

# BALKANFILA

YEARBOOK 2026

a Balkanfila  
Working Group  
Publication



May 2026

## BALKANFILA YEARBOOK 2026

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## BALKANFILA YEARBOOK CONTENTS

Publication Info :	p.1
Contents :	p.2
Foreword :	p.3
60 years from the First Balkanfila exhibition in 1965 in Varna	p.5
Hellenic Philatelic Federation	p.11
75 Years of the Union of Philatelists of Macedonia	p.15
Union of Philatelists from the Republic of Moldova	p.21
Romanian Philatelic Federation	p.23
Union of Philatelists of Serbia	p.25
Slovenian Philatelic Association	p.27
Turkish Philately Academy	p.30
Postage Stamps of the Principality of Serbia 1869–1880	p.32
The incongruity of the establishment of Austrian Lloyd's Agency in Athens	p.46
The History of the Three "Napoleons"	p.48
120 Years of the name Bosnia and Herzegovina on Postage Stamps	p.61
Stamps printed in Genoa	p.75
Fiscal Philately	p.86
The Sanitary Defense of the Greek Mail (1832–1912)	p.93
Use of the Postmarks of the Cretan State in the Greek Postal Service	p.100
Thracian Overprints : Stamps from the Lost Land	p.126
Trieste : The Greek Community in the 19 <sup>th</sup> century	p.129
The Evolution of Philately : Digitalization & Collecting Culture	p.137
Unpaid and underpaid Letters in Bulgaria	p.143
The History of Maximum Cards	p.147
The Panagiotis N. Kourtesis Brandy Distillery in Piraeus	p.154
Istanbul Views on Ottoman Stamps – 1914–1921 (Part I)	p.169
Images from Thessaloniki that have been lost	p.188

Dear Reader,

Balkanfila is one of the oldest, if not the oldest, regional philatelic association, formed in 1965 by Albania, Bulgaria, Greece, Romania, Turkey and Yugoslavia, and met between 7 and 15 August of that year at the first exhibition in the Bulgarian city of Varna on the Black Sea.

Since then, the circle of members has expanded to include Moldova and Cyprus, and with the successors of Yugoslavia - the Philatelic Federations of Serbia, Croatia, Macedonia, Montenegro, Bosnia and Herzegovina and Slovenia. The Balkanfila working group has a President, a Secretary and two Editors - the Editor of the [www.balkanfila.eu](http://www.balkanfila.eu) website and the Editor of the Balkanfila Newsletter (the 12<sup>th</sup> quarterly Newsletter has already been published!).

At the end of April, there will be the 21st exhibition in a row! The diligent editor of the Balkanfila Newsletter, Christos Gikas, is also the initiator of the edition, the purpose of which is to present the Balkanfila postal history and other postal pearls, first among themselves, but also to the whole of Europe and the world.

The digital edition of Balkanfila Yearbook No. 2 is attached! The first was distributed in mid-August 2025 with 198 pages, and the second issue, which is in front of you, exceeds the 200-page mark. More than the volume, we are looking forward to the content! It reflects the region's traditional strength and presence in the philatelic world, evident in its rich postal history, the number of members, researchers, and exhibitors, and the extensive literature, as well as numerous exhibitions.

Choose articles that interest you and that will open your eyes to new dimensions of the field. Balkanfil members will meet on April 29th at the XXI. Balkanfila exhibition in the interesting town of Pernik near Sofia, Bulgaria.

Sincerely yours

Igor Pirc, Balkanfila secretary, on behalf of editor Christos Gikas.

PS. Subscribe to the Balkanfila Newsletter, publish news from your environment. Surely there are already some contributions in preparation for the Balkanfila Yearbook Nr. 3. which will be published next year. Be the author you too!

# 60 years from the First Balkanphila exhibition in 1965 in Varna and a short history of the Bulgarian Participation

by Nikolay Penev, Varna,  
November 2025

## The Beginning

At the initiative of the Union of Bulgarian Philatelists (СБФ = abbreviated in Cyrillic), a Balkan Philatelic Exhibition was organized in Bulgaria in 1965.

From August 7<sup>th</sup> to 15<sup>th</sup>, 1965, collectors from six Balkan countries—Bulgaria, Albania, Greece, Yugoslavia, Romania, and Turkey met in the beautiful city of Varna on the Black Sea. 374 selected exhibits were displayed, 55 of which were in the youth class. The exhibition was so successful that, at the end, the decision was spontaneously made to organize further Balkan Philatelic Exhibitions in other Balkan countries.



