



Literature Commission

Chairman: Javaid Muhammad
Secretary: Pang Chui Shaw
FEPA: Wolfgang Maassen RDP
FIAF: Miguel Jose Casielles
FIAP: Alan Chong
Appointed: Cristian Mouat
Appointed: Norman Banfield
FIP Liaison: Aldo Samame

Newsletter June 2024

MESSAGE FROM THE CHAIRMAN

Javaid Muhammad

I am pleased to welcome you to this edition of our Philatelic Literature Newsletter.

We have seen excellent results in the EFIRO World Philatelic Exhibition held in Bucharest, Romania, from April 15-20, 2024. The exhibition featured 85 entries in the literature class, 3 exhibits were absent. The results of the literature exhibits were as follows:

Award	Number of Exhibits
Large Gold	4
Gold	7
Large Vermeil	26
Vermeil	18
Large Silver	16
Silver	9
Silver Bronze	2
Total	82

As many of you are aware, the Philakorea 2024 FIP World Stamp Exhibition has been postponed to 2025, as announced by the Philatelic Federation of Korea. Despite this postponement, exhibitors will still have the opportunity to showcase their literature exhibits at Continental, Regional, and National exhibitions.

As we move forward, we remain committed to supporting and promoting philatelic literature. We encourage you to share your knowledge, engage in discussions, and contribute to the collective growth of the philatelic literature community.

I extend a warm welcome to all new members of the commission and thank you for your continued support.



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MESSAGE

FIP Commission Liaison

Aldo Samame FRPSL AIEP RAHF&HP

The Philatelic Literature Commission, under the leadership of Javaid Muhammad, is doing a great job of disseminating the new Regulations and Guidelines for the Class that were approved at the FIP Congress in Jakarta, this includes the first FIP Qualifying Seminar that was held in Bangkok during the WSE Thailand 2023.

These new Regulations and Guidelines have had a great impact on both exhibitors and jurors of this Class, to the point that we continue to positively debate their scope. I am certain that the Commission will continue working on the dissemination of these rules for their better understanding by all those interested in participating with their works in the philatelic literature class of the different philatelic exhibitions that are held.

The quality of the works presented in competition in the latest FIP Exhibitions is outstanding, and this does not go unnoticed by the jurors that qualify them. Although the average number of entries in each exhibition is about 85 titles -except IBRA 2023 where there were more than 230-, it is observed that the level of medals awarded is high, which shows the good level and work of the entries presented. We hope they continue to be like this.

COUNTRY REPORTS

compiled by Cristian Mouat Croxatto and P.C. Shaw

The delegates of the FIP Literature Commission were asked to send their country reports. We are glad to compile the following reports as received.



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CRAWFORD MEDAL

Congratulations to Drs. Luis and Eduardo Barreiros!

We are pleased to announce that Drs. Luis and Eduardo Barreiros have won the prestigious Crawford Medal at the 3rd Annual Crawford Festival for their outstanding philatelic literature book "Portuguese India. Postal History and the First Issues from the 'natives' to 1900".

The 3rd Annual Crawford Festival was held at the Royal from 25-26 June 2024.

Please join us in congratulating Drs. Luis and Eduardo Barreiros on their remarkable achievement!



Photo by The Royal Philatelic Society London - Facebook page



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AUSTRALIA

by David Collyer

Philately in Australia remains active in literature through monographs, journals and electronic media. Websites in Australia are accessed through the Australian Philatelic Federation APF.org.au

Besides nationally Australia is composed of six states and two territories. Most states have a website. South Australia includes the Northern Territory and the Philatelic Society of Canberra is the only club in the Australian Capital Territory.

Australia: Australian Philatelic Federation APF.org.au . This site has digital versions of *APF News* from 2015 to date. There is also access to articles published by the APF in *Stamp News* for 2013-2014

Australian Capital Territory: Canberrastamps.org- website of the Philatelic Society of Canberra

New South Wales: Philatelic Association of New South Wales (Philas) philas.org.au. Access to the catalogue of the Philas Library and a catalogue of digitalised collections

Queensland: Queensland Philatelic Council qpc.org.au. Library access through a catalogue which includes searching by subject

South Australia / Northern Territory: No State Council website. The page on the APF website has digitalised *SAPC News* from November 2022 to May 2024

Tasmania: access through the Tasmanian Philatelic Society (Hobart) TPS.org.au. Articles on the philately of Tasmania and forgeries

Victoria: Listed only on the APF Website.

Use the website of the Royal Philatelic Society of Victoria RPSV.org.au. The functions include a list of publications. The Society has an expert committee which covers Australia-Colonies, Commonwealth and Territories, New Zealand and British Pacific.

Western Australia: Western Australia Philatelic Council. WAPC.org.au. This site has an index of functions.

There are also some specialist Clubs in Australia that run website such as the Australian Commonwealth Specialists Club of NSW.



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CHILE

by Cristian Mouat Croxatto

PHILATELIC LITERATURE ACTIVITIES I SEMESTER 2024

FRIST SEMESTER 2024

Chile Filatélico, issue number 305, period October 2023 to May 2024.
56 pages, full color, printed in paper of 130 gr. and hard cover of 180 gr.

