence of UV radiation which is found in sunlight and changes to a pale violet colour.

To illustrate this, we can show a letter with a 25Kr lithographic stamp that has been displayed at countless exhibitions in recent decades, and of course its colour is no longer dark violet.



Fig 4: The original stamp and a faded one.



Fig 5. Lithographed 25Kr stamp on an 1871 letter to Paris showing severe fading of colour.

To illustrate the point, we also know of a letter with a lithographic 25 kr stamp (not only one, but 4!), which was held in an archive for more than 100 years, and then turned up at an auction, from where it was returned to the air-conditioned room of a safe. Consequently, it has hardly ever been exposed to light. In October 2023 we displayed it for the first time for a few hours at an exhibition in the Royal Philatelic Society London. It stood out because its colour still shines in its original dark violet glory, together with 2 other 15Kr (engraved) stamps. What a difference!

Fig 6. Four lithographed 25Kr stamps and an engraved pair of 15Kr stamps on a 6th weight registered letter to Russia. (One of the greatest rarities of Hungarian philately).



It's worth putting the stamps from the two letters next to each other to see the comparison and, we hope, help us to learn from the mistakes of past decades!

The material shown is from the authors' collections.

© A.B.-C.D.



Fig 7. The two stamps side by side.

PHILATELY AND DIGITISATION? A PLEA FOR A POSITIVE ATTITUDE

Dr Eric Scherer, Member of the BDPH Board, writes on recent experience in Germany:

When the coronavirus lockdown measures also brought philatelic community life to a standstill, online seminars on philatelic topics were offered around the world in a very short space of time. Collector friends in India made the start, followed by countries such as the UK, the USA and Germany. Today, it is impossible to imagine the philatelic calendar of clubs, working groups or even FIP working groups without online seminars. In Germany, over 100 lectures have been organised and held online in the past three years.



Firmly linked to the success of these online seminars was a scepticism that is particularly widespread in the world of organised philately. The scepticism was less of a problem for the organisers - no one is forcing anyone to take part in a digital online seminar. What is more problematic is the structural resistance and an articulation that is often reminiscent of "fake news". Two core accusations are repeatedly made against ideas and initiatives in the field of digitisation:

1. First, the virtual world is just a copy of the real world and people prefer to meet in the real world. There is nothing negative to counter this statement. It's true: a real lecture with the opportunity to meet friends and acquaintances, ask questions and then have a little small talk over a coffee or cuppa is certainly much more attractive than a virtual meeting. The only thing is that most philatelic lectures are attended by a maximum of two dozen listeners, while online lectures at the BDPH attract 50 to 100 participants ... And every real stamp exhibition surpasses a virtual exhibition in terms of atmosphere and appeal. But here, too, it has been shown that a jury discussion in virtual space can be much more intense. These statements highlight an initial misconception: the real world and the digital world are not in competition with each other. Digitisation experts have been talking about "hybrid living environments" for many years. Real and digital complement each other. They need to co-operate. This is particularly evident these days when many companies are calling for a retreat from the home office and too many virtual work meetings. However, it is also clear that working from home and virtual meetings have become established and nobody wants to do away with them.
2. The second "accusation" is always the same: "Our members are too old. They don't use the internet." This is contradicted by statistics and our own experience. According to various statistics, more than 70% of all "over-seventy-year-olds" use the Internet regularly. Of course, the level of use decreases with increasing age. But participation in social life generally declines with increasing age. For many providers in the digitisation and IT environment the "senior market" is the biggest growth market today and many people, especially those with physical problems but who have remained mentally fit, maintain active contact with the "world" via digital and social media. At the same time everyone in organised philately must realise that the number of IT and computer-savvy people is constantly increasing with each new age cohort approaching retirement age. Not only in philately and our clubs, but in general. This makes it clear that, if organised philately does not want to be labelled as an "old people's club" (No offence meant) it must open to digitisation.

Before asking how organised philately can use digitisation to its advantage, we should look at the influence digitisation has already had on philately. This is profound. On "access to material", Ebay, Delcampe and, in Switzerland, Riccardo have become large digital marketplaces that offer a huge range of philately products. For the operators of these platforms, philately is a secure and important source of revenue. The key figures show that this is a lively, broad, and highly differentiated market. In the past philatelists had to concentrate on exchange days and dealer fairs and were almost automatically forced to focus on regionally "close" collecting areas such as "Switzerland" or "Liechtenstein", but today they can build up a nice collection of French Polynesia or the Falkland Islands. Searching the internet is now an integral part of the process.

Opponents of these marketplaces will immediately shout "beware of forgeries" and "marketplaces are playgrounds for forgers". While that is true it is not the case that there are now even more counterfeits on the market just because collectors buy via a digital marketplace. Forgeries are (unfortunately) so much a part of philately that they have become philatelic history themselves.

On “access to philatelic knowledge” there are now countless online forums with lively discussions and numerous experts, groups on Facebook and even working groups or individual philatelists who present their knowledge and findings, or their latest “conquests” online and thus put them up for discussion. The amount of knowledge made available, shared, and utilised in this way is immense. As an example, there are now 87 online seminars on the YouTube page of the Association of German Philatelists alone (www.bdpd.de). These have been viewed by well over 2,000 people. This freely accessible knowledge is a fantastic contribution to the marketing of philately as it makes the diverse and meticulous knowledge of many philatelists transparent and accessible. In showing what a great activity it is, it helps to make philately tangible beyond marketing slogans, and frees it from the image of smoky back rooms with bad-tempered gentlemen.

On the “marketing and public image of clubs, working groups and national associations” it must be said in no uncertain terms: anyone in philately who does not have an online and digital presence will not be recognised and will disappear in the medium term. The “digital business card” of a club, a working group or an association is essential for attracting new members. And we must all realise this: Attracting new members is the key to the survival of philately as an activity for many people and small pockets. Without digitisation philately will only remain as an elitist activity. If you examine the “digital presence” of many clubs in this light, the result is rather sad. Many local clubs and study groups have a homepage but many of these still exude the charm of the early years of the webpage era and are static in terms of information presented. In the last ten years the topic of “internet presence” has shifted in the direction of “social media”. Facebook and Instagram have established themselves for the group of “middle-aged and older people”. Some clubs in Germany are demonstrating that such platforms can work well and the BDPh is reaching up to 2,000 people every two days on average with every new post.

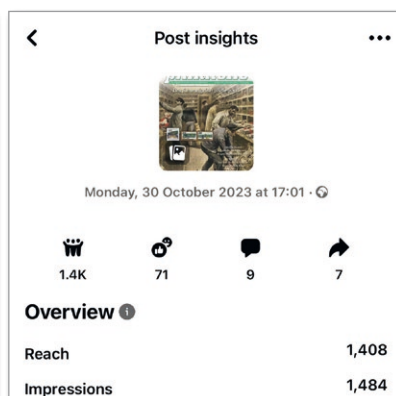
Fig 1: Scorecard of a typical BDPh Instagram post.

2/3 of people reached are not permanent “followers”.



Fig 2: Statistics from a Facebook post.

Almost 1,500 people are interested in the new issue of “Philately”.



The interaction offered by social media is immensely important. In the run-up to this year’s IBRA International Stamp Exhibition in Essen a social media countdown was set up on Instagram in which a selected cover, item, or stamp from one of the exhibitors was shown every day for the last 100 days before the exhibition opened. This was feasible with manageable effort and led to numerous interactions. A personal highlight was that exhibitors from New Zealand made appointments with exhibitors from Canada to present their exhibits to each other. Anyone who went to IBRA will remember the relatively large groups of people between otherwise rather empty frames. It is impossible to say whether the IBRA countdown on Instagram helped here but it did no harm and it cost almost nothing.

To a certain extent IBRA was a “laboratory” for use of digitisation and online tools. These included:

- A “very active” webpage in two languages with a constant stream of news.
- The social media countdown mentioned above.
- An online seminar series “Fit4IBRA” for potential exhibitors before the exhibition.
- Online information sessions for commissioners, jurors, and exhibitors.
- Online transmission of all seminar sessions held on-site in Essen.
- Online tools for registration for jury feedback sessions.
- Online translation tools using DeepL to translate all German texts into understandable English.

The IBRA webshop also managed several hundred online orders upfront and reduced the administrative workload significantly. Not everything was perfect, and the future will certainly bring further improvements, but digitisation has become an essential part of philately.

ITALIAN INITIATIVES TO PRESENT PHILATELY TO THE WIDER WORLD

At the recent FEPA Congress in Tarvisio, FSFI president Bruno Crevato-Selvaggi RDP described Italian initiatives to raise awareness about philately in the wider world. Here he sets out a more comprehensive and detailed panorama of these initiatives.

1. EXHIBITIONS AT THE HEART OF THE NATION: FEDERAZIONE FRA LE SOCIETA' FILATELICHE ITALIANE

On an initiative of the Philatelic Group of Members of Parliament, founded and chaired by On. Carlo Giovanardi, a philatelic exhibition was held in 1999 in the prestigious Sala della Lupa in the Montecitorio Palace, the seat of the Chamber of Deputies. Acting as scientific curator, Bruno Crevato-Selvaggi designed a coherent and comprehensive path through the history of Italy, from the Old Italian States to the Unification. Its 84 frames were filled with standard exhibition sheets on different topics prepared by leading collectors, and it was an overwhelming success.

This triggered a second exhibition in 2003, devoted to the history of the Italian Republic. Bruno Crevato-Selvaggi introduced a new approach, as the 84 frames were hosting sheets of 1 m x 1 m with a narrative text on the left side, and the documents were arranged in a captivating way that was enhanced by relevant captions, very clear and readable. The layout of these sheets was designed by Alessandro Agostosi. The prestigious catalogue of the exhibition, initially printed in 5,000 copies, was immediately sold out. A second printing was promptly made available and almost completely taken up.

In 2006, a third exhibition showed the mature implementation of the new approach, as the 1x1 frames were prepared using a computer program. The catalogue had 83 chapters, one for each exhibition frame, and was also a great success. Its author was awarded the FEPA Medal for Exceptional Study and Research 2006. Each exhibition was remembered with a particular issue. It was visited by the country's highest authorities and had extensive coverage on television and the daily press.

A fourth exhibition, in 2011, celebrated "those wonderful two years" from 1859 to 1861 which were crucial for achieving the unification of Italy. Furthermore, an exhibition was held at the Quirinale (seat of the President of the Republic) on the Great War and its centenary, the 1945 Liberation, and 100 items of Italian philately. This cooperation with the Parliamentary Philatelic Group also resulted in a 53-frame exhibition in San Marino in 2006, devoted to the oldest Republic of the world and its postal history intertwined with Italy, being an enclave in its territory. The last two exhibitions were also accompanied by a well-edited catalogue.