*Exhibition catalogue of the 1<sup>st</sup> Balkan Philatelic Exhibition in Varna, 1965,  
featuring the three special postmarks of the exhibition.*

To mark the 1<sup>st</sup> Balkan Philatelic Exhibition, special issues came out in Bulgaria:

1 set of 4 stamps + 1 block + 2 FDCs: Mi Nos. 1550–53 and Mi Sheet 15, another set of 2 stamps + 2 FDCs, Mi Nos. 1555–56, and 3 special postmarks issued during the exhibition).



Verification (Diploma), given to Boris Kalinkov from Varna for his participation at the 1<sup>st</sup> Balkanphila Exhibition.

Mr. Kalinkov is now 78 years old and still participates with his philatelic books.

The First Balkanphila in Varna was a meeting of all the GREAT collectors from the Balkan countries. Here are some of the names that made history:

**from Bulgaria:**

- Petko Karaivanoff;
- Theodor Popov;
- Andrey Penchev;
- Dimiter Minchev;
- Bratan Ralchev;

**from Turkey:**

- Orhan Brandt;
- Ceyhan Sadik;
- Emin Alzan;

**from Romania:**

- Ilie Dimitrescu;
- Nicolae Bursescu;

**from Greece:**

- P. Drossos;
- George Fotiadis;

**from Yugoslavia:**

- Boyan Pechar;
- D-r Novakovich;

**Listing of all Balkanphila exhibitions after 1991:**

Istanbul Turkey, 03–11.1966,  
Bucharest Romania, 27.05–05.06.1971,  
Izmir, Turkey 23.10.–05.11.1973,  
Sofia, Bulgaria 27.09.– 05.10.1975,  
Beograd, Yugoslavia 24.10. – 30.10.1977,  
Athens, Greece 24.11. – 31.11.1979,  
Istanbul, Turkey 08. – 16.08.1981,  
Bucharest, Romania 17– 22.12. 1983,  
Vratza, Bulgaria 29.11. – 06.12.1985,  
Novi Sad, Yugoslavia 19–26.09.1987,  
Thessaloniki, Greece 30.09–08.10.1989 and  
Bacau, Romania 20–25.09.1991



Numbered black print: Mi No. Bl.60 S, with special postmark to commemorate the 5<sup>th</sup> Balkan Philatelic Exhibition in Sofia in 1975.



The special issue from Bulgaria for the 10<sup>th</sup> Balkan Philately in 1985, MiBl.161.

## The revival of the Balkanphila exhibition in 2006

Due to the social and economic problems in the Balkan countries, the tradition was interrupted in 1991.

After a 15-year pause, a meeting of the Balkan countries was organized in Sofia on December 8<sup>th</sup> and 9<sup>th</sup>, 2006, at the invitation of the Union of Bulgarian Philatelists. The following representatives took part:

**Spas Panchev – Bulgaria**

**Mahmut Emirmahmutoglou – Turkey**

**Klime Popovski – Macedonia**

**George Radicevic – Serbia**

**Igor Pirc – Slovenia**

**Tomo Katuric – Montenegro**

**Leonard Peskanu – Romania**

**Michalis Tsironis – Greece**



**The President of the Union of Bulgarian Philatelists Spas Panchev is reading the memorandum of the Balkan meeting in Sofia.**

## Important notes from the Memorandum of the Meeting, held on December 8, 2006, in Sofia.

- The Balkanphila exhibitions are to be organized every two years;
- The next Balkanphila exhibition will take place in Istanbul from October 28 to November 3, 2007;
- Not only collectors from the Balkan countries can participate, but also collectors whose exhibits relate to the Balkan countries;
- The FIP regulations for International Exhibitions will apply.

### Listing of the Balkanphila exhibitons after 2006:

Istanbul, Turkey 28.10. –03.11.2007,  
Plovdiv, Bulgaria, 28.10. – 31.10.2010,  
Maribor, Slovenia, 24–27.05.2012,  
Vidin, Bulgaria 05–07.04.2014,  
Tirana, Albania, 05–09.09. 2016,  
Belgrade, Serbia, 12–14.10. 2023,  
Thessaloniki, 13–16.11.2024.