Main Articles:

- Center Inverted of Chile, Part IV, the 10 cents O'Higgins, by Cristian Mouat.
- Postal History of the Braden Cooper Company, by Jorge Rojas.
- Chile, Post over rates surcharges for the modernization in the Post Service during 1974, Part VI, by Milenko Obilinovic.
- Pacific Steam Navigation Company, Vapor Chile and Perú postal marks, by Jorg Maier.
- The International Air Companies and Air Mail in Argentina 1928-1941, by Guillermo Schmeda.





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CHINA

by Liu Jin

The Spring Tide of Philatelic literatures in China (Publication from January to June 2024)

In November 2024, the Asia International Stamp Exhibition will be held in Shanghai, China. China philatelic organizations and philatelists highly value this opportunity, and there are countless literatures preparing to sign up for the exhibition like bamboo shoots after a spring rain.

It is reported that *The New Compiled Philatelic Dictionary of China*, organized by the All China Philatelic Federation will soon to be published. This book includes nearly 4000 entries and a total of about 1.5 million words. It also includes all the new technologies and new techniques of stamp printing since the 21st century, as well as new methods of philatelic activities, new classes and new philatelic exhibitions, and other historical materials that cannot be found or reported. It is an important reference book for stamp collectors.

Shengxiao philately (Zodiac stamp collecting) is a new pattern of stamp collecting that has emerged in the Chinese philatelic community. The Shengxiao Philatelic Society, has compiled the book *Shengxiao Philately in China*, which comprehensively discusses the history of the issuance of Shengxiao stamps, the study of related stamps and postmarks, and the practice of Shengxiao stamp exhibitions in China. It has innovative and positioning academic value.



In addition, there are monographs dedicated to the study and research of the Red Revenue Surcharged stamps, research on the history of local postal services in China, and Introduce Chinese stamp printing, also being published and distributed one after another.

<https://literature.f-i-p.ch>



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CZECH REPUBLIC

by Vladimír Munzberger

Czech Philatelic Literature activities in 2023

1. long term activities on the Philatelic Literature in connection and support of The Czech Union of Philatelists:

- The magazine *Filatelie* (48+4 pages) has been published every month (it has been published since 1950).
- Specialised societies covered by The Czech Union of Philatelists regularly publish bulletins related to their activities and keep their own websites.
- The EXPONET web portal is also operated under the auspices of the SČF. This currently displays more than 1130 philatelic exhibits and presentations from all over the world. New exhibits were added in 2023

2. special studies and catalogues produced by members of The Czech Union of Philatelists issued in 2023:

Printed publications:

Beneš František: *Československo 1918-1939* (specialised catalogue of the Czechoslovak stamps), issued by POFIS; in Czech language

Vrba Marek: *Československo 1918 – revolutionary overprints* (a deep study of really used overprints, reprints and forgeries), issued by POFIS; in Czech language

Květon Radomil: *Rakouské Merkury 1851 – specializovaná příručka a katalog* (Austrian *Merkurs 1851 – specialised handbook and catalogue concerning Austrian newspaper stamps*), issued by POFIS as a supplement of the magazine *Filatelie*; in Czech language

Borůvka Jaroslav: *Poštovní historie Plesu a Josefova* (Postal history of Ples and Josefov, describes local postal history), issued privately

Electronic publications:

10 different deep studies of the Czechoslovak typography stamp issue Dove 1920 - study of printing plates; issued by Society for typography stamp issues; in Czech language, available at www.filatelie-knihtisk.cz

Deep study of the Czechoslovak postage due stamp 10 h issued in 1919; issued by Society for typography stamp issues; in Czech language, available at www.filatelie-knihtisk.cz



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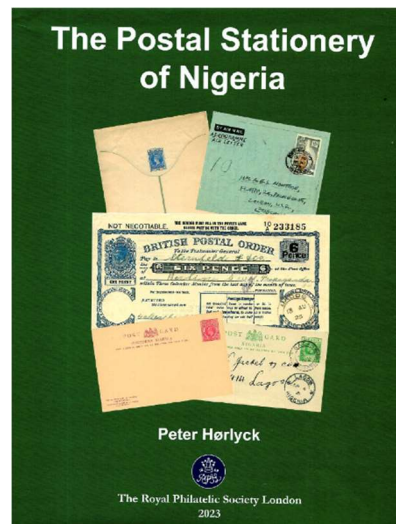
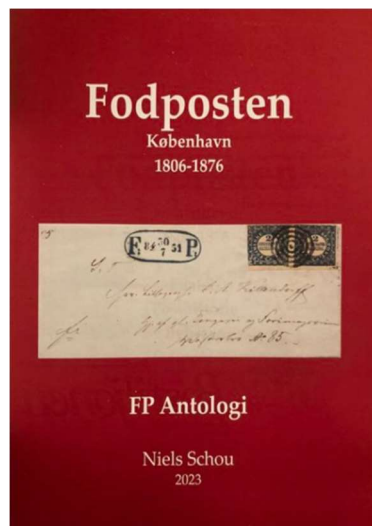
DENMARK

by Lars Engelbrecht

Denmark continues to see new excellent philatelic books:

Fodposten – København 1806-1876 by Niels Schou

The Copenhagen Foot Post Office (In Danish: Fodposten) was established in 1806 delivering mail within the borders of Copenhagen. In the new booklet by Niels Schou the history of the Footpost is explained, and all the postmarks and regulations of the Footpost is accurately described. Furthermore, a large number of wonderful letters delivered by the Footpost is shown.