2. POSTAL HISTORY MULTIDISCIPLINARITY: ISTITUTO STUDI STORICI E POSTALI "ALDO CECCHI"

Since 1982 the Istituto di Studi Storici Postali "Aldo Cecchi" in Prato has been an international centre for research in postal history. The Institute is committed to preserving, increasing, and sharing knowledge on postal-historical topics



First stamp issue of Kingdom of Italy.

through publications, workshops, courses, exhibitions, and other related projects that promote its core goals. In particular, the Institute is especially interested in encouraging the sustained involvement of universities in postal history research and in proposing new lines of research to postal history collectors. The aim is to explore a distinctive mode of organised communications, focusing on its material dimension. This approach to the history of communications is new and promising. It connects several different ways of inquiry that are often considered in isolation. These include social history, cultural history, diplomatic history, history of management, entrepreneurship, and commerce, history of journalism, historical geography, epistolography, palaeography, and philately.



Congress meeting in Prato, June 2022

This cooperation between postal historians, philatelists, and students from all over the world has resulted in regular events held in Prato. The Institute recently announced the XXII Postal History Colloquium on 9 March 2024 on “Antique and Modern in Post and Philately” and the third congress on “Postal History between Multidisciplinary and Diachronic Glances” from 22 to 24 June 2024. The previous three-day congress (2022) was particularly successful on the same theme, as was the first one in 2019. The congress aims to consider all aspects of postal history multidisciplinary, from classical antiquity to the present, allowing philatelists to examine all subjects connected with postal history regardless of chronology and geography.

3. CONFERENCE ABOUT MAIL DISINFECTION IN THE FRAMEWORK OF AN EXHIBITION: ACCADEMIA ITALIANA DI FILATELIA E DI STORIA POSTALE



Meeting of the Italian Academy, July 2023

In the same vein a scientific conference on mail disinfection was held on 15 July 2023 with multidisciplinary intervention from teachers of economic history and postal history experts. It was organised by the Italian Academy of Philately and Postal History – chaired by Thomas Mathà. The event had relevance as it was organised in the framework of a temporary exhibition on “Pandemics and Trade”. Both were hosted in the XVII century building of the Museo Mercantile (Trade Museum) in Bolzano. Its curator, Helmut Rizzolli, a university lecturer, highlighted exciting aspects of Bolzano during epidemics and the economic effects on the city. Francesca Brunet of the Free University of Bolzano dealt with “Some aspects of postal materiality” as some of the objects on display at the exhibition (postal guides and maps, sanitary regulations, and grippers for fumigation of letters) offered the opportunity to address aspects related to the material history of the post office in the modern age, especially in the Trentino-Tyroleean region. That was then connected to communication routes, stages and stations, tools for postal travel, practices, and health regulations about postal communications. Rocco Cassandri and Martino Laurenzi, a physician and a pharmacist, jointly addressed the “control of pandemics between medicine and mail”. They summarised the methods for maintaining health and communication during significant epidemics and the lessons the past taught us in this respect. Another researcher, Federico Pigozzo, analysed infection prevention in Verona in the context of the Republic of Venice’s approach to dealing with pandemics.

4. CLASSES FOR PROFESSIONAL JOURNALISTS: UNIONE STAMPA FILATELIA ITALIANA

Italy’s Ordine dei Giornalisti is a non-economic Italian public body representing professional journalists. It manages the Register of Journalists, membership of which is compulsory for the exercise of the profession, and has supervisory and protective functions over the work of its members. Every journalist must reach a given objective regarding

permanent education in terms of courses attended either on a digital platform or on a traditional platform in a classroom. Over recent years, the USFI, the national association that gathers journalists and writers active in philately, has been charged with organising and teaching classes in Milan, Genoa, Venice, Florence, Rome, Trieste, Turin, and Aosta. Recently, a new version of the course was introduced, emphasising control of sources and detection of fake news; it has already been taught in Trieste, Milan, and Novara. The course aims to present the main characteristics of stamps and mail services and address clichés that the press often treats superficially, if not incorrectly. Teachers were USFI president Fabio Bonacina, his successor Beniamino Bordoni, and vice president Domitilla D'Angelo. The classes had an average attendance of about 30 people. In some instances, they were also open to members of the Press offices of Poste Italiane and other personnel of the same company engaged with its Philatelic Service.



USFI meeting in Trieste.

USFI also organised a course for the students of the Istituto Superiore per le industrie artistiche (a university-level school for industries active in the field of arts) of Florence, highlighting the graphical and communicative aspects of a stamp.

5. LOOKING AT THE POST WITH ANOTHER EYE - THE "TAVOLO DEI POSTALI" (POSTAL TABLE)

The term "Postal Table" is challenging to translate, as the word "postal" does not necessarily mean workers in that sector. It is instead a forced definition as it includes philatelists, philatelic journalists, and students of postal communications. Conceived in 2018 and realised in the following year, it sees at the forefront the Historical Museum of Communication (headed by the Ministry of Business and Made in Italy), the Institute of Postal Historical Studies "Aldo Cecchi", the Unione stampa filatelica italiana and the digital newspaper "Vaccari news". They all are interested in "The post with another eye", including features such as the post as art, conservation, culture and entertainment,



'Postali' in Palermo, 2023

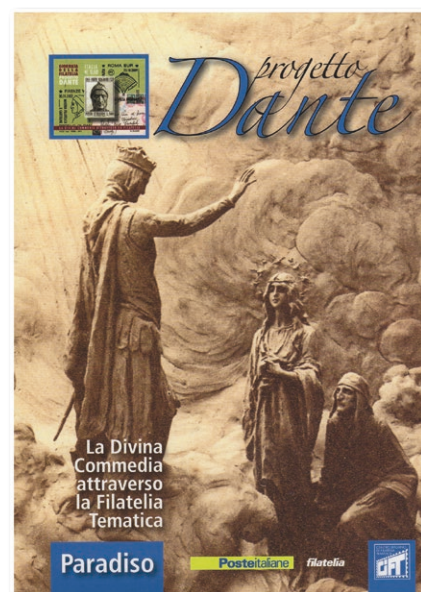
where it involves institutions (from municipalities to museums), associations (including festivals) and individuals (for example, scholars, artists and collectors). Here, the concept of possession is superseded by cultural and scientific interest to address the sector in various aspects, from mail to stamps, and specialised buildings to mail art. The goal is to have organisations and people interested in addressing the topic seated at the same table (hence the name) to present, discuss, share experiences, and collaborate. So far, three national meetings have been held (in Prato in 2019, Trieste in 2022, and Palermo in 2023), which included on-site visits and reports of fifteen minutes each. In addition, the "Table" organised three cycles of one-hour conferences on a digital platform: 31 presentations, recorded and available on YouTube. And a new programme will be launched soon.

6. COLLECTIVE PROJECTS FOR THE WIDER WORLD: CENTRO ITALIANO DI FILATELIA TEMATICA

One of the main objectives of the Italian Centre for Thematic Philately in the last 20 years has been and is to present Thematic Philately in non-philatelic environments in order to raise awareness of its cultural value and promote our

universally known activity. This objective was achieved through Collective Projects launched by the association, which distributed the publications that presented their outcome and participated in important non-philatelic events.

Collective Projects started in 2009 with Dante Alighieri's Divine Comedy: 100 mini-exhibits of 12 sheets each were set up, one for each of the Cantos of Dante's work, and exhibited in philatelic events in various Italian locations and in Croatia over three years. Subsequent projects, all based on mini exhibits on one or two frames, dealt with the Italian Constitution and the 150 years of the Unification of Italy. The story of the Great War and Environmental Sustainability were also presented on significant anniversaries or at other important events such as EXPO 2015 in Milan. Recent projects are "All the roads depart from Rome" to remember the greatness of the road network created by Romans in Europe and along the Mediterranean coasts, and "Leonardo da Vinci, a Modern Genius", followed by two other projects nearing completion: "The Philatelic Tour of Italy", and "The Magic Lantern" on the history of Cinema. All these exhibits, especially those on the Divine Comedy, have been shown live at various philatelic events or at schools, libraries, or private associations. Furthermore, they were published in books distributed free to society members and visitors. The CIFT was very prominently present at two non-philatelic events of international importance. At EXPO 2015, in collaboration with the Planet Life Economy Foundation (PLEF), it was the only philatelic presence on the Exhibition premises. At the world Men's fashion event "Palazzo Pitti" in Florence in 2019, it participated with an innovative format. Alongside the philatelic material relating to the world of fashion, images of stamps and other postal objects were reproduced on different materials (fabrics, panels, walls, etc.) distributed and displayed in the rooms of the Fortezza da Basso, the historic location of the event, and aroused incredible curiosity and interest on the part of visitors.



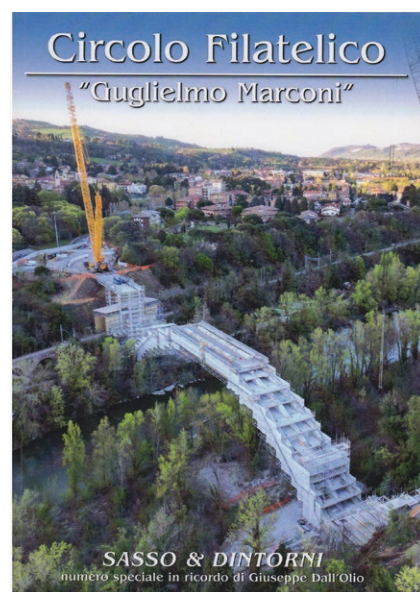
Collective Project: Dante

7. AT THE SERVICE OF THE LOCAL COMMUNITY:

CIRCOLO FILATELICO NUMISMATICO SASSO MARCONI "G. MARCONI"

Recently, the Sasso Marconi's Philatelic Society "G. Marconi" published the 23rd issue of its annual publication "Sasso e Dintorni" (Sasso and its Surroundings). It was initially conceived as the magazine of the Society but it has become the reference point on the culture, life, and people of this area where the Marconi family had a villa in the hamlet of Pontecchio. In its grounds the young Guglielmo made his famous experiment in the summer of 1895. Villa Griffone is now the seat of the Marconi Museum, and it hosts the Mausoleum where the scientist is buried.

The magazine has the patronage and sponsorship of the Municipality of Sasso Marconi as it covers the history, communications, and related infrastructures, people, churches, events, stories, and memories of the old times. Of course, a solid number of pages also present aspects of Marconi's life and achievements. In this way the service provided by Sasso's Philatelic Society is direct, effective, and well-visible: the 240-page publication does not talk about stamps. Still, it shows the Philatelic Society as the collector and disseminator of the town's memories to the community. In addition, in cooperation with the Marconi Foundation based in Villa Griffone, it publishes booklets devoted to great scientists addressing students at local schools.



Sasso.

ChatGPT: MORE THOUGHTS ON ARTIFICIAL INTELLIGENCE AND PHILATELY

In the last issue of FEPA NEWS Tom Droege of Droege Computing Services in North Carolina introduced us to the opportunities offered and risks posed by Artificial Intelligence in his article on 'Philately and Technology'. He kindly accepted an invitation to say more on the various ways in which it is having an impact on philately.