Special s/s for the 15<sup>th</sup> Balkanphila in Plovdiv, 2010



Special ps card for the 17<sup>th</sup> Balkanphila in Vidin, Bulgaria in 2014

and the **BALKANFILA Philatelic Tradition** goes to :

**PERNIK, Bulgaria – April 29<sup>th</sup> – May 2<sup>nd</sup>, 2026**



# HELLENIC PHILATELIC FEDERATION

## H.P.F History

The Hellenic Philatelic Federation (H.P.F) in 1947 was founded in 1947 and joined F.I.P, replacing the Hellenic Philatelic Society (H.P.S), which –until that time– had been representing Greece’s Organized Philately. In addition, the H.P.F is a FEPA Member as well as being a member of BALKANFILA Regional Philatelic Group.

Each President of the H.P.F is an ex-officio member of the Advisory Committee of the Hellenic Post, related to the new Postage Stamp issues.

Between 2015–2024, three major International Philatelic Exhibitions were organized in Greece under the Auspices of the H.P.F namely : NOTOS2015 and NOTOS2021 in Athens as well as BALKANFILA XX, in Thessaloniki, in November 2024. Two FEPA Congresses were hosted in Athens during NOTOS2015 and NOTOS2021.

The H.P.F publishes a Quarterly Newsletter (in Greek) and following proposals submitted by the H.P.F at Balkanfila XIX in Belgrade and Balkanfila XX in Thessaloniki have been realized two collective digital publications in English : The Balkanfila Bimonthly Newsletter and the Balkanfila Yearbook.

All past issues of both editions can be reached at : <https://www.efo.gr/balkanfila-newsletters/>

Since 1978 the H.P.F introduced the “Charilis Binos” Annual Philatelic Literature Award, in memoriam of the late Charilis Binos, a significant Greek Philatelist. Recently, the current board introduced the Commendation of Philatelic Contribution, named after the significant philatelist Neoklis Zafeirakopoulos.

The Federation supports a Facebook page as well as Website that among other items is presenting over 100 awarded exhibits of Greek and Greek-related exhibits <https://www.efo.gr/en/exhibits/>

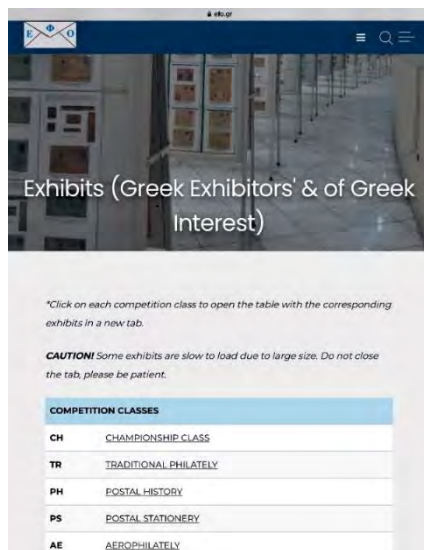


IMAGE 1



IMAGE 2

The current 9-member Board of the H.P.F, elected in March 2025, consists of experienced philatelists including Board members of six national philatelic societies.

After assessing the current situation and perception of Philately, a marketing communication plan was designed. Philately is still considered as a marginal, close-club activity limited to stamp collecting, of no interest to wider audiences. By acknowledging that Philately has –for long time– been considered a secretive activity with a closed club mentality, the obvious answer was repositioning Philately as a Cultural Activity that can interest everyone if it is communicated in an understandable manner by focusing on its cultural impact rather than technical issues.

We had consequently coined the motto-slogan "PHILATELY MATTERS FOR ALL" serving a core concept : "Outgoingness – Communication – Co-operations".

The objectives for this 2-year term are clearly defined and agreed by all-Board members fall into two main categories :

### [At National level there is a two-fold plan](#)

- **Development of the National Philatelic Sector**

Following the distribution of Exhibition Frames, that had been initiated by the previous Board, from the Hellenic Post to the local philatelic societies, the H.P.F is actively encouraging and supporting the local society to organize local philatelic exhibitions.

In addition, an on-going communication to all national philatelic societies is established in order to organize actions collectively. Up to now the Hellenic Philatelic Federation Board Member had visited 7 local philatelic Societies and participating in person during their Events. All member societies events have proper coverage in the Federation's website and Social Media, with 55 uploads in this 12-month period

- **Presentation of Philately as a Cultural Activity to wider audiences**

This "exposure" of Philately at a national level has already started by the following means

- 1) Philatelic articles and interviews in national printed Press,
- 2) Stronger presence in social media (facebook and Instagram)
- 3) Presence at Collectibles Trade Fairs (C.T.F)
- 4) Organizing a philatelic exhibition at the same venue of C.T.S
- 5) Placing targeted philatelic exhibits in Congresses and Museum events
- 6) Communication with Museums and Cultural Organizations that has already resulted to upcoming Events.