The Postal Stationery of Nigeria by Peter Hørlyck

Nigeria Postal Stationery has been the main collecting area for the author Peter Hørlyck for more than 40 years. The Royal Philatelic Society London has now published his book with the result of his in-depth research in the subject. Unfortunately, Peter passed away in 2021 due to cancer, so his friend, Ray Harris, finished the last part of the book. The book has received excellent reviews in both Denmark, UK and US and has been shortlisted for the Crawford Medal 2024. ISBN 978-913015-27-5.

In October Copenhagen will host the FEPA exhibition HAFNIA 24 with 60 literature exhibits.



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GREECE

by Dimitrios Papitsis

Hellenic Philatelic Society (HPS)

Magazine: Philotelia, 64 pages.

Vol. 100 (2023), issue 743 (November-December 2023)

Vol. 101 (2024), issue 744 (January-February 2024)

Vol. 101 (2024), issue 745 (March-April 2024)

This year, Hellenic Philatelic Society (HPS) will be celebrating its 100th year.

Philatelic Society of Athens

Magazine: Grammatosimo, in Greek.

Period C, 13th year, issue 34: January-April 2024.

Philatelic Society of Lesvos:

Magazine: Philatelic Lesvos, in Greek.

Issue 291 (Oct-Dec 2023)

Philatelic Society of Patras:

Magazine: Pharos (lighthouse) of the philatelist, in Greek. Yearly, early 2024 publishing, covering 2023.

Book:

The Large Hermes Heads of Greece—Deciphering These Magnificent Classical Stamps

Author: Dimitris Papitsis.

Published: May 2024.

ISBN: 979-8-9897891-0-8.

Pages: 240.

Size: Letter (8.5x11 inches).

Printing: full color.

Binding: hardbound.

Matte cover & dust jacket.

Paper type: gloss.

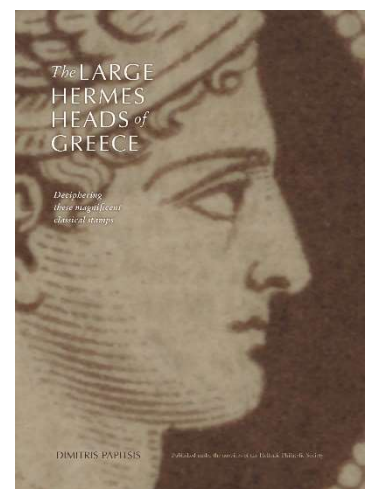
Paper weight: 150gsm.

Includes a bookmark ribbon and head & tail band.

Published under the auspices of the Hellenic Philatelic Society.

Book support site: <https://www.largehermesheads.com>

X account: @hermesheads / Instagram: hermesheads





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HONG KONG

by P.C. Shaw

Hong Kong Philatelic Society continues to publish the monthly newsletter in the first half of 2024. We are pleased to report that the combined issues of the Hong Kong Philatelic Society monthly Newsletter for 2022 has obtained a Vermeil Award in the Literature Class in EFIRO2024, the Specialised World Stamp Exhibition held in Bucharest, Romania from 16 to 19 April. The Society also published the annual journal in April. The journal has 15 articles on a variety of topics. Contents of newsletter and journal are stored in the Hong Kong Philatelic Society website (www.hkpsociety.com) and members can get access to the full version. Other two local philatelic societies, the China Philatelic Association and the China Hong Kong (SAR) Philatelic Society, continue to publish their societies monthly newsletters.



ISRAEL

by Genady Berman

- 1) Israel Philatelic Federation continues to issue the "Shovel" philatelic journal.
- 2) Many additional new publications were made available in digital form on the IPF website.
- 3) New 2023 supplement was published by Carmel Israel stamps catalog.
- 4) New monograph "THE DOAR IVRI ISSUE OF ISRAEL" by Zvi Aloni and Yacov Tsachor was published.

ROMANIA

by Greco Dan-Simion

A. Romanian Literature January-June 2024. Books & Monographs.

- **GĂBUREAC Sergiu - România. Curiozități și varietăți. Catalog specializat ilustrat** (Romanian Stamps Curiosities and varieties. Illustrated specialized catalog), Volume 3: 404 pages A5, colour, in Romanian. Contact: gsm_as@yahoo.com.



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- **DEJUGAN Ioan** - *Sibiul/Hermannstadt. Sibiul înainte de Sibiul de azi. Istorie ilustrată – colecție de cărți poștale* (Sibiul/Hermannstadt. Sibiu before today's Sibiu. Illustrated History – Postcard Collection), Volume 3, Sibiu 2024, 300 pages A4, in Romanian.

B. Exhibition with Literature Section 2024

(only Gold medals noted!)

Of course, the most important event of the period was the huge **World Philately Exhibition EFIRO 2024 Bucharest**, held between April 16-19, 2024 in the modern headquarters of the National Library in Bucharest, with 400 participants from 63 countries, 563 exhibits on 2655 frames.