Introduction

As a follow-up to my previous offering on Philately and Technology, I am offering this submission. First off, I would like to address the question of "intelligence". We are talking about computer algorithms that create content based on statistical predictions. As I have heard at least one person say – "It is nothing but a parlor trick". And there is some truth there. Some others are saying that it may not be long before these natural language models are basing their content not on natural language content they are trained on, but on discrete databases they have become smart enough to dig into. But if the computers have to be 10 times as smart to do that and it takes 100 times the computer power to get them there – will we?

As I've said before, playing around with ChatGPT is worth doing, if only to be able to recognize content developed with it. So, in that vein, I offer both a serious (Part 1) and I hope hilarious (Part 2) article on ChatGPT. I have guided this process, but probably 90% of this content is direct from ChatGPT – this is barely my own voice.

AI for Philatelists: Navigating the Era of Predictive Content Generation

In an era where artificial intelligence is transforming industries, the world of philately should not be an exception. The emergence of AI-powered content generation tools has both proponents and detractors in the philatelic community. Some believe it a useful tool to understand and use, while others consider it only worthy of ridicule. In this article, I am going to explore some big picture concepts and generalities. Additionally, we'll uncover the AI components driving Philately.live, a visionary platform dedicated to connecting philatelists worldwide.

The ChatGPT Controversy

ChatGPT, an AI language model, has sparked vigorous debates among various creative communities. Its application ranges from aiding content creators in producing text to generating responses in real-time conversations. Those in the film industry, for instance, are divided in their opinions. Some believe that AI tools like ChatGPT will strip away the human touch, making the creative process mechanical and devoid of genuine artistry. On the other hand, professionals who interact with AI-driven content generation daily recognize its efficiency and time-saving capabilities.

The process of AI content generation with ChatGPT involves three key components: the input or prompt, content generation, and the review and validation steps. The input or prompt sets the tone and context for the generated content, acting as a guide for the AI model. The content generation stage is where ChatGPT's predictive capabilities shine, as it generates text based on patterns, knowledge, and the provided input. Finally, the review and validation steps ensure the generated content aligns with the desired outcome. In essence, ChatGPT operates more as a predictive content generation tool rather than an „intelligent“ being.

A prominent discussion on the matter can be found in a three-part podcast from Freakonomics Radio titled „Can A.I. Take a Joke“, „New Technologies Always Scare Us. Is A.I Any Different“, and „A.I. Is Changing Everything. Does that Include You“. This podcast presents a grounded review of ChatGPT and its implications, finding a middle road and providing sound guidance for its use. One takeaway was a Harvard Business Review professor who was tasked with the job of summarizing and harmonizing the essays on AI produced by his team. Instead, he put all the notes in ChatGPT and asked the ChatGPT to write a 700-word piece on the level of a MBA student. After editing about 10% of the document they published it in the Harvard Business Review and explained the process that was used, including the role of Chat GPT. He then goes on to explain the task of writing and how it was decomposed into three things, the prompt, the writing, and the signoff at the end.

Philatelic Intellectual Property

Recently, a growing concern revolves around the potential loss of significant Philatelic intellectual property embedded in exhibits, literature, and the collective work created over the years. Discussions are surfacing about the necessity to archive publicly available philatelic resources, even without the author's awareness, as a preemptive measure. Imagine if there existed a dedicated group focused on training an AI using more refined sources than the random content found on the Internet, starting with foundational

works like Brookman. This approach aligns with the standard training methodology for AIs. In pursuit of this idea, I reached out to a contact at the University of Chicago, exploring initiatives to establish a comparable natural language repository in a related domain. He explained how he is training an AI using Diderot's Encyclopédie.

Certainly, let me provide an overview. Our focus lies in the realm commonly known as „machine learning,“ which can be categorized into two main branches: supervised and unsupervised learning. In supervised learning, we utilize an existing ontology or classification system to construct a model based on the features associated with each class. Features, in our context of text data, often involve ngrams of word lemmas. As an illustration, we've built a model using Diderot's Encyclopédie classification system, classifying unclassified articles and other 18th-century documents. You can explore our approach in this paper: <https://www.digitalhumanities.org/dhq/vol/3/2/000044/000044.html> . On the other hand, unsupervised learning, including a subclass termed „topic modeling,“ identifies clusters of similar items based on features without a pre-existing classification scheme. These clusters are then labeled for human interpretation. For a practical example, check out this blog post: <https://artfl.blogspot.com/2020/11/club-de-la-propagande.html> . We also discussed Spotify Annoy (<https://github.com/spotify/annoy>), highlighting the broad applicability of these approaches across various disciplines and features.

Now, envision applying these principles to stamp collecting. Features could encompass metadata like date, location, artist, pricing, a general classification system, etc., along with standard image processing techniques for extracting specific features such as faces, buildings, colours, etc. The combination of supervised and unsupervised models could enhance the categorization process.

In the realm of AI systems like ChatGPT, which I perceive as a subset of unsupervised learning, features manifest as probability (Markov) chains of word usage. These models, particularly effective in various applications, showcase the versatility of unsupervised learning schemes.

AI in Philately: The Philately.live Vision

Turning our attention to the world of stamp collecting, the innovative platform Philately.live leverages AI to connect and empower philatelists globally. Philately.live serves as a bridge, linking collectors to countless other philatelic websites, organizations, and resources. The three primary components of Philately.live's AI capabilities include:

Machine Learning: The platform employs machine learning to adapt and understand the evolving landscape of stamp collecting. It continuously updates and improves its database to provide collectors with the most current and relevant information.

Ecosystem Mapping: Philately.live functions as a comprehensive ecosystem map, connecting collectors to organizations, dealers, clubs, publications, and more. It makes the vast world of philately more accessible and manageable, offering a centralized hub to navigate the community's resources.

Predictive Connectivity: Much like ChatGPT's predictive content generation, Philately.live predicts and recommends connections and resources that match a collector's interests. It simplifies the process of discovering, engaging, and staying informed about the ever-expanding world of stamp collecting.

The Philately.live Advantage: With Philately.live, AI is harnessed to enhance the philatelic experience, empowering collectors and enthusiasts in multiple ways:

Efficient Exploration: The platform's AI capabilities enable efficient exploration of resources, organizations, and events, streamlining the process of finding the most relevant content.

Global Collaboration: AI-driven connectivity bridges geographical gaps, enabling collectors to collaborate, share knowledge, and build relationships with fellow enthusiasts worldwide.

Real-Time Updates: Just as ChatGPT generates content, Philately.live's AI ensures that its database is up to date, minimizing the risk of outdated or inaccurate information.

Personalized Recommendations: Predictive connectivity ensures that collectors receive personalized recommendations, allowing them to delve deeper into their niche interests.

In conclusion, AI is gradually becoming an integral part of the philatelic landscape, as well as various other creative industries. While the debate over AI's role in the creative process continues, it is evident that AI models like ChatGPT and platforms like Philately.live are revolutionizing the way we engage with our interests and passions. Predictive content generation, coupled with machine learning, is opening new horizons in the world of philately, providing collectors with an enriched and connected experience. As stamp collecting evolves in the digital age, the harmonious integration of AI is sure to be a key driver of its continued success and growth.

ChatGPT rewrites my 10 Insider Tips for Bidding and Buying at Auction

I'm Tom Droege, and for 35 years, I've been a subject matter expert in auction theory, specializing in rare stamps and rare wine. In the early '90s, I developed an auction management system adopted by nearly every US stamp auction company, four leading sports memorabilia auction houses, and the largest US wine auction house. I played a pivotal role in transitioning these auction houses to the digital era of database publishing and just-in-time auction catalog production. In 1994, utilizing the same technologies, I established the first Stamp Auction marketplace, StampAuctionNetwork. Drawing on this expertise, I offer collectors 10 valuable tips on leveraging Stamp Auctions for acquiring stamps for your collection.

These are the word for word responses from ChatGPT when I took each of my "10 Insider Tips for Bidding and Buying at Auction" and asked it to rewrite them, each in a different style.

Tip #1 in the style of Dr. Suess...

Don't quiver or shake, oh buyer, my dear,
Auctions are splendid, have no fear!
Buying and selling, a whimsical tale,
It's the best way to save, without fail!
Even with commissions, oh don't you see,
You're still buying wholesale, as can be.
When you sell, to collectors and dealers you go,
Direct and delightful, like a radiant rainbow!

Stamps, covers, collections, oh what a spree,
Auctioning wonders, for collectors to see.
Saving your coins, it's a magical art,
The best way to start, be it end or start!

So leap into auctions, with joy and with glee,
A magical journey, for you and for me.
Discover the treasures, both near and afar,
In the whimsical world, of the stamp bazaar!

Tip #2 – In the style of a detective paperback novel.

First rule of bidding, sweetheart, pay close attention. It's a short and gritty tale, but it's the beating heart of this noir auction game. Listen, bid what you reckon that item's worth in the dark alleys of your mind, and toss in what you're ready to cough up. Forget the fancy bid strategies, they're just smoke and mirrors in this shadowy world.

We're talking snipers, amateurs playing the game, tossing chips into the pot before the curtain rises. It's a twisted dance of prices, but to cut through the fog, you gotta know your item's worth. Tonight, I'll let you in on the secrets of that first part – the second, my friend, that's your own midnight rendezvous with destiny.

Tip# 3 in the style of the Wall Street Journal.

„Strategic Auction Purchases for Discerning Collectors“

In the meticulous world of stamp auctions, a sage approach is paramount. Auction houses follow a cardinal rule when selling collections, segregating valuable items as singles and bundling the rest into groups or balance lots. Savvy collectors eyeing a return on investment must heed this counsel. Avoid the allure of single lots if, down the line, they risk relegation to the remainder pile.

A crucial second consideration: your acquisition method shapes its destiny in resale. Building a collection based solely on high catalog values can be a perilous venture. Faulty stamps purchased will be sold as such. Opting for quality, however, ensures a resale as a collection of distinction. The added advantage? Lower commissions upon resale. Some have even managed to secure a negative commission, recouping part of the buyer's fee—a triumph in the auction arena.

Tip #4 as a piece from Cosmo magazine.

„Stamp Collecting 101: Unleash Your Inner Philatelist in Style!“

Ladies, welcome to the fascinating world of stamp collecting — a realm where passion meets precision, and you hold the key to unlocking a collection that's uniquely yours. So, buckle up as we navigate through a couple of chic lanes tailored just for you!

Aim for Glamorous Completeness: Picture this: a complete collection, dazzling with the allure of a country's stamps. Let's take the United States, for example. Start your journey by snagging three fabulous collection lots, blend them together, and voila! You'll own a treasure trove of affordable gems, leaving you free to chase down those elusive, stunning stamps individually.

Accumulate with Flair:

Dive into the excitement of face lots and box collections! Modern stamps are your playground, and these lots are a blast. But darling, a word of wisdom — indulge in the thrill now, for the allure of revisiting these treasures might just be a whimsical mirage.

Quality Over Quantity, Always:

In the stamp arena, darling, it's all about quality, not quantity. Invest in the best! Rather than settling for the cheapest rare stamp on a budget, go for the crème de la crème of middle-range rarities. Keep your collection sleek, low in volume, but high on quality — a stamp diva's signature move.