Targeted Exhibitions, namely Collectibles Trade Fairs, Museum Events (eg displaying a philatelic exhibit on the Greek participation in the Korean War at the Athens War Museum during an international Forum on the Korean War etc), Scientific Conferences (a philatelic

collection displayed at a Cardiology Congress last November) and Federation's exhibit directed to the 6.500 visitors in the largest Collectible Trade Fair.

During the December Trade Fair, The Hellenic Philatelic Federation's "narrative" towards the visitors was the following : *"Stamp collecting is the starting point of a captivating journey through history, culture, the recording of emotions and ideas for every human activity. Philately, which studies written postal communication, is a "human-based cultural reservoir" that collects, explores, and discovers the various aspects of society, relationships, and culture"*.

The exhibit pages included QR codes leading to Federation's website whilst a 2m high Roll-up Banner was next to the exhibit with the motto "Philately Matters"

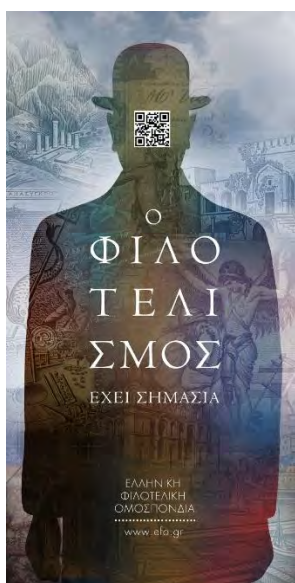


IMAGE 3 Legend  
*"Philately Matters"*



IMAGE 4 Legend  
*"Have a look at more of 130 awarded philatelic exhibits from your sofa"*

### At Internationally level

The H.P.F will be seeking to further strengthen International Co-operations with a strong emphasis on Bilateral and Regional Philately. This is because, the H.P.F Board Members strongly believe that regional co-operations can be creative and productive for all participants due to our sharing the same historical and social background as well as better understanding of the individual priorities. Further international co-operations are being sought with sister Federations that we share similar beliefs and agenda.

Currently the President of the H.P.F serves as an Editor to the bi-monthly BALAKNFILA Newsletter and the BALKANFILA Yearbook that circulated in 2025 for the first time.

The Hellenic Philatelic Federation was kindly invited by the Federation of the Italian Philatelic Societies (F.S.F.I.) as a guest country to the one-frame national exhibition : "Siracusa2025" experiencing a most productive philatelic encounter.

Finally, it is worth mentioning that a number of Greek Philatelists, at the kind invitation, of the Turkish Philatelic Academy joined the Academy.

## 75 YEARS of the UNION of PHILATELISTS of MACEDONIA



The Union of Philatelists of Macedonia celebrates its 75<sup>th</sup> anniversary this year. It is registered as a non-profit association of citizens. The term philatelists does not cover all areas of our interest. We are collectors by nature. In our collections, in addition to postage stamps and other philatelic and postal material, there are also coins and banknotes, pendants, badges, souvenir spoons, documents, lighters, comic books, labels ... Therefore, our Statute contains a provision that members of the Union are philatelists and collectors.

We are also kind of journalists because we publish books, monographs and articles to describe our collections. We strengthen our competitive spirit by exhibiting at international events. And of course, as an organization we try to find our place in social life and contribute to a better representation of our country. On that occasion, we proudly look back on our participation to the enhancement of the cultural and educational history of our country.

Very briefly, a few facts the readers could follow the time line. The changes in the status of philately in the Republic of North Macedonia are connected with the political changes: in 1945–1991 the Republic was one of the six constituent members of the Federation of Yugoslavia under different political names, and after 1991 it was independent Macedonia, also with different official names. Thus, there are three periods of philately: 1945 – 1950 when philatelists as individuals were members of the Union of Philatelists of Yugoslavia, 1950–1991 as societies of philatelists associated in the Union of Philatelists of Macedonia which is a member of the Union of Philatelists of Yugoslavia and since 1991 as individuals associated in the Union of Philatelists of Macedonia.

After the liberation from foreign occupation in 1945, with modest material resources, but with great enthusiasm, new institutions and organizations, educational and cultural institutions and associations, schools, publishing and newspapers, performing arts, art salons and other cultural activities were established. In parallel, professional and sports organizations and associations were founded. The list of various initiatives of citizens, from mountaineers and hunters to guilds and clubs, is impressive.