As for the Literature section, there were 57 participations in class 11A - specialized books and monographs, plus 17 magazines in class 11B and 11 catalogs in class 11C, for a total of 85 participations. But let's just refer to the important prizes:

- 4 works in Class 11A received the maximum **Large Gold medal**: the impressive monograph in 4 heavy volumes of the post offices throughout the Ottoman Empire (**M. Bulent Papuccuoglu**, Turkey, the best work in the competition, in my opinion), The Portuguese Post between 1853-1900 (**Pedro Vaz Pereira**, Portugal), The Doar Ivri Issue (**Yacov Tsachor**, Israel) and The Postal Stationeries of Denmark 1871-1905 (**Lars Engelbrecht**, Denmark).
- 6 works in Class 11A received **Gold medals**, of which 3 for Romania: 2 medals for **Grecu Dan Simion**, for the books on the 1919-1921 period of postal and national unification, and the two volumes of the Repression 1921-1964, and the 3rd medal for the three volumes of the monograph-series on Păltiniș/Hohe Rinne by **Mircea Dragoteanu**. The other 3 gold medals in class 11 A were awarded to the monographs: Hungarian Post Offices in International Circulation 1900-1914 (**Utte&Elmar Dorr**, Germany), Postal History of Slovakia (**Slovak Postal Museum**) and Pre-Philately in Spain XV-XIX Centuries (**Eugenio de Quesada**, Spain),
- A single work from Class 11C received a Gold medal - the Specialized Catalogue of Japanese Postage Stamps 1871...1965 (**Japan Philatelic Society**).

The rest of 74 works were from large-vermeil level downwards. A pleasant surprise was the presence as "guard" of the special study room for literature, of Mr. Rainer von Scharpen, secretary general of the AIJP (International Association of Philatelic Journalists) who, in addition, managed to recruit some new members for the Association.

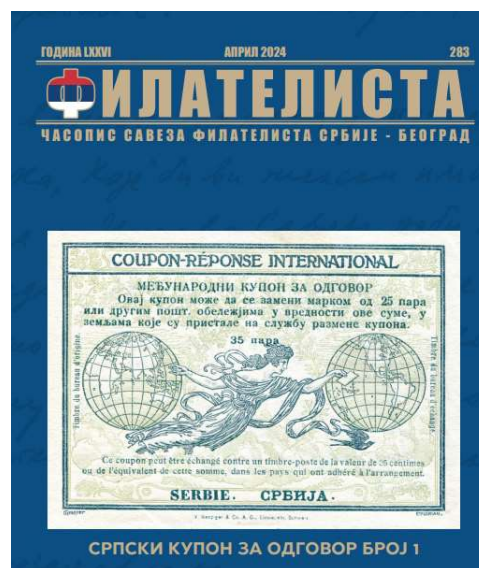


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SERBIA

by Vladimir Milić

In the first half of the 2024, the Union of the Philatelist of Serbia published a new issue of the "PHILATELIST" No. 283, Serbian philatelic journal, being published since September 1949. Expert texts about Serbian and Yugoslav philately are predominant in the journal. At the same time, it follows actual events on domestic/worldwide philatelic scene. Content and a brief description of the expert articles are available in English.



CONTENT

- EUGEN DEROCCO
Prof. dr. Milan Radovanović and dr. Tivadar Gaudenyi
- POSTAL MARKINGS USED DURING THE BULGARIAN OCCUPATION OF SERBIA IN WORLD WAR I -
Richard M. Stevens
- STUDY OF THE SERBIAN POST FROM THE SECOND OCCUPATION OF ALBANIA IN 1915
Prof. dr. Milan Radovanović
- POSTAL CIRCULATIONS IN ITALIAN FASCIST CAMPS DURING WORLDWAR II
Besnik FISHTA
- MODERN PHILATELY
Svetislav D. Jelic

The new issue of the national magazine PHILATELIST (283) is available in pdf version on the website of the Serbian Federation: casopis-filatelista-283.pdf (philaserbia.org)



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UNITED ARAB EMIRATES

by Javaid Muhammad

The Emirates Philatelic Association in collaboration with Dragon Mart 2 organized the EPAEX 2024 Stamp Exhibition to celebrate the 40 anniversary of UAE-China diplomatic relations and to promote philately in the region.

The exhibition was held from 28 February to 3 March 2024, at Dragon Mart 2, Dubai, following literature entries were exhibited:

Essa Yahya Dashti	Kuwait	The Actor Abdulhussain Abdulredha in Stamps and Postcards	Bronze
Semaan Bassil	Lebanon	Mail in the Levant, Beirut	Large Vermeil
Maha Ali Alkhashil	Saudi Arabia	Saudi Revenue Stamps	Silver
Roshan Prasad	UAE	The Stamp Chronicles - A Journey Through Philately	Large Silver

The Emirates Philatelic Association hosted a seminar titled "Exhibit Classes – Exhibition Participation" in Abu Dhabi on May 13, 2024. The seminar aimed to provide insights into starting and developing an exhibit. The Literature class was discussed, and basic knowledge was shared with attendees on how to begin your literature exhibits. The literature commission website was provided for regulations and guidelines.

UNITED KINGDOM

by Captain James Podge FRPSL

By the time you read this, the 3rd Crawford Festival of Philatelic Literature featuring auction catalogues will be over and the winner of the Crawford Medal for 2024 announced.

Nominations are invited for the 2025 Crawford Medal for Philatelic Literature. The Royal Philatelic Society London awards the Crawford Medal annually for the most valuable and original contribution to the study and knowledge of philately in book form, whether physical or electronic. Named to honour the memory of the Society's former President, Lord Crawford, it was first presented in 1920.