Specialize in Sophistication:

Elevate your stamp game by choosing a specialty, becoming a connoisseur in a niche. Imagine being the go-to expert in something as captivating as the Exporta issue on cover. Satisfaction? Oh, it's not just a stamp, darling; it's a statement. Be the stamp queen who reigns supreme in her chosen realm.

Stamp collecting isn't just a hobby; it's a lifestyle. So, let your collection reflect the fabulous, dynamic woman you are! Happy stamping, darlings! #StampGlam #PhilatelyFinesse #StampingInStyle

Tip #5 – Straight from Marvel Comics.

Title: The Philatelic Avenger: Master of Specialization

In the bustling city of Stampopolis, a new superhero emerges – The Philatelic Avenger, whose superpower lies in the art of specialization. Our hero, having dived into the mysterious realm of stamps, discovers a unique strategy – specializing in the Exporta issue.

Origin Story:

Once an ordinary philatelist, our hero, seeking a niche unexplored by others, stumbles upon the Exporta treasure trove. Unveiling the potential in a sea of common stamps, The Philatelic Avenger delves deep, amassing an arsenal of 30,000 covers. Articles are written, rate charts crafted, and hidden gems unearthed, including a coveted \$5,000 cover – the Royal's jewel from their 1976 centennial collection.

Pros and Cons of Specialization:

As The Philatelic Avenger thrives in their expertise, they become the go-to authority. Bargains are spotted effortlessly, adding a feather to their cap. Yet, dangers loom; the superhero finds themselves in a shrinking circle as two leading accumulators meet untimely fates. However, quick thinking saves the day – the collection is sold before the market shrinks further.

Lesson Learned:

Specialization, a double-edged sword, makes one a sought-after expert but risks a thin market. The Philatelic Avenger's journey unfolds, revealing the challenges of „Thin Markets“ and the ever-shifting dynamics of „The Market.“ Stampopolis braces for more adventures as our hero navigates the intricate world of stamps, armed with specialization and a determination to stamp out ignorance!

Tip #6 - As discussed by a group of sports commentators.

Commentator 1: Ladies and gentlemen, welcome back to the electrifying world of stamp bidding. We've got a crucial strategy on the table today – the art of OR bidding versus the tactical finesse of limit bidding. Buckle up!

Commentator 2: Absolutely, Bob. This is where the rubber meets the road in the stamp auction arena. OR bidding, the crowd favorite, allows you to go toe-to-toe with competitors on equivalent lots. It's like a stamp showdown!

Commentator 3: But hold on, folks. The wildcard here is limit bidding. It's all about keeping your bids in check, ensuring you don't break the bank. Precision is key, and it's not for the faint-hearted.

Commentator 1: Now, Up to bids and Break Tie bids, they've been making waves. But let's demystify, shall we? They might sound flashy, but in reality, they're more like marketing gimmicks. The secret? They're just your bid plus an increment.

Commentator 2: Right on, Bob. And here's the kicker – sometimes, the auction house might not even catch a glimpse of that Up to Amount. It's like a stealth move in the bidding game.

Commentator 3: So, folks, our advice? Keep it simple. Just bid the max you're willing to shell out for that coveted lot. Trust me, it all evens out in the end.

Commentator 1: What a nail-biter we've got here, folks! Stamp enthusiasts worldwide are glued to their screens, witnessing the intricate dance of bids. It's strategic, it's intense, and it's why stamp auctions are a league of their own!

Commentator 2: Couldn't have said it better, Bob. This is stamp bidding – not for the faint-hearted but for those who dare to master the art of the bid. Stay tuned, stamp aficionados. The auction drama is far from over!

Tip #7 – As from Money Magazine.

Money Magazine Advisory: Decoding Stamp Auctions

In the world of stamp auctions, savvy collectors, listen up! Forget relying on „The Market“ to dictate the price; here’s your exclusive guide. Tip #2 reigns supreme – bid based on value and your wallet.

Enter the digital age’s game-changer – „Currently Opening.“ These real-time selling levels unveil the heartbeat of stamp values, driven by pre-auction interest. But heed our warnings, dear collectors.

While most items find new homes on the live internet floor or the physical stage, never hinge your strategy on market whims. Stamps aren’t the stock exchange; they’re not an asset class. Beware the undisciplined bidder – a wild card that can disrupt the delicate dance of prices.

In the vast stamp landscape, specialization is your secret weapon. It’s thrilling, rewarding, and your specialized knowledge is a goldmine. But, caution! Few tread your specialized path, and assumptions about market dynamics can backfire. As you secure your prized stamps, remember, future selling prices dance to a different tune. Stay informed, stay strategic – stamp collecting, now that’s a wealth-building venture.

Tip #8 – Let’s hear how the millennials and Gen Z would present it.

For Gen Z:

Alright, my stamp-savvy friends! Picture this – the stamp world’s rollercoaster of \$500 to \$1000. Auction wizards spill the tea: these stamps are the trickiest to sell. Why, you ask? Well, the \$500 ones are like VIP tickets – a tad too fancy for budding collectors and a bit too ‚been there, done that‘ for the big-league collectors flaunting their mega-collections.

Now, here’s the Gen Z twist: it’s like a TikTok dance challenge, and guess what? Few dare to waltz into this stamping ground! So, if you’re vibing in this zone, make it your turf. Bid low, hit them with post-auction offers, and if you’re strutting your stuff at a show, throw in some negotiation swagger. Stamp game strong, my friends!

For Millennials:

Hey, stamp aficionados of the millennial squad! Imagine the stamp auction drama in the \$500 - \$1000 arena. Auction gurus spill the beans – these stamps are like that avocado toast – delicious, but a bit tricky to sell. Why? Well, the \$500 stamps are like that Instagrammable brunch – too boujee for the starter collectors, and the big-league folks already got them on their stamping spree.

Now, in true millennial style, here’s the lowdown: it’s the stamp version of vintage thrift shopping! In this unexplored stamp territory, make it your playground. Bid like you’re scrolling through online sales, drop some post-auction DMs with your offers, and if you’re flexing at a show, haggle like a pro. Stamp savvy, my fellow millennials!

Write Tip #9 for a 5th grader.

Alright, little stamp enthusiasts, let’s dive into the cool world of stamp auctions. So, first things first – there are two ways bids jump into the auction party. One is like sending a secret message before the auction starts (absentee bids), and the other is like shouting your bid when the lot is up for grabs (live bidding).

Now, imagine this: you can send your bids early, like giving your friend a note. The auctioneer then acts as your secret agent, bidding for you. But here’s the deal – there’s a funny trick called the tie bid. It’s like saying, „First one to yell gets the candy!“ If you’re pretty sure no one will bid more or less than \$200, you might drop your bid early and snag it. But, hold on, it might limit your chance for a bargain.

Now, picture this auction stage: the lot is out in the open, and everyone’s throwing bids like confetti. If there are early bids (from the book), the auctioneer starts the bid a bit above the last bidder or a few steps below the highest. It’s like a dance, and each auction house has its own moves.

But here’s the kicker – sniping is like trying to grab the last cookie without anyone noticing. It’s not cool, and most importantly, it’s not a real strategy. Pros bid live, use agents, dial in, or go for StampAuctionNetwork’s Unattended Live bidding. It’s like having a stamp superhero fighting for your bids. So, skip the snipe, embrace the live action!

And as written for an MBA Student:

This segment illuminates the dynamics of auction bidding, delineating two primary channels: absentee bids and live floor bids. Absentee bids, submitted via various mediums, operate through the auctioneer as an intermediary. Conversely, live floor bids occur when the lot is open for bidding, engaging multiple platforms like the internet, physical floor, telephone, and agents. Timing and transparency are crucial considerations, with strategic nuances arising from limited success with book bids. Absentee bids,

while advantageous in tie bid scenarios, may limit price negotiation. When opening bids on the floor, auction houses employ diverse approaches based on market knowledge, demand, and subjective factors. Notably, sniping is discouraged, emphasizing live, agent-assisted, telephonic, or StampAuctionNetwork's Unattended Live bidding for optimal results.

Write the last tip #10 as the ending of a horror movie.

As the eerie shadows of the stamp auction world close in, remember this chilling tip – Search and Research. In the cryptic realm of StampAuctionNetwork, knowledge is your weapon, and you wield the power of a database with 3.5 million auction sales. It's like having the ancient scrolls of stamp lore at your fingertips, bypassing the need for a dealer's secret knowledge.

But beware, brave bidder, for the auction descriptions can be labyrinthine. Rarities unfold their tales, hiding or revealing secrets in lengthy narratives. Some naysayers claim it matters not what a stamp sold for before; they seek only the current price. Yet, any sane soul knows two truths – auctions are the sacred grounds for stamp seekers, and pricing information is the compass for your bids.

Picture this, a haunted \$5 Columbian, once fetching a ghastly \$14,000 in 2012, reawakens in European lands in 2019, snatched by a savvy soul for a mere €1,200. The lesson echoes – when a US stamp migrates across the ocean, bargains lurk.

Pricing info is your ally, but delve deeper, into the abyss of provenance. Unearth the pricing history, consult the census – assemble your arsenal. Stamp by stamp, you discern its worth, deciding the price you'll pay, a master of the haunting auction game.

Heed this spectral whisper – explore Provenance and Census in more cryptic videos and venture forth into the stamp market's abyss with BASIC or PREMIUM extended features. Unleash the full might of your stamp knowledge!

Give me your best summary of the 10 tips you have helped me rewrite. Short and sweet and in the style of a philatelist –

Stamp Collector to you.

Stamp Collector's Delight: Embrace auctions for savings; sell directly to enthusiasts. Dive into the wholesale market—80-90% shop from shows or dealers. Be auction-savvy with SAN for price history. Bag collections at discounts. Don't fear \$500-\$1000 stamps; exploit the neglected range. Bid wisely—research, bid live, avoid the abyss of sniping. Collect with precision; aim for quality over quantity. Leverage StampAuctionNetwork's wealth of info; unearth treasures with Search and Research. Master the bidding ballet—bid what it's worth to you. Let philatelic wisdom guide; stamp your legacy with confidence.

I did not like that one, so I asked it to try again and it came up with...