And long story short, in 1950, among a group of stamp collectors, the idea of establishing the Union of Philatelists of Macedonia was born. On January 29, 1950, they gathered as an Initiative Board for the establishment of our Union. According to the documents, the key person for this initiative was Svetolik Naumovski, an officer in the Post Telephone and Telegraf company. Over the following months, the Statute of the future Union was drawn up and a founding assembly was held. The initiator was elected as the first president and then the application for registration of the Union was submitted to the State Register. The formal listing of the Union in the Civil Organizations Register was carried out on March 13, 1950.

In the following years, the Union expanded its network of branches and clubs throughout the country and at one point reached 14 registered associations, and as the pick of growth membership reached 800. Writers, doctors, engineers, lawyers and war veterans are remembered as presidents of the Union, who, along with their professional engagement and because of their passion, philately, had the motivation to participate in the activities of the Union.

In addition one should note that politicians from Macedonia with the highest rank in the political hierarchy of the former Federal Yugoslavia were elected to the leading philatelic positions at the federal level and played a decisive role in some crisis periods. Our Union, as the founder of the Union of Philatelists of the FPRJ, later of the SFRY, is a member of the international organizations of philatelists, the World Federation and the European Association and conducts its activities in compliance with the international philatelic rules.

The Post Office accepted our proposal to issue a stamp on the occasion of our jubilee, 75 years since the founding of the Union of Philatelists of Macedonia and included it in the Annual Program for 2025. Our President Mr. Sinisa Pavleski is a recognized expert on global stamp design trends and the Post Office accepted his proposal for the artistic view. We want our issues to keep pace and qualify for recognition at international exhibitions.

## **FIRST RECORDS**

History teaches us that even in these distant areas of the Ottoman Empire, innovations were introduced, just like in Europe and without delay. In the second half of the 19th century, Thessaloniki and Skopje were connected by railway, the Orient Express passed through

Macedonia, the Empire was a member of the International Postal Union, and the understanding naturally spread that we were also part of the postal network of Europe.

New, so far unknown activities were gradually adopted, creating image of modern society. Searching through the publications of those times, one can find interesting information. There was no tradition of stamp collecting, but those people who had business connections with foreigners were curious to understand what attracted them to stamp collecting.

The documents note that the first postcards were printed in Veles. Wealthy businessmen began to keep letters from their commercial correspondence. In a protocol on a fire in the family home of a wealthy merchant from Veles the damage is described and a note has been added that his collection of stamps, letters and banknotes burned down. Between the two World Wars, some businessmen with trade partners abroad began collecting. Bitola, at that time known as Monastir, an important consular city, naturally appears as the first place where there were citizens with an interest in collecting. Before World War II, we learn from a newspaper article that there were philatelists in the Jewish community. A group of wealthy citizens in Skopje has taken the task to organize the first ever philatelic exhibition in the then Vardar Banovina in 1940. In the Honorary Board we read the name of the president of the Union of Philatelists of the Kingdom of Yugoslavia, which speaks of the importance given to this event. The exhibition was organized following the pattern of European exhibitions, so a leaflet was published together with souvenir envelope and a maximum card, the Post Office issued a commemorative stamp and the event received media coverage.

During the occupation 1941–1945, there was nevertheless a circulation of philatelic material. Evidence of this is the collection, kept by a Skopje family, which contains mint stamps from Serbia under German occupation, from Bulgaria and the Independent State of Croatia, and even from the General Governorate, the occupation name for Poland. There are few preserved envelopes and their further research is necessary because they reveal data about economic life, and more generally about social life. Envelopes from the correspondence of the bank branches in Macedonia with their headquarters are kept in the historical archive of the National Bank. During the period of two months between the capitulation of Bulgaria on September 9, 1944, and the liberation of Skopje on November 13, 1944, the German Wehrmacht established a Committee as a kind of local authority. This Committee passed Decision No. 21 on October 10, 1944, ordering that the mint regular Bulgarian stamps found in the Post Office to be overprinted with the text "Macedonia" in Bulgarian Cyrillic and the date September 8, 1944, but they were never put into official circulation.

And one more historical fact. During the final operations in Yugoslavia in 1944/1945, a postal service was introduced in certain liberated areas, and occupation stamps were used on which

a five-pointed star or the text "Democratic Federal Yugoslavia" was overprinted. One of the founders of our Union and later president, managed to form a collection under the title "Democratic Federal Yugoslavia / Temporary Issues of the Federal Units", which he later exhibited at the first Yugoslav philatelic exhibitions.