Nominations are invited for any book on a philatelic subject that has been published and was available for sale in 2023 or 2024. The book does not have to be published by the Royal Philatelic Society London or be written by a member of the RPSL and nominations are accepted from any individual, society or body.

<https://literature.f-i-p.ch>



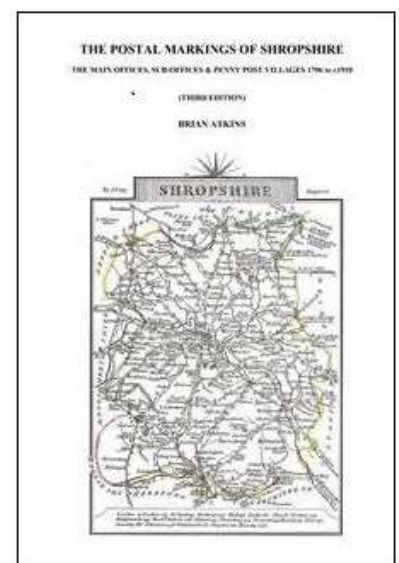
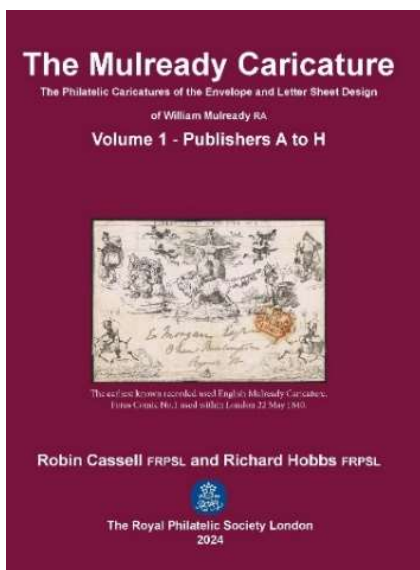
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Nominations should be sent to Nicola Davies, Head of Collections, at The Royal Philatelic Society London, 15 Abchurch Lane, London EC4N 7BW or emailed to her at daviesn@rpsl.org.uk to arrive by 31 January 2025 at the latest. A non-returnable copy of the nominated book must be supplied to the RPSL library by that date, if the library does not already hold a copy of the nominated book.

There were four publications entered into the ABPS Spring National with one Gold medal, 'The Stamp Cancelling Machine Slogan Postmarks of Trinidad & Tobago 1923 – 2023' by Jazad Ali; and one Large Gold medal for, 'Anguilla's Quest For Identity – The Philatelic Story', by Susan Taylor, Julian Waldron & Graham Stockdale.

A new publication from the RPSL was launched at the Crawford Festival, 'The Mulready Caricature: The Philatelic Caricatures of the Envelope and Letter Sheet Design of Sir William Mulready RA' by Robin Cassell and Richard Hobbs. Two volumes with slip case, 872 pages: Retail price £200, Members price £180.

The Stuart Rossiter Trust has recently published, 'Shropshire Postal Markings 1706 to c1910 (Third Edition)' by Brian Atkins. This publication is available as a free download from the Trust's website (www.rossitertrust.com).





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UNITED STATES OF AMERICA

by John M. Hotchner

The American Philatelic Society (APS) convention will be held in Hartford, Connecticut from August 15-18. One of its annual features is a literature competition, and this year there are 54 entries (18 articles, 2 catalogs, 1 website, 18 handbooks and 15 journals and periodicals). Judges will be Pat Walker, (Chair), Bill DiPaolo, and Dr. Peter McCann.

The Chicago Philatelic Society will hold its 58th annual Chicagopex on Nov. 22-24, and is currently accepting entries. Deadline is Sept. 21, 2024. Full details and the prospectus are available from <http://www.chicagopex.org/pdf-documents/2024-literature-prospectus.pdf>. Judges will be Cheryl Ganz (Chair), Ken Trettin, and John Hotchner.

The new (June) issue of *The Philatelic Communicator*, quarterly journal of the APS Writers Unit #30, will shortly be released. It will contain articles on U.S. philatelic libraries, the craft of writing obituaries and an obit for Michael Dixon, a piece on how columnists should handle unanswerable questions, and new members of the APS WRU Hall of Fame (Everett Parker, Scott Trepel, and Robert Stets). *TPC* is an on-line only publication, and is available as part of annual membership (\$15). See the WU website at www.wu30.org.

John M. Hotchner has published two books:

Philatelic Royalty of the 20th Century: Stories behind modern-era U.S. treasures, Available for \$29.95 +\$3.50 shipping

On Philatelic Writing and Editing, Available for \$19.95 +\$3.50 shipping, from PO Box 1125, Falls Church, VA 22041-0125.



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SUBGROUP OF PHILATELIC LITERATURE

Wolfgang Maassen RDP

General problems with exhibitions for subgroup of philatelic literature and their evaluation criteria

(Presentation at the AIJP congress in Bucharest)

Historical development and the status quo

The more recent development of the “Special Rules for the Evaluation of Philatelic Literature Exhibits” actually began in Rome in 1985. At that time, the 54th FIP Congress adopted new regulations that were to apply for decades. I won't go into this in detail here, but you can find these regulations in the small special AIJP brochure no. 6. Around 2001–2003, the then chairman of the FIP Literature Commission, Charles Peterson and his friend Francis Kiddle, trialled the assessment of digital exhibits and websites for the first time, but then gave up in frustration because they could no longer keep track of the masses of information.