Stamp Collector's 10 Commandments:

1. Embrace the Auction Realm: Dive fearlessly into stamp auctions, the wholesale haven for collectors. Buy and sell directly, saving money and gaining access to a vast market.
2. Wholesale Market Mastery: Attend shows and explore dealer offerings. Channel the spirit of major collectors who assemble million-dollar collections for auction.
3. SAN Wisdom: StampAuctionNetwork (SAN) unveils the wholesale market's treasures. Utilize price history, buy collections at discounts, and navigate the premium stamp game.
4. Bidding Brilliance Begins: Take a tour of SAN, grasp the essentials, and delve into the first rule of bidding. Unleash the power of strategic bidding.
5. Auctioneer's Insights: Learn the insider's view on auctions. Understand how bids flow, from absentee bids to live floor battles. Avoid common pitfalls like sniping.
6. Value over Market Mysteries: Don't solely rely on the market to set prices. Bid based on the stamp's value and your budget. Master the art of Currently Opening and live bidding.
7. The Sweet Spots: Capitalize on the neglected \$500-\$1000 stamp range. Navigate this stamping no man's land strategically. Bid lower, negotiate, and revel in your advantage.
8. Accumulate with Precision: Aim for complete collections, merge lots, and go for quality over quantity. Specialize in areas of expertise and become a stamp superhero.
9. Beware the Thin Market: Specialization makes you an expert, but it can thin your market. Understand the risks, especially when selling unique collections in limited demand.
10. Search, Research, and Conquer: Knowledge is the ultimate weapon. StampAuctionNetwork is your treasure trove. Unearth pricing, provenance, and census data to conquer the stamp market.

Stamp on, fellow collector!

So there you have it. On rereading the second summary, I think the first was more accurate, the second more inviting to read.

This was fun, glad to discuss by email, you may reach me at tldroege@mindspring.com

Tom Droege

THE POSTAL AND TELEGRAPHIC MUSEUM OF CENTRAL EUROPE, TRIESTE

Chiara Simon, Curator of the Postal and Telegraphic Museum of Central Europe, Poste Italiane, kindly accepted our invitation to tell us about her museum and we thank her sincerely.

In the Museo Telegrafico e Postale della Mitteleuropa (Postal and Telegraphic Museum of Central Europe), one breathes a particular air of old Europe.

The museum, housed in the historic post office building in Trieste, stands as a witness to a past era with its unique ability to tell two parallel postal histories related to two different administrations: the Austrian and the Italian, which was established in 1918 at the end of the First World War.

This unique museum of Poste Italiane was inaugurated in 1997 and, due to its peculiarity, it became part of the network of the Civic Museums of History and Art of the city of Trieste in 2001. This museum is now recognised as a cultural heritage of the Friuli-Venezia Giulia region.

Specialised in a particular theme, it preserves and presents a variety of objects and documents, but all are witnesses to a material culture that sees them linked by a single thread: the postal service. The museum space covers about 200 square metres of exhibition space. The path is also accessible to the visually impaired thanks to the availability of a guide with Braille texts accompanied by tactile maps.



The visit begins outside the main door of the Museum, where some relics of the Elettro laboratory ship of Guglielmo Marconi have been displayed.

Beyond the entrance door, visitors are greeted by a wall depicting the frontage of the post office building and by the original designs of the project signed by the architect Friedrich Setz in 1891.

In the first room, the Post section collects objects traditionally linked to the postal culture, items used by postal employees to carry out their work (stamps, seals, scales, postman's bags), but also mailboxes of various types such as the "mobile" one used in the carts of postmen who travelled the country roads, or "the green box" intended for rural areas. A peculiar object stands out for its uniqueness: the rake for disinfecting letters, a unique tool of its kind, dating back to the 18th century that was used to disinfect correspondence arriving from places affected by epidemics and was used inside the lazarettos of the city of Trieste.

The exhibition sectors have been identified within the postal tradition. They are developed along the walls of the rooms, presenting themselves to the visitor with simplicity and educational purposes as witnesses of history.

The postal cartography section testifies to the presence on the territory at various historical moments of organised services, private or public, for the forwarding of correspondence and the transport of passengers along established and equipped routes. At the centre an octagonal structure houses the reconstruction of a late nineteenth-century post office.

The Telegraphy section presents telegraphic equipment from various eras and types. It pays tribute to the figure of the linemen, real acrobats of the telegraphic service who installed and repaired the telegraph lines, reaching the tops of the poles with special crampons placed at their feet.

A complete set of equipment for a field post office tells the story of the Military Post. These small, spartan, dismountable, and immediately reassembled offices were used for the first time during World War I.

From the main hall, one enters the room dedicated to temporary exhibitions that periodically alternate, thus making the exhibition route always different in the eyes of the visitor.

The Museum is located in Piazza Vittorio Veneto, 1 in Trieste (Italy) and is open to the public from Monday to Friday from 9 am to 1 pm. Further information is available at www.museitrieste.it



ROYAL CONFESSIONS TO A LIFELONG FRIEND

Swedish & Norwegian Queen Louise's Correspondence 1850-1871

by Thomas Bjäringer RDP Hon FRPSL and Kent Ryen. 176-page large size hardbound book, published by Nordisk Filateli, in English. SEK 700 (+ SEK 200 postage for delivery outside Sweden). Orders to nordisk@filateli.se.

Reviewed by Christer Brunström FRPSL

Philatelists are rarely privy to the private correspondence of a reigning Queen but this occurred when a hoard of old letters was handed in to Schwenn and Derich, two German auction houses, in 1967. They had all been mailed from Sweden or Norway to a lady in The Netherlands. It turned out that the sender of all these letters was Crown Princess (Queen from 1859) Lovisa (or Louise) to Miss Victoire Wauthier, her old governess in The Hague. From 1850 until 1871, they maintained their correspondence with an almost daily exchange of letters. Rolf Gummesson, a Swedish stamp dealer, acquired many of the covers and discovered their true provenance.

This correspondence is the subject of a new book that basically has two parts, the first of which is an introduction to the two ladies and the contents of surviving letters. This part was written by Kent Ryen.

Princess Louise (1828-1871) wrote most of her letters in French with a sprinkling of words in Dutch, German and Swedish. She tells about daily life in the Palace and provides the latest court gossip often using nicknames for the persons involved. There is a most useful listing of major names mentioned in the correspondence referred to in the book.

In 1850 Louise married Crown Prince Carl (1826-1872) who acceded to the throne of Sweden (and Norway) as King Carl XV in 1859. He was very much a philandering womaniser but somehow the couple managed to get along pretty well. Carl was a talented painter, and the artist Fritz von Dardel (1817-1901) was a frequent visitor to the palace. The book includes numerous depictions of life in the royal family by Dardel. In fact, it is replete with excellent illustrations including a portrait of Queen Louise on the cover. In this painting she appears to be a most attractive lady but Mr. Ryen notes that she never was a stunning beauty. It rather seems that the fact that Louise was the prospective heiress of a major fortune might have been a significant factor when arranging the marriage in 1850.

The second part was contributed by Tomas Bjäringer, a prominent postal historian and researcher, and deals with the postal history. The correspondence includes letters sent from Sweden or Norway to Miss Victoire Wauthier in The Netherlands from the pre-philatelic period until the introduction of the Skilling Banco issues in 1855 and the subsequent Vapen (Coat of Arms) issue first released in 1858. The book lists 16 Skilling Banco covers, 98 Coat of Arms covers and 100 pre-philatelic covers. Most of the stamped covers are illustrated. This part of the book gives a very comprehensive description of the various cancels and postal routes and the often quite complicated rates.

At the time Sweden and Norway were united and the Swedish crown prince served as Viceroy in Kristiania (today's Oslo) for some time before succeeding his father in 1859. Thus, Louise spent time in Norway as well. Numerous covers are depicted with comments explaining the routes and the rates. Many passed through the Swedish post office in Hamburg. Mr. Bjäringer explains how each part of a letter's journey was taxed, providing an excellent education in postal history.

Attempts have been made to 'improve' many of the covers, some of which were not in good shape when first offered. Fortunately, many covers were pictured when first sold by auction in Germany in 1867 and the changes become clear by comparison of these photographs with later pictures. The changes included the removal or additions of postal and other markings. Cancels have been 'improved' and damaged stamps with pieces missing have been repaired. Several covers are described pointing out the relevant differences. It is not known who was responsible for the doctoring but by comparing illustrations in different auction sales it has been possible to determine when the restoration work was done.

Today it is generally felt that old covers are best left in their original condition. In his comments, Tomas Bjäringer underlines the unquestionable need always to have old and potentially valuable covers examined by experts.



Jesús Sitjà Prats – Marcas privadas de cancelación de correspondencia circulada por ferrocarril en la España peninsular, 1848-1878

(Private marks for the cancellation of the mail circulated by railways in peninsular Spain, 1848-1878), pp. 256, ill., col., 2023, Real Academia Hispánica de Filatelia e Historia Postal, Madrid, ISSN 1139-5494 info@rahf.es

The RAHFEHP specialised library has been enriched with this contribution by Jesús Sitjà Prats dedicated to private marks of railway companies for the cancellation of correspondence transported by rail in Spain between 1848 and 1878. The author, who recently signed the Roll of Distinguished Philatelists, has merged his previous studies in this work, updating them with the results of the most recent research. He also presents a systematic treatment of all cancellations made with marks for railway tickets and linear marks of stations until 1878, analysing the characteristics of their use.

In peninsular Spain, without the islands and overseas territories, the first railway line (from Barcelona to Mataró) was opened in 1848 and extended to the terminus of Maçanet-Massanes between 1857 and 1861. In 1852 the first section of an industrial line was opened in Asturias to transport coal from the mines of Langreo and Serum to the port of Gijón. It was completed in 1856. These local initiatives stem from the fact that the difficult economic situation of the country did not allow massive interventions and only in 1850 were laws passed that made railway investments more attractive to foreign capital with the consequent start-up of the railway network on a national scale.

Those who know the academic and professional training of Jesús Sitjà Prats are not surprised by the systematic and clear nature of this work, divided into 10 chapters and enriched by an appendix that summarises the main official provisions on railways between 1829 and 1856. After an effective introduction, the legislative rules concerning rail transport and the management of correspondence carried with this carrier (1848-1854) are summarised. The stamps of the Visay Casanobas agency, which ran the line between Barcelona and the Maresme, and those of the Langreo railway, are subsequently analysed. We then move on to stamps intended to validate the railway tickets on the line between Barcelona and Girona and the linear stamps of the stations on the same route, both affixed to the correspondence. The last chapter presents a summary, structured in tables of known pieces, with an indication of the known quantity and the rarity index. The presentation of this profusely illustrated volume is typical of the series - practical as well as very accurate.



Angelo Piermattei - "Lettere sulle rotte oceaniche di due imprenditori toscani del XIX secolo"

("Letters on the ocean routes of two 19th Century Tuscan entrepreneurs") 168 pages with several colour illustrations, Post Horn, Milan, 2023, in Italian, 17 x 24 cm. ISBN 978-88-945287-5-6. €40+postage board@posthornmagazine.com

Vito Viti, native of Volterra (1787-1866), was an alabaster merchant who moved to the United States and lived in Philadelphia, from where he maintained correspondence with his family and with his nephew Giuseppe Viti, who also exported alabaster to American customers. In 1931, Emilio Diena wrote the first article in the Corriere Filatelico on "The discovery of ancient Italian stamps in Vito Viti's correspondence".