It is very important fact that the Post Office of the Democratic Federal Yugoslavia issued its first commemorative stamp immediately after the final liberation of the country, on August 2, 1945. It depicts the monastery of St. Prohor Pčinski, and was published on the occasion of the first anniversary of the Session held here when the state of Macedonia was proclaimed. Previously, in 1944 and 1945, only regular stamps with the image of the leader of the partisans, Marshal Tito, were issued.

\* \* \*

The tables and panels covered with stamps and other philatelic material with their colorfulness and plenty of information captivate the eye. It is actually the most important activity of the Union, to acquaint the general public with the achievements of society in all fields. Through the stamps, the achievements of famous individuals in their field of activity, economic results are communicated, and the cultural heritage is brought closer in a quiet but also visually attractive way. Works of art are also a frequent motif on the stamps. The articles that inform about the activities of philatelists are also interesting for readers.

We do not limit ourselves only to collecting stamps. Meticulous work is necessary to study, arrange and display them to the public. We present details of their characteristics. We investigate their history, content, compare them with similar ones, and arrange them in line with international rules.

Gone are the days when postal traffic carried the bulk of the burden of conveying a message from one place to another. New technologies have imposed themselves, and as a result, our passion, philately and collecting in general, is losing its place among human leisure activities. Today, there are fewer of us, but we do not give up. It is not an option to be sidelined. Just in opposite, we organize gatherings several times a year open for the public, we welcome our friends from Serbia and Bulgaria.

To popularize philately, the Union has so far organized three national and ten thematic exhibitions, at which the collections of our members were presented. Over time, we have gained experience and took part in the most prestigious world exhibitions with our collections. We popularize the editions of our Post Office, but above all, we represent our country.

Our documentation testifies that our collections have been exhibited in about twenty countries, from Brazil over Europe to Korea. We came home with about 150 medals, diplomas and awards. During the pandemic, a new way of presenting collections has developed, in virtual exhibitions, so we quickly adapted to this model of presentation.

It is our tradition to follow up on significant dates in our history and social life with appropriate philatelic activity. We have produced commemorative envelopes and commemorative postcards on various occasions, to highlight the editions for the writer Aco Shopov and the painter Gjorgji Zografski, then for the scientist Nicolaus Copernicus. In addition to the Union, some members also have their private editions. Due attention is given to publication. The list of published books and historical reviews on topics from philately and numismatics, histories and historical manuals, monographs, the first lexicon of philatelic terms in the Macedonian language by philatelic authors is worthy of respect. To be on trend, we also prepared a video collage and power-point about our history. Our letters and articles were published in local newspapers, but also in international philatelic magazines.

We enriched the anniversary of our Union with festive activities. Exactly on May 9, 2025, on the Victory Day over Fascism and on Europe Day, we completed our multiannual project "The People's Heroes of Macedonia from the Struggle 1941-1945". We issued for all of them commemorative envelopes or maximum cards with their portraits, and the Post Office issued commemorative stamps for some of them. In the birthplaces of the heroes, public promotions have been organized. Numerous media and portals covered this project with due attention.

At the end of the jubilee year, we had two more gatherings in the premises of the Union. First, it was an exhibition of the medals and awards received. Among the exhibits, the gold medals of our members were in center, and those received at the world philatelic exhibitions in the Far East captivated the attention with their exoticism and special artistic expression.

The traditional New Year's philatelic bazaar in December was an opportunity to socialize with the large audience in a friendly and relaxed atmosphere. Our members offered stamps, banknotes and coins from all over the world, albums and binders, as well as letters, postcards and documents from the XIX and XX centuries.

The guests were interested in finding out the value of the specimens that were kept as precious family items, and on this occasion they have had a possibility to discuss with experts. Our library of philatelic and numismatic literature offers valuable sources to discover additional information about these artifacts.

Enthusiasm keeps us from continuing with activities outside our premises. Of course, we are worried about the future of philately. Attracting young people remains the primary goal. We have decided to join the National Youth Program in a specific segment – the promotion of

children's rights under the slogan "I want to find out". In cooperation with several elementary schools, we intend to identify thematic groups that, as an extracurriculum activity, have a special interest in geography, biology, history... Our focus is to offer students interesting and educational entertainment and thus get them away from their mobile phones. We offer them canceled postage stamps from all over the world, which feature a variety of motifs such as sports, flora, cities, traffic, religion, and we encourage their creativity to prepare posters or geographical maps with the stamps.