It took until the IPHLA 2012 in Mainz, which I was in charge of organising, for which I drafted new regulations that came into force on 1 January 2011. Although the IPHLA was not an FIP-patronised exhibition, it was a worldwide special exhibition for philatelic literature that was open to everyone internationally. With 615 exhibits, it also broke all records. The regulations at that time also set completely new accents, of which I will only mention a few here, as exhibits were now also permitted:

- Association and club publications without predominantly specialised content,
- calendars and address books,
- Auction catalogues that stood out due to their good documentation and detailed technical description of collecting areas or collections,
- Collection documentation,
- Advertising literature, and last but not least
- electronic media with subgroups comparable to print media.

Certain experiences from the jury's work during the IPHLA 2012 were incorporated into a new national literature regulation drawn up by Alfred Schmidt with my support, which the BDPH then adopted for itself in 2014. But internationally, it was not possible to adapt the validity of the long outdated general FIP regulations to the modern requirements of the time. Digital media remained excluded for the time being.

Only ITALIA 2018, and with it a specialised and FEPA-patronised literature exhibition in Verona, slowly led to a change of view. This was also thanks to Giancarlo Morolli, Bruno Crevato-Selvaggi and especially Frank Walton, who wanted to see the integration of



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digital media in the programme for the upcoming LONDON 2020. Frank himself did an enormous amount of preparatory work on this, which the FIP Literature Commission was able to take into account and which also became the basis for the IBRA's extended regulations – even though both exhibitions did not take place until two years later due to the coronavirus pandemic.

The experience gained and passed on by a very knowledgeable literature jury at LONDON 2022 was processed by the aforementioned commission for an expanded and, in some places, thoroughly new set of regulations, even though the commission – here under the leadership of Ari Muhonen – was not entirely successful with its almost visionary approach of avoiding unnecessary differences between media types (print/digital). These new regulations were then ratified at the 76th FIP Congress in Jakarta on 20 August 2022.

You will of course be asking yourself what “I” have to do with this. I am perhaps not an internationally accredited FIP literary juror and have no intention of becoming one. That may be true, but it is not relevant here. Because exhibitors of literary exhibits – unlike in all other exhibit classes – do not need a preliminary assessment. They can show their objects directly at an international exhibition. In this respect, they are subject to the FIP regulations, which are usually followed by the FEPA regulations, so that the national regulations should follow so that an exhibitor does not experience a different treatment of his exhibit nationally for this reason alone. This is because, unlike exhibits in other classes, a literature exhibitor cannot simply change its exhibit and adapt it to different regulations – at least not in the case of print products.

In line with this idea, the FIP literature regulations can now also be found as national regulations on the BDPH website, both in the original English language and in its German translation.

The new literature (sub)groups

Article 2.2 of the new regulations is brief, as it simply states:

2.2 Philatelic literature can be divided into three categories:

- *Monographs*
- *periodicals*
- *Digital media*

At first glance, this may be seen as an abbreviation, as earlier regulations had many more „categories“, as I pointed out at the beginning. However, the so-called „Guidelines for Judging Philatelic Literature“ now specify what falls into each category. I will leave it to others to judge whether this division makes sense. In any case, you can read it there:

Categories of Philatelic Literature

Philatelic Literature can be divided into three categories.



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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 specialized non-periodical catalogues,*
- *specialized auction catalogues,*
- *documentation of collections,*
- *exhibition catalogues,*
- *documents from lectures,*
- *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.*

I'll stick to the print media for now, namely the so-called monographs. After all, there are obviously seven sub-categories here, which I sometimes call sub-groups. So bibliographies; special studies, handbooks and other similar publications; general or specialised non-periodical catalogues; specialised auction catalogues; documentation of collections; exhibition catalogues; documents of lectures; collections of articles that form an independent unit.

So what does the term “monograph” mean? It comes from the Greek and can be translated as “single writing”. The contents of monographs therefore deal with a topic or a problem, sometimes also with a person or similar. In this respect, all of the above-mentioned subgroups can certainly be understood as monographs. The opposite of a monograph would be an anthology, i.e. a publication containing articles by different authors and/or on different topics.

Everyone probably knows what “special studies” are, e.g. research studies on a self-imposed topic. But “manuals”? Although this is something you hold in your hand, it is more commonly understood as a “reference book”, e.g. work or service instructions, e.g.



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for new cars, PCs or other devices. In philately, however, this seems to me to refer more to a very comprehensive publication covering all aspects of a subject. The sub-category “general or specialised non-periodical catalogues” is very different in terms of content, but the emphasis is on non-periodical. What this means in practice, however, is open to interpretation. A catalogue published annually would be a periodical, and one published every two or three years would probably also be a periodical. But what about a catalogue of Ireland that has appeared in three editions since 1990, but not at regular intervals? The fact that specialised auction catalogues are now a sub-category is to be welcomed. After all, there is also “intellectual effort” behind them, but in many cases not that of a single philatelist. It is often professional lot describers, expertisers and experts who contribute to such catalogues. Nevertheless, such catalogues sometimes almost have the character of a handbook for certain areas. This can certainly also be said for the documentation of outstanding collections, but the question remains as to what to value and how.