Piermattei's volume is constructed on insights and research on the cache of about 300 letters from the two Tuscan entrepreneurs. They used the postal service as a more modern means of communication at that time to reach places divided by oceans or by great distances of the earth's surface. The author points out that sending letters to correspondents overseas was a luxury accessible only to an elite group. "From a postal historical point of view, those letters with or without stamps, with stamps and handwritten lettering, allow us to deepen understanding of the complex methods adopted by the postal service responsible for transmitting written communications by land and sea in the nineteenth century." The correspondence received by the Vitis from Italy is also historically interesting since it includes letters (often illustrated) franked with stamps that testify to the succession of occupations of various pre-unification Italian states and the subsequent formation of Provisional Governments that led to referenda for annexation to the Kingdom of Sardinia and then to proclamation of the Kingdom of Italy on March 17, 1861.

On the Viti Archive of Philadelphia, the author points out that these letters provide evidence of the transition from a postal service that only operated with the help of the English forwarder to the first letters with the postage entirely prepaid by the sender.

The second part of the volume is dedicated to the travels of the globetrotter Giuseppe Viti between 1824 and 1849.

“SFIZI.DI.POSTA. La storia attraverso la posta, la posta attraverso la storia”

(Postal Whims. The Story through the Post, the Post through History). Marco Occhipinti, pp. 216, ill., col., 2023, Cosmo Iannone Editore, Isernia, ISBN 978 88 516 0240 6, € 22,00 plus postage. Orders / information: info@sfizidiposta.it)

Giancarlo Morolli writes:

Marco Occhipinti has already written about his web initiative “Sfizi.di.Poste” in FEPA NEWS 43, pages 54-56, and the widespread appreciation for his innovative approach was apparent when the internauts selected him as a candidate for the Kiddle Medal in 2023, where he was a runner-up. His site provides a unique forum for a large audience, with lots of discussion about the postal items he describes and makes the subject of stories.

By publishing this book, Occhipinti has implemented the third stage of his project, transferring to paper the idea that inspired his weekly blog on Facebook which has now reached 21,000 followers. The second stage was setting the items described in his blog on to exhibition pages so they could be shown to the public in dedicated exhibitions such as has been held in the Museum in Trieste. It is retro to move from digital to paper, but very effective in bringing the message to a larger audience and attracting people to the weekly blog.

The title implies something fancy and extravagant but still realistic and bringing pleasure. Occhipinti’s “whims” are “pieces”: lean, content, immediate, and above all curious, funny, intriguing. They have been selected to support the concept of “The Story Through the Post, the Post Through History”. This is a captivating but well-tailored invitation to browse through the 216 pages of the book and enjoy the 30 “whims”, previously unpublished, covering a period of about 130 years in our country, from 1820 to 1949.

These “whims” depict anecdotes and stories using letters, postcards and telegrams, observing stamps, postmarks of arrival, transit, and censorship marks, and investigating the various underlying worlds. In a chronologically ordered sequence, postal documents recall the stories of weddings, natural disasters, country and the tragedy of two wars, Silvio Pellico, Umberto Nobile, and Cesare Pavese.

A carousel of men and women in their public or private lives, actors of small and large facts that have fuelled history and been crystallised in the postal memory are brought back to life for the time of a short reading. For some ‘whims,’ the reader will find a box entitled “The eye of the graphologist” inside which Mirka Mantoan, a Criminologist and expert in Forensic Science specialising in Forensic Graphology, deals with the graphological aspects of the text in italics of some writings to trace the character profile of the protagonists.

The historical introduction has been written by Bruno Crevato-Selvaggi, director of the Institute of Postal Historical Studies “Aldo Cecchi” in Prato and president of the Federation of the Italian Philatelic Societies. The foreword is signed by the well-known theatrical actor and philatelist Gianfranco Jannuzzo.



STAMP COLLECTOR

JANUARY 2024 Volume 6, Issue 1 Information and Inspiration to help you build your collection



ROYAL MAIL'S XMAS STAMPS REVEALED

Expert guides to the stamps of the world... and so much more

**SPECIAL OFFER
FOR FEPA NEWS
SUBSCRIBE FOR
ONLY €2.99**

[https:// pktmags.com/fepaooffer](https://pktmags.com/fepaooffer)



FEPA News readers can subscribe to the digital edition of *Stamp Collector* magazine for just € 2.99 and receive a free back issue!

The UK-based magazine *Stamp Collector* is enjoyed by thousands of collectors around the world.

Editor Matt Hill said:

'We pride ourselves in working closely with the philatelic community to inspire and inform collectors.'

Each monthly issue covers a wealth of subjects, and we always try to reach out to collectors of many different themes and countries, and at all levels.

With active digital platforms, including a popular email newsletter and a digital edition, *Stamp Collector* is reaching a large audience and engaging with collectors.

Exclusive FEPA offer

Subscribe to *Stamp Collector* for just €2.99 per issue and you'll also receive a free back issue of your choice. Find out more at: pktmags.com/fepaooffer. Offer ends 29 February 2024.

You can find out more and subscribe to the print edition of the magazine by visiting www.allaboutstamps.co.uk or contact editor Matt Hill at matthewh@warnersgroup.co.uk

THE BIRTH OF A FLAG: THE PORTUGUESE REPUBLICAN FLAG

Pedro Marçal Vaz Pereira, Honorary Academic of the Portuguese Academy of History, writes:

Philately is not just stamp collecting. It has evolved for a long time, and today many philatelists are researchers and historians, based on stamps, postal items and other material that can be included in different classes. This is why I understand that the term philately and philatelist is outdated. Today we have authentic history treatises, written by those we call philatelists and I like to call Postal History historians.

Added to the historical record is postal material which tells the history of the countries. The recent class of picture postcards has opened a huge set of possibilities for researchers and historians to develop thematic and postal studies and present them, which otherwise would not be possible. In this case it is the Portuguese republican flag, or more precisely, the national flag. On 5th October 1910 a Republic was established in Portugal. Once in power, the Republicans understood well that they should have a new flag which symbolized the republic. So, 10 days after the republican event, a Commission was set up with the aim of studying and creating a new flag.

This Commission was made up of republicans like Abel de Acácio de Almeida Botelho, Columbano Bordalo Pinheiro, João Chagas, José Afonso Pala and António Ladislau Parreira. A series of interesting proposals was then sent to it by various political figures and some anonymous authors.



Among the figures who presented proposals were the great republicans Guerra Junqueiro, Braancamp Freire, President of the National Constituent Assembly, António Arroio, Teófilo de Braga, A. de Melo Loureiro, Alexandre Fontes, Duarte Alves G. Leal, José Sampaio Bruno, Salvio Rato. The disputes between the authors were great; some supported a blue and white flag in the monarchical tradition and style, while others favoured red and green to make a completely new flag.

This card symbolizes the struggle between Guerra Junqueiro and Teófilo de Braga, each defending his flag project. Publisher Glory-Reg.-Author Silva.



Plebiscite on national flag. Green and yellow or white and blue? Author and editor Angelo N. Pons, 1910/11

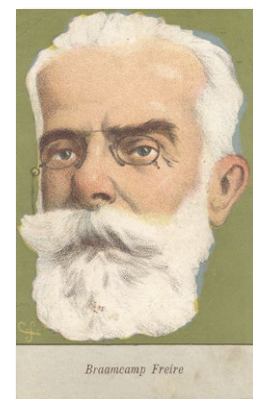
It was then up to the Commission to examine the proposals and come to a conclusion. After many studies, it arrived at a final project which was approved on 29th October 1910. In its opinion:

- White represented «a beautiful fraternal colour in which all the others merge, a colour of simplicity, harmony and peace» and beneath it, «sprinkled around the corners, the first fierce battles for Portuguese nationality are fought. Then it is the same white colour that, enlivened with enthusiasm and faith by the red cross of Christ, marks the epic cycle of our maritime discoveries.»
- Red must appear as one of the fundamental colours as it is the combative, hot, virile colour par excellence. It is the colour of achievement and laughter. A singing, fiery, joyful colour.... Remember the blood and encourage victory."
- Green signified hope and had its origins in the republican revolt in Porto on 31st January 1891. Green was praise for the people's revolt «at the decisive moment when, under the inflamed reverberation of the revolutionary flag, the Portuguese people sparked the redemptive lightning of dawn.»

Further, the Commission advised that:

- The armillary sphere, originating from the flag of D. Manuel I, represented the «Portuguese maritime epic, a culminating, essential feat of our collective life».
- The white shield with the corners above the armillary sphere celebrated «the human miracle of positive bravery, tenacity, diplomacy and audacity that managed to tie the first links of the social and political affirmation of Portuguese nationality».
- The crimson band with the seven castles, which surrounds the white shield on the corners, symbolized “national integrity and independence”.

Braacamp Freire was President of the National Constituent Assembly when the republican flag was adopted.



In the first session of the National Constituent Assembly, held on 19th June 1911, the new National Flag was approved. Anselmo Braancamp, President of the National Constituent Assembly, read an important communication to the plenary, which I will transcribe:

«The National Constituent Assembly decrees:

1st The National Flag is divided vertically into two fundamental colours, dark green and scarlet, with green on the side of the flag. In the centre, and superimposed on the union of the two colours, there will be the coat of arms of the National Arms, bordered in white and resting on the Manueline armillary sphere, in yellow and highlighted with black. The dimensions and further details of the flag's design, specialisation and decoration are those of the opinion of the Commission appointed by decree of October 1910, which will be immediately published in the Government News Paper.

The plenary's reaction was:

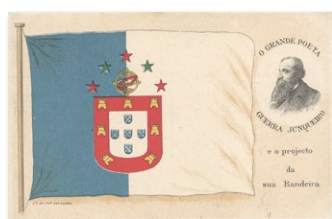
«Repeated cheers to the Portuguese Republic, the Fatherland and the National Flag, are given by all Deputies. The First Secretary waves the national flag over the Presidency's table».

The decree published in Government News Paper nº 150 of 30th June 1911 specified the dimensions of the flag. In its final part it said: «The length of the flag is one and a half times the height of the junk (“tralha”). The division between the two fundamental colours must be made so that two-fifths of the total length are occupied by green and the remaining three-fifths by red. The central emblem occupies half the height of the work, being equidistant from the upper and lower edges. »

In Article 11 of the new Constitution, it was established that:

«The National Flag is that adopted by the Republic established by the Revolution of 5th October 1910. »

Let's move on to the proposals where blue and white predominated.



Junqueiro War Project. Edition of Tabacaria Costa, printed in the Lithograph of the Stationery Est. Nunes.



Project of the national flag of Guerra Junqueiro. Author and publisher unknown.



Junqueiro War Project, “The Cores of the National Soul”. Publisher/author unknown.



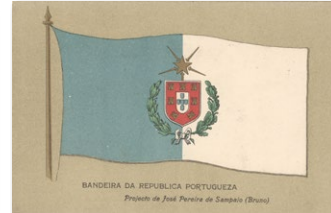
Project of military student Salvo Ratto. Unknown editor.