As we witness the young generation adopting information technology with ease, we would not be surprised if they come up with new ideas for philately in the digital age. The future belongs to them.



# Short report on the Union of Philatelists from the Republic of Moldova

Andrei ADAM



UFRM is the legal successor of the Society of the Moldavian Republican Branch of the Union Society of Philatelists from the Republics of the Soviet Socialist Unions, created in 1966, and since 1989 renamed the Union of Philatelists of the Moldavian Soviet Socialist Republic within the Union.

From 1992 to 2016, a period of decline in the activities of the Union of Philatelists began - for survival: the loss of its own headquarters, the restriction of public activities, weak management led to a sharp reduction in the number of collectors, which led the Union to self-liquidation.

On October 29, 2016, the Extraordinary General Assembly of the UFRM was convened. During the meeting, the problems of the UFRM's current activities were taken into account and the decision was made to update the composition of the UFRM's management, to draw up governing documents and to change the strategy of philately in MOLDOVA. At the meeting, ADAM Andrei was elected president of the Union of Philatelists from the Republic of Moldova.

Currently, in accordance with the new law no. 86 of June 11, 2020 and no. 220-XVI of October 19, 2007, UFRM was re-registered and entered in the state register with the right to operate officially.

There are currently 56 affiliated philatelists in the Association.

From 2016 until now we have organized and held 14 national exhibitions with international participation. 19 participations in international exhibitions of different levels.



National Exhibition MOLDOVA-30 2021 Chisinau, Moldova



National Exhibition MOLDOVA-30 2021 Chisinau, Moldova



National Exhibition SPRING 2018 Chisinau Moldova



UFRM president Andrei Adam with FIP president Bernard Beston at National Exhibition SPRING 2018 Chisinau MD



LIBEREC 2025 From left to right: Lubor Kunk - Commissioner General, Gabriela Moraru - Ambassador of the Republic of Moldova, Andrei Adam - UFRM President



170 years since the appearance of the Princely Stamp round table MIOC 2026 Chisinau MD

## Participation of UFRM members in national and international exhibitions

1. National Exhibition "MOLDOVA-2017" Chisinau, Moldova
2. National Exhibition "SPRING-2018" Chisinau, Moldova
3. National Exhibition "ARMY DAY-2018" Chisinau, Moldova
4. National Exhibition "NIGHT of museums" 2018 Chisinau, Moldova
5. National Exhibition "ODESSAFILEX-2018" Odessa, Ukraine
6. National Exhibition "AUTUMN-2018" Chisinau, Moldova
7. National Exhibition "BULCOLLECTO-2018" Plovdiv, Bulgaria
8. FIP Exhibition "THAILAND-2018" Bangkok, Thailand
9. National Exhibition "SPRING-2019" Chisinau, Moldova
10. FIP Exhibition "CHINA-2019" Wuhan, China
11. National Exhibition "MOLDFILEX-2019" Chisinau, Moldova
12. National Exhibition "BULCOLLECTO-2019" Plovdiv, Bulgaria
13. National Exhibition "MOLDFILEX-2021" Chisinau, Moldova
14. National Exhibition "MOLDOVA-30" 2021, Chisinau, Moldova
15. National exhibition "BELFILA-2021" Brest, Belarus
16. National Exhibition "MOLDFILEX-2022", Chisinau, Moldova
17. FIP Exhibition "HUNFILEX2022", Budapest, Hungary
18. FIP Exhibition "INDONESIA-2022", Indonesia
19. FIP Exhibition "CAPE TOWN-2022", Cape Town
20. National Exhibition "BREST-2022" Brest, Belarus
21. National Exhibition "PLEVENFILA-2022" Plevna, Bulgaria
22. FIP Exhibition "IBRA-2023" Essen, Germany
23. FIP Exhibition "BANGLADESH-2023" Dhaka, Bangladesh
24. National Exhibition "MOLDFILEX-2023" Chisinau, Moldova
25. National exhibition "LITFILA-2023" Moscow, Russia
26. FIP Exhibition "EFIRO-2024" Bucharest, Romania
27. National Exhibition "DOBRICI-2024", Bulgaria
28. National Exhibition "YEREVAN 2024", Yerevan, Armenia
29. National exhibition "BREST-2024" Brest, Belarus
30. National Exhibition "MIOC-2025" 2025, Chisinau, Moldova
31. National Exhibition "LIBEREC 2025" Liberec, Czechia
32. National Exhibition "MIOC-2026" 2026, Chisinau, Moldova
33. National Exhibition "MOLDFILEX-2026" 2026, Balti, Moldova