Let's move on to the last subgroups: Exhibition catalogues; documents of lectures; collections of articles that form an independent unit. Exhibition catalogues are also literature, but like auction catalogues, they only have real value when they offer more than greetings and lists of exhibits. Certain expectations must also be placed on lecture documents and collections of articles so that not only loose individual sheets are submitted to the competition. These can be, for example, collections of lectures (such as Dr Heinz Jaeger's speeches at German Philatelic Days from 1973-1996), which I once compiled on 160 pages. In the case of articles, I am thinking more of series of articles that tend to appear regularly in specialised journals.

Why have I already gone into these sub-categories in such detail? Because they are important for jurors because, as in other categories, exhibits that have been incorrectly entered may have to be regrouped. The categories b. Periodicals and c. Digital media are easier to understand and distinguish from each other. It only becomes difficult here when it comes to evaluation.

Evaluation of exhibits in different categories

The scoring system has not changed since 1985 and applies to both printed and digital literature in the new regulations:

Treatment of contents	40
Originality, significance and depth of research	40
Technical matters	15
Presentation	5
Total	100



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So far, so clear. But what do these evaluation criteria mean in practice? Let's take a closer look at them one by one:

Treatment of content

This is what the new guidelines say:

- How well is story identified & told?
- Evaluation of literary style, clarity
- Skill in communication

For me, these individual criteria overlap, because a “story” that is well composed and told has a clear literary style per se. You can't have one without the other. What the ability to communicate is supposed to mean is not necessarily clear to me, but it could well amount to an author “addressing” his readership, taking them on a thematic journey and fascinating them. After all, print media are awarded a maximum of 40 points for the “treatment of the content”.

However, the regulations are much more precise when it comes to the treatment of the content of digital media, even websites. There is talk of

- Clarity of writing style
- Chapter structure
- Quality of illustrations
- Index
- Searchability
- Footnotes
- Use of hyperlinks
- Navigation around digital document.

The majority of these individual criteria are included in the third assessment category (technical understanding) for print media. It is not clear to me why printed and digital media are treated differently here.

The specifications for the second evaluation category “Originality, significance, depth of research” are almost identical. Here we are talking about the general, i.e. worldwide significance for philately, the degree of original discoveries, research, analysis (new or revised research), depth and scope (depth of coverage of the topic) and understanding of the topic.

There is also a maximum of 40 points for this. But you can already guess - if we are already talking about significance - how complex and difficult this is to estimate in individual cases. Of course, extreme examples are easy to evaluate. A *carimbologia of the postmarks of the Brazilian Empire* with thousands of pages certainly has a completely different significance for philately than a small 20-page study of the pre-philatelic postmarks of my small home town of Schwalmthal, a village that nobody knows. It will only be possible to measure the degree of original discoveries and new research if you know the old research on a subject from the last 100 to 150 years. To do this, you have



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to be a real expert in the literature field and not just be able to leaf through a publication from front to back. Many jurors, including myself, are often overstretched in this respect. Let's move on to the third evaluation criterion, "technical understanding". This again differs between print and digital media, which again I can't quite understand. But I will explain this later. The evaluation regulations specify this criterion for print media with the question "How well is the work structured?", are the title page, imprint, pagination, table of contents, use of footnotes present, as well as acknowledgements, bibliography, index and use of figures and tables - labelling, consistency in layout and text.

To me, this seems like a bit of a mixed bag. After all, the question of how well a story is structured overlaps with the explanation of the first evaluation criterion (how well a story is captured and told). Whether acknowledgements are really a reason for a higher score is rather doubtful, or is their value measured according to the level of recognition and status of the person explicitly thanked? Although the use of illustrations and tables has a content dimension, it is also part of the "presentation".

What is completely missing from this third evaluation criterion for print media is typography. This was present in all previous regulations and is even present in digital media now, but not in print literature. Good typography that meets the required current typesetting and layout standards is proof of a high level of technical understanding and a successful presentation. The majority of people, certainly including the judges, don't even know the difference between a dash, a slur and a to in the German language. And it gets on my nerves when I read in an German exhibit, for example, that „Mi-No. 111 of the FRG was issued on 07.09.1949“. How many errors do you count in this half-sentence alone? The correct writing is: „MiNr. 111 der Bundesrepublik Deutschland erschien am 7. September 1949.“

The „cabbage and turnip salad“ goes even further in the third evaluation category of digital media. In „Technical Issues“, there is now talk of typography, but also of easy access to the product, the medium (e.g. USB drive, DVD, CD, download), the platform (e.g. PC, Mac, iPad, mobile phone) and compatibility with current and older versions of operating systems. If there weren't up to 15 points to be awarded in this category - which also puts you under pressure as a juror - then I would say goodbye here, except for the typography.

Why? Because I personally consider the technical presentation of a literary object to be relatively irrelevant for its evaluation. For print products, it is also irrelevant whether they can only be viewed in libraries or are only available in small print runs. Easy access is then also not a given for many. So why should this be rated? A website that cannot be loaded is not considered evaluable. Correct. But whether the medium is submitted on a data carrier - of whatever kind - is irrelevant, the main thing is that it can be viewed - just like the print medium. And as far as compatibility is concerned, this is the problem of the reader and their technical equipment. It has nothing to do with the literary object



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itself! Sorry, I have to pass here and recommend that the Literature Commission rework the (sub-)criteria logically.