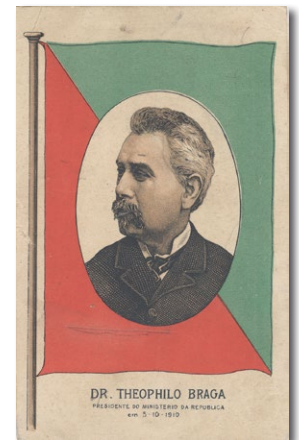
Project presented by Alexandre Fontes, 1910. Editor and author. Depot 110 Arsenal Street.



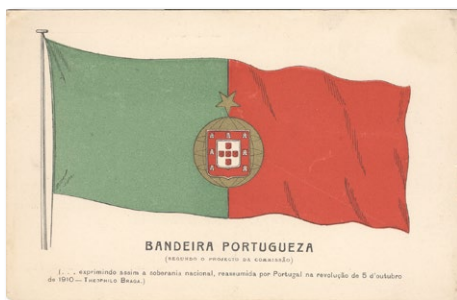
Duarte Alves Gomes Loyal Project. Publisher Popular Bookstore of Francisco Franco.



Flag project presented by Sampaio Bruno. Editor Glory.



Teófilo Braga in the centre of the new flag. Unknown editor.



Now follows the flag proposed by Teófilo Braga, Head of the provisional government.

The Teófilo Braga project seemed likely to be approved by the commission and then by the National Constituent Assembly. Typography Publisher of the Company Guedes, rua Formosa 24, in Porto.

Below are other interesting and beautiful proposals for our flag presented to the Commission.



Project of André Pinto dos Santos. Vareirense Tobacco Publishing House, 64 Bonjardim Street, Porto. All green flag running to two large projects of green and purple and blue and white.



Project of an anonymous patriot. Publisher Chromotypia of the "Commerce of Port," 1910. Prevails green with white.



A. De Mello Loureiro presents a project in red and white with the shield in green. Unknown editor.

Eventually the Commission adopted a final recommendation, the draft of which it presented to the Constituent Assembly, and which was approved unanimously.

The national flag approved by the National Constituent Assembly. After 112 years it continues to be official.



The images below show the use of the new republican flag and colours on a variety of postcards that celebrate important events in the emergence of the republic.



In the same session where the national flag was approved, the National Anthem, "A Portuguesa" with lyrics by Henrique Lopes de Mendonça and music by Alfredo Keil was also approved. This patriotic anthem was created in 1890 as a response to the English ultimatum. The national flag was placed on postcards that celebrated the National Anthem (Left).



Along with the national flag a regimental flag was created, intended for military units. This was "vertically divided into green and red, in equal parts, turning green next to the stem. In the centre, superimposed on the union of the two colours, there is the national coat of arms resting on a gold armillary sphere. On the other side of this are two laurel branches, also made of gold, whose stems cross at the bottom of the sphere, intertwined with a white ribbon and with the motto: "THIS IS THE HAPPY HOMELAND MY BELOVED". On the right two postcards are presented showing this regimental flag.



Membership card of Centro Escolar Almirante Reis where the national flag is one of two main elements.

The national flag was also used by other entities to emphasise their deep republicanism. It was normal for school centre membership cards to have the national flag on the front. The school centres were all republican. During the day they taught young people and at night they organised political meetings to promote republican ideas and ideals.

Many other postcards with the national flag were printed. It was common in the 1st Republic to place the beautiful republican flag on postcards, giving them beauty and colour. They also provide excellent themes about the 1st Republic.

The material that I present here belongs to my documentary collection on the 1st Portuguese Republic. I hope and desire that this article can be a good example of how we can tell the history of each country using postal material and, in this case, picture postcards.

Federation of European Philatelic Associations

FEPA Family

ALBANIA  Julian Demeti President	Association of Collectors of Albania P.O.Box 2972 Tirana-1001 Phone +355 692093393 Email julian.demeti@gmail.com website https://www.shksh.al/
ARMENIA  Hovik Musayelyan President	Armenian Union of Philatelists P.O.Box 50 375010 Yerevan Phone +374 98888333 Fax +374 10492696 Email hovikm@synopsys.com
AUSTRIA  Helmut Kogler President	Verband Österreichischer Philatelisten-Vereine Getreidemarkt 1 1060 Wien Phone +43 1 5876469 Fax +43 1 5877026 Email office.voeph@voeph.at website https://www.voeph.at/
BELARUS  Sergey Pilipovich President	Byelorussian Union of Philatelists P.O. Box 3 BY-220049 Minsk-49 Phone +375 29 7043060 Fax +375 29 7787821 Email blits@tut.by
BELGIUM  Filip Van der Haegen President	Fédération Royale des Cercles Philatéliques de Belgique Dam 38 BE-8870 Izegem Phone +32 51308509 Email vdhaegen.f@outlook.com website (F) https://www.frcpb.be/ website (D) https://www.klbp.be/
BULGARIA  Spas Panchev President	Union of Bulgarian Philatelists P.O. Box 662 1000 Sofia Phone +359 2 9586374 Email spaspanchev@abv.bg website https://philatelyunion.bg/
CROATIA  Julije Maras President	Croatian Federation of Philatelists Hrvatski savez filatelista Ul. Tadije Smičiklase 22 HR-10000 Zagreb Phone +385 92 3022666 Email julije@maras-filatelija.com.hr website https://hsf.hr/
CYPRUS  Costas Athanasiou President	Cyprus Philatelic Society P.O. Box 23396 1682 Nicosia Phone +357 99662506 Email costathan@cable.net.cy Email costasath9@gmail.com
CZECH REPUBLIC  Julius Cacka President	Union of Czech Philatelists Opletalova 1337/29 110 00 Praha 1 Phone +420 603587593 Email sekretariat@informace-scf.cz website http://www.informace-scf.cz/
DENMARK  Lars Peter Svendsen President	Danmarks Filatelist Forbund Priorparken 860 DK-2605 Brøndby Phone +45 32501886 E-mail danfil@danfil.dk website https://danfil.dk/
EGYPT  Dr. Eng. Sherif Samra President	Philatelic Society of Egypt 16, Abd El-Khalek Thawat Street P.O.Box 142, Cairo Phone +20 2 23927540 Fax +20 2 33027630 Email egyptianphilatelicsociety@gmail.com
ESTONIA  Rein Karl Loide President	Philatelic Federation of Estonia Tehnika 15-5 10149 Tallinn Phone +372 5664 6604 Email agopapp0@gmail.com
FINLAND  Petteri Hannula President	Suomen Filatelistiliitto c/o Hannula Norokuja 5 L SF 02770 Espoo Phone +358 406805025 Email sfff@filatelisti.fi website https://www.filatelisti.fi/
FRANCE  Philippe Lesage President	Fédération Française des Associations Philatéliques 47, rue de Maubeuge 75009 Paris Phone +33 1 42855025 Email ffap.philatelie@gmail.com website https://www.ffap.net/








<p>GERMANY</p>  <p>Alfred Schmidt President</p>	<p>Bund Deutscher Philatelisten Mildred-Scheel-Str. 2 53175 Bonn</p> <p>Phone +49 228308580 Fax +49 2283085812</p> <p>Email info@bdph.de website https://www.bdph.de/</p>
<p>GREECE</p>  <p>Nikos Mallouchos President</p>	<p>Hellenic Philatelic Federation P.O. Box 3505 10210 Athens</p> <p>Phone +30 6944385672</p> <p>Email info@efo.gr website https://www.efo.gr/</p>
<p>HUNGARY</p>  <p>Laszlo Polgar President</p>	<p>National Federation of Hungarian Philatelists P.O. Box 4 1387 Budapest</p> <p>Phone +36 1 3327300</p> <p>Email titkarsag@mabeosz.hu Email polgar.laszlo@mabeosz.hu website http://www.mabeosz.hu/</p>
<p>ICELAND</p>  <p>Gísli Geir Harðarson President</p>	<p>Icelandic Philatelic Federation P.O.Box 8028 128 Reykjavik</p> <p>Phone + 354 8230236</p> <p>Email stamps@internet.is website https://www.postsaga.is/</p>
<p>IRELAND</p>  <p>Dr. Brian Callan Honorary Secretary</p>	<p>Federation of Philatelic Societies of Ireland P.O. Box 12624 Rathfarnham Dublin 16</p> <p>Phone +353 1 8422610</p> <p>Email fedphilisocirl@gmail.com</p>
<p>ISRAEL</p>  <p>Eli Weber President</p>	<p>Israel Philatelic Federation P.O. Box 3301 Tel Aviv 6103201</p> <p>Phone +972 3 6295547 Fax + 972 3 5259716</p> <p>Email istamp@netvision.net.il website http://www.israelphilately.org.il/main_e.asp</p>
<p>ITALY</p>  <p>Bruno Crevato-Selvaggi President</p>	<p>Federazione fra le Società Filateliche Italiane Presso Bruno Crevato-Selvaggi CP 45, I-30126 Lido di Venezia</p> <p>Phone +39 041 5267617 Phone +39 338 2926572 Email: bruno.crevatoselvaggi@gmail.com Email: info@fsfi.it website http://www.fsfi.it/</p>
<p>LATVIA</p>  <p>Raimonds Jonitis President</p>	<p>Latvian Philatelic Society Brivibas gatve 234 1039 Riga</p> <p>Phone +371 7541150 Fax + 371 2528948</p> <p>Email raimonds.jonitis@gmail.com</p>

<p>LEBANON</p>  <p>Nabil Karam President</p>	<p>Lebanese Association of Philately Hotel Sofitel Le Gabriel Att Nabil Karam - Chairman Independence Avenue P.O.Box 167197 Ashrafieh - Beirut 1100 2190 Phone: +961 1 203700 Email: billykaram@billykaram.org website: https://lapsite.org/</p>
<p>LIECHTENSTEIN</p>  <p>Helmut Fürer President</p>	<p>Liechtensteiner Philatelisten Verband Postfach 460 9490 Vaduz</p> <p>Phone +423 2300065 Fax + 423 2300066</p> <p>Email helmut.fuerer@gmx.ch website https://www.lphv.li/</p>
<p>LITHUANIA</p>  <p>Vyngintas Bubnys President</p>	<p>Union der Philatelisten Litauens Theatro 9B-14 2009 Vilnius</p> <p>Phone +370 69801772 Fax +370 37351271</p> <p>Email vyngintas.bubnys@gmail.com</p>
<p>LUXEMBOURG</p>  <p>Jos Wolff President</p>	<p>Fédération des Sociétés Philatéliques du Grand-Duché de Luxembourg Foyer de Philatélie, Rue du Curé 38 1368 Luxembourg</p> <p>Phone +352 621277325 Fax + 352 26370741 Email wolffh@pt.lu website: https://www.fspl.lu/</p>
<p>MONACO</p>  <p>Olivier Stocker President</p>	<p>Club de Monte-Carlo c/o Musée des Timbres et des Monnaies 11, Terrasses de Fontvieille 98000 Monaco</p> <p>Phone: +44 2075634089</p> <p>Email OStocker@spink.com</p>
<p>MONTENEGRO</p>  <p>Tomo Katuric President</p>	<p>Union of Philatelists of Montenegro Njegoseva 31 85340 Herceg Novi</p> <p>Fax +381 8824030</p> <p>Email tomokaturic@t-com.me</p>
<p>NETHERLANDS</p>  <p>Peter Teurlings President</p>	<p>KNBF Bonds bureau Nieuwe Schaft 23 3991 AS Houten</p> <p>Phone +31 30 3075469</p> <p>Email knbf@knbf.nl website https://www.knbf.nl/</p>
<p>NORTH MACEDONIA</p>  <p>Sinisha Pavleski President</p>	<p>Union of the Philatelists of Macedonia Veljko Vlahovic bb P.O. Box 300 1000 Skopje</p> <p>Phone +389 72266799</p> <p>Email unionofphilatelists.mk@gmail.com</p>