Let's close this round with the fourth evaluation criterion, presentation. For print media, this refers to the effect of the binding, clarity of print, paper quality, page size and use of colour in illustrations. If the design is optimal, 5 points are awarded for this. It is therefore more about the visual impression, but also about the quality of production. In contrast to the past, thanks to digital printing and print-on-demand, short runs are now possible and feasible for everyone, even as hardcovers in colour, so that there no longer has to be the former differences between professional companies and self-publishers. For digital media, this criterion simply means: visual appearance; compliance with disability guidelines regarding the use of colour. What exactly is meant by the latter is also beyond my knowledge. I found the following information on the Internet: „Barrier-free design basically requires a light-dark contrast, whereby colours can serve as a supporting medium. Pure black and white or grey contrasts are tiring in the long run and should therefore be supplemented by colours.“

So much for my comments on the evaluation criteria. I think my own reservations became clear at some points and I am happy to admit that I am often wrong or unable to cope. In general, I think it is the job of a literary judge to encourage and motivate. It's better to get a rating that's too high than a bad one. Perhaps combined - and in this respect I always find discussions with exhibitors very important - with concrete advice on what can be done better. And if you don't know what he can do better, why not give it the maximum number of points?

Problems of evaluating exhibits from different groups/subgroups

I would like to conclude my presentation by identifying some problems that I believe are still unresolved. And these primarily concern the comparability of judging of the subgroups. Let's go through these briefly.

There are, for example, the *bibliographies*, pretty “diligent works” and research on literary titles that were published sometime/anywhere or are available today. Real research is not reflected in them, the “treatment of the content” is omitted because every title is cited or listed in the same way. Areas of originality or significance are also not really comparable to other subgroups. So a subgroup that never has a chance of winning gold? *General catalogues*, perhaps even *standard catalogues*, which are published every year and possibly only update new items that have appeared in the meantime and make a few corrections or additions, such as updating newly published edition numbers and possibly correcting some prices. This has little to do with research, it is also just “hard work”, although the effort required by the editors of such catalogues is becoming less and less



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thanks to today's IT technology. In the future, KI will perhaps largely replace humans here. Do we then want to evaluate software technology?

All of this also applies to certain *special catalogues*. A “Deutschland Spezial” or “Briefe Deutschland Spezial” is a catalogue work that has developed over decades and is only ever very partially modified. I certainly agree that such catalogues are of great importance for philately, but the original discoveries and research usually come from third parties (from expertisers, ArGen, dealers), not from the publisher. The editors have only checked them and entered them into the software database. 40 points would by no means be justified for this.

Collection documentation: This is one of the most difficult topics! Let's take the Edition d'Or or Speciale book series as the best-known example. What is to be judged here, when you get right down to it? To exaggerate at best, the presentation. After all, the exhibit that is printed here 1:1 has already been judged in the other classes of an exhibition. What else is to be evaluated is the usually bilingual biography of the exhibitor (approx. 4-6 pages in German and English together) and, for some time now, an equally bilingual introduction to the subject of the exhibit. Depending on the scope of the exhibit, a few more or fewer points may be awarded, but such products do not really deserve a gold medal or a large vermeil medal - at least not in comparison to real new works of research of significance. The collection itself may be of great importance, may contain many new discoveries etc., but all of this has already been the subject of evaluation. The books are just a documentation of that. Nevertheless, I think they are very important in philately.

Exhibition catalogues: they may contain a lot of work, sweat and tears, but research? Importance? That rarely happens (the “Stockholmia 2019” offered such an exceptional example). The upper ranks are also excluded here. The same applies to the last two subgroups. But also for standard (auction) catalogues, yearbooks. Some widely distributed consumer magazines, which are even well produced and aimed at tens of thousands of subscribers, have no chance of winning gold vermeil and honours, which are at best achieved by magazines such as the “London Philatelist” and similar research journals.

And why is that? Because we are comparing apples with pears! All these groups and subgroups are completely different in terms of their object structure! How can you compare Jürgen Herbst's Saxony work with an exhibition catalogue or a monthly trade journal? But the same evaluation categories and points apply to all of them. This means that many objects do not even have the slightest chance of taking one of the top places when they enter the competition. Gold or even major gold is only reserved for the Olympic-literary research gods.

It is interesting to note that this situation with stamp exhibits has changed over the decades. We have around ten different classes and each of these has its own special regulations according to which it is assessed. An aerophilately or even astro exhibit has



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completely different objects, but also valuation criteria that take this condition into account. Postal history is something different from traditional philately and Joachim Maas has explained to us today that this applies all the more to Open Philately exhibits, for which there are also special regulations. But when it comes to literature, people think they can put everything in one bag and bundle them together, but their subgroups are just as different. And the exhibits deserve to be judged separately within each individual subgroup!

At least that's what I've been realising and thinking more and more lately, and I'm happy to discuss it. Thank you for listening and for any willingness to do so.

As always, I have a P.S. It is striking that there has hardly been a (nationwide) training seminar for literature judges in all these years. And to believe that this can now be done in an hour is probably a dream. A weekend seminar is the least that is needed.