<p>NORWAY</p>  <p>Frank Gilberg President</p>	<p>Norsk Filatelistforbund Box 2700, St. Hanshaugen NO-0131 Oslo</p> <p>Phone +47 22208053</p> <p>Email nf@filatelist.no website https://filatelist.no/</p>
<p>POLAND</p>  <p>Henryk Monkos President</p>	<p>Polish Philatelist Union Main Board al. Wilanowska 115 lok. 41 02-765 Warszawa</p> <p>Phone +48 226252052 Fax +48 226252052</p> <p>Email zgpf@wp.pl website https://zgpf.pl/</p>
<p>PORTUGAL</p>  <p>Pedro Vaz Pereira President</p>	<p>Federação Portuguesa de Filatelia Rua Cidade de Cardiff 36 B 1170-095 Lisboa</p> <p>Phone +351 218125508 Phone +351 933825950</p> <p>Email fpf-portugal@netcabo.pt website https://fpfilatelia.wordpress.com/</p>
<p>ROMANIA</p>  <p>Ion Chirescu President</p>	<p>Romanian Philatelic Federation Str. Boteanu 6, Sector 1-010027 Bucharest</p> <p>Phone (President) +40 741 327 527 Phone (Federation) + 40 721 240 424</p> <p>Email federatia_filatelica@yahoo.com website http://www.federatia-filatetica.ro/</p>
<p>RUSSIA</p>  <p>Alexey Borodin President</p>	<p>Union of Philatelists of Russia SFR bid. 2, Tverskaya Street 12, stroenie 2 RU-125009 Moscow K-9 GSP-9 Russia</p> <p>Phone +7 495 6503452</p> <p>Email filately1@yandex.ru</p>
<p>SERBIA</p>  <p>Nikola Ljubicic President</p>	<p>Union of Philatelists of Serbia Kosovska 47 11000 Belgrade</p> <p>Phone +381 113230929 Fax + 381 113230929</p> <p>Email sfs@ptt.rs website https://www.philaserbia.com/</p>
<p>SLOVAKIA</p>  <p>Dr. Pavol Lazar President</p>	<p>Union of Philatelists of Slovakia Ul. Radlinského 9 812 11 Bratislava</p> <p>Phone + 421 259325742 Fax + 421 7354737</p> <p>Email zslfazar@gmail.com website https://slovenskafilatelia.sk/</p>
<p>SLOVENIA</p>  <p>Bojan Bračič President</p>	<p>Slovenian Philatelic Association P.O. Box 1584 1001 Ljubljana</p> <p>Phone +386 41410398</p> <p>Email bojan.bracic@triera.net website https://fzs.si/</p>
<p>SPAIN</p>  <p>José Antonio Arruego President</p>	<p>Federación Española de Sociedades Filatelic Asalto, 69 3ºb 50002 Zaragoza</p> <p>Phone +34 610403445 Email joseantonioarruego@gmail.com website https://fesofi.es/</p>
<p>SWEDEN</p>  <p>Rikard Azelius President</p>	<p>Sveriges Filatelist-Förbund Glasfibergatan 8, 2tr SE-125 45 Älvsjö</p> <p>Phone +46 37070566</p> <p>Email info@sff.nu website https://filatelisten.se/</p>
<p>SWITZERLAND</p>  <p>Roberto Lopez President</p>	<p>Union of Swiss Philatelic Societies Buzibachring 10, 6023 Rothenburg</p> <p>Phone +41 44 3122827 Fax + 41 44 3122877</p> <p>Email vsphv@bluewin.ch website https://www.vsphv.ch/</p>
<p>TURKEY</p>  <p>Ziya Ağaoğullari President</p>	<p>Fédération des Associations Philatéliques de Turquie Secretary General Arman Arıkan Safak Sk. No. 4/4 34371 Nisantasi-Istanbul</p> <p>Phone +90 212 2405052 Fax + 90 212 2303878 Email: arman_arikan@hotmail.com website https://tfd.org.tr/</p>
<p>UKRAINE</p>  <p>Dmitry Frenkel President</p>	<p>Association of Philatelists of Ukraine Panteleymonovskaya str. 20 apt. 1 65014 Odessa, Ukraine</p> <p>Email: dmitry-f@ukr.net</p>
<p>UNITED KINGDOM</p>  <p>Simon Richards Chairman</p>	<p>Association of British Philatelic Societies c/o The Royal Philatelic Society London 15 Abchurch Lane London EC4N 7BW</p> <p>ABPS Exhibitions and International Committee (Chairman Simon Richards) Email Simon@sidebell.co.uk website https://www.abps.org.uk/</p>

FEPA Board

Address: Sutherland House, 40 Culverden Down, Tunbridge Wells, Kent, UK TN4 9SG • Website: www.fepanews.com • Email: info@fepanews.com

<p>PRESIDENT</p>  <p>Bill Hedley president@fepanews.com</p>	<p>VICE-PRESIDENT</p>  <p>Giancarlo Morolli vicepresident@fepanews.com</p>	<p>TREASURER</p>  <p>Lars Jorgensen lars.jorgensen.fs@gmail.com</p>	<p>SECRETARY GENERAL</p>  <p>Igor Pirc ipirc711@gmail.com</p>
<p>DIRECTOR</p>  <p>Lars Engelbrecht lars.engelbrecht@helsager.dk</p>	<p>DIRECTOR</p>  <p>Costas Chazapis c.chazapis@gmail.com</p>	<p>DIRECTOR</p>  <p>Thomas Höpfner t.hoepfner@t-online.de</p>	

Register online for the *FEPA Newsletter* and optionally for the *FEPA News* magazine:

www.fepanews.com/registration

Forever **stamped** on your memory!



 **delcampe**.net

The collectors' marketplace

Events Calendar

2024		
16-19 April	EFIRO 2024, Bucharest, Romania	Specialised World Exhibition, FIP Patronage, FEPA Recognition http://www.efiro.ro
30 May - 1 June	European Youth Sport Philately Challenge 2024, Paris	Specialised Youth Exhibition, FEPA Recognition mail to: pascal.bandry@orange.fr
31 May - 2 June	NORDIA 2024, Langesund, Norway	Multinational Exhibition, FEPA Recognition https://nordia2024.no/english
27-30 June	DEBRA 2024, Haldensleben, Germany	Bilateral Exhibition Germany-Brazil https://www.debra2024.de
26-28 July	MARE BALTICUM 2024, Tartu, Estonia	Multinational Exhibition, FEPA Recognition https://marebalticum.ee
29 August - 7 September	ENAJSTO OKNO KRANJ 2024, Kranj, Slovenia	1-, 2- and 3-frame International Exhibition mail to: ipirc711@gmail.com
13-19 September	ALPEN-ADRIA 2024, Amberg, Germany	Multinational Exhibition http://www.alpeadria.eu
11-13 October	STAMPA 2024, Dublin, Ireland	National https://stampa.ie
17-20 October	HAFNIA 24, Copenhagen, Denmark	European Exhibition, FEPA Patronage https://www.hafnia24.com
20 October	FEPA CONGRESS 2024, Copenhagen, Denmark	Annual FEPA Congress https://www.fepanews.com
23-26 October	STAMPEX 2024, London, UK	International Stamp Fair https://www.stampexinternational.com
24-26 October	Internationale Briefmarken-Börse Ulm, Germany	International Stamp Fair https://briefmarken-messe.de
13-16 November	BALKANFILA XX, Thessaloniki, Greece	Multinational Exhibition, FEPA Recognition (pending) mail to: efethess@gmail.com
5-8 December	MONACOPHIL 2024, Monte Carlo, Monaco	International Exhibition (by invitation) https://monacophil.eu
2025		
7-11 May	EUROPHILEX BIRMINGHAM 2025, UK	European Exhibition, FEPA Patronage, FIP Recognition https://europhilex2025.co.uk
14-17 May	BERNABA & MULTILATERALE 2025, Bern, Switzerland	National & Multinational Exhibition https://www.bernaba25.ch
2026		
23-30 May	BOSTON 2026, Boston MA, United States	General World Exhibition, FIP Patronage https://boston2026.org



HAFNIA 2024
European Exhibition under FEPA Patronage
17-20 October 2024
Copenhagen, Denmark
www.hafnia24.com

In philately you can discover something new every day ...

Consign or sell now! ALL BENEFITS AT A GLANCE

- Discreet and high-quality advice from our experts
- Free Valuation
- Fast and reliable handling
- Consignments & Outright Purchase
- Excellent consignment conditions, free of any additional costs ('flat fee all-inclusive')
- Send us your material free of charge as a parcel with DHL or Fedex
- Very strong international client network (over 179,000 potential clients all over the world)
- International auctions 3 times a year
- Reasonable commissions for the Brokerage of consignments



THE CHOICE IS YOURS!
Direct sale for cash or
consignment to our auctions.



Our Auctions – YOUR CHANCE!

58th AUCTION

19 - 23 FEBRUARY 2024

Philately, Banknotes & Coins

59th AUCTION

3 - 7 JUNE 2024

Philately, Banknotes & Coins

60th AUCTION

14 - 18 OCTOBER 2024

Philately, Banknotes & Coins

Closing date for consignments: Single lots 8 weeks and collections 7 weeks before auction!



GET IN TOUCH WITH US:
+49- (0) 7142-789 400
info@auktionen-gaertner.de

www.auktionen-gaertner.de | www.cg-collectors-world.com

Auktionshaus Christoph Gärtner GmbH & Co. KG

Steinbeisstr. 6+8 | 74321 Bietigheim-Bissingen, Germany | Tel. +49-(0)7142-789400

Fax. +49-(0)7142-789410 | info@auktionen-gaertner.de | www.auktionen-gaertner.de

C.G.

International Auction

20-22 March



Highlights:

"The Beautiful Collection" Sweden 1855-1872
Professor Ringertz, Iceland Official Covers
Dr. Ulf Sjögren, Nova Scotia & New Brunswick
Gordon A. Hughmark, Scandinavia

Join us as consignor, contact us today!

stampauctions@postiljonen.se

+46 (0)40-25 88 52

AuctionHouse international

Postiljonen

We value your collection

Proud sponsor to:



Box 537 • SE-201 25 • Malmö • Sweden • Tel. +46 40 25 88 50 • Fax. +46 40 25 88 59

www.postiljonen.com • stampauctions@postiljonen.se