*National Exhibition MoldFileX-2026*



*The President of UFRM prepare the award ceremony*



*National Exhibition MoldFileX-2026, The President of UFRM presents the award to the exhibitor Anatol Adam*



*The President of UFRM presents the award to the exhibitor Ţurea Victor*

At the moment the main priorities are:

- Attracting more collectors to the association, especially among the youth.
- Participation in exhibitions under the aegis of FEPA and FIP.
- Relations with collectors from other countries.
- Promulgation of Moldovan philately in the world.

In the future we want to continue the traveling exhibitions and as an important project if we find government support, to launch a BALKANFILA or a large FEPA or FIP exhibition



## Short report about Romanian Philatelic Federation

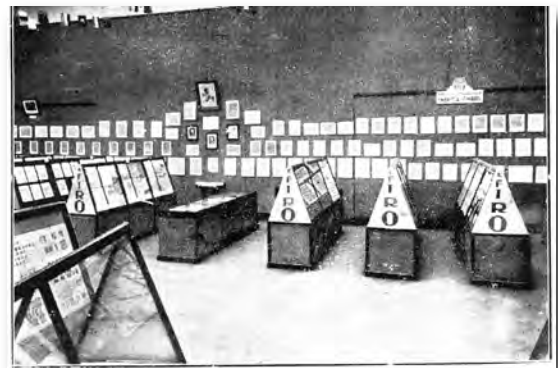
Francisc AMBRUS

In April 1891, in Bucharest was founded, temporary, SOCIETATEA ROMANA DE TIMBROLOGIE - S.R.T. (The Romanian postage stamp society), with president Dimitrie C. Butculescu, Vice-president - colonel ® I. Thorand (Craiova), secretary - captain ® C. M. Moroiu. At the meeting held on the 26th of November/10th of December 1891, they changed the name into "SOCIETATEA FILATELICA ROMANA" (Romanian Philatelic Society), at the same time adopting the Statute, with the aim of offering stamp collectors in Romania a center to meet and join forces. We reach the year 1932, when in Bucharest, at the Romanian Academy Foundation (Dalles Hall) between the 23rd and the 30th of November, takes place the greatest philatelic exposition since, called EFIRO - 1932 (The Romanian Philatelic Exposition).

This philatelic exposition also has the honor of being under the high patronage of the chief of state, King Carol II, himself a philatelist since the age of 6, owner of a fabulous collection, ranked as third in the world at that time, in terms of value. EFIRO - 1932, brought to Bucharest great collections and collectors from abroad, among them: Louis Goldberg (Belgium), Henry Rosenthal (France), Heinrich Birnbach (Germany), dr. Emilio Diena (Italy), Theodor Champion (France), Louis Yvert (France), Nils Strandell (Sweden), Rene Pancelet (Belgium), Edwin Muler (Austria), A. Hertsch (Switzerland). We can affirm that almost all the "sacred names" of European philately gathered and participated in one way or another at this great philatelic regalia, named EFIRO - 1932 and that will have a great echo after 66 years, through the organization of the EFIRO - 1998, at the Palace of Parliament.



*The first official Romanian philatelic publication*



*EFIRO 1932*



*King Carol II at EFIRO 1932*



*National Exhibition Bucharest '1958*

During the regime of popular power, in 1958, the Romanian Philatelic Society changed its name to the Association of Philatelists of the Romanian People's Republic. The activity of the Association of Philatelists of Romania was more materialized in national exhibitions and a few participations in European exhibitions.

After 1989, when democracy also emerged in the Romanian lands, the name was changed to the Romanian Philatelic Federation and national exhibition activity and international participations intensified, with Romanian exhibits becoming increasingly appreciated.

EFIRO 2008 was the crowning success, being the first world exhibition in Romania with the participation of 831 collections from 72 countries on an area of 20,000 sq m. In 2019, a national exhibition with international participation continued the EFIRO tradition and after a period of intense participation in world exhibitions, EFIRO 2024 finally materialized, an exhibition that was a real success with a budget of approximately 10% compared to the 2008 edition. We managed to demonstrate that even without massive financial support from the post office and the government, a successful exhibition can be held if everyone contributes and understands the difficult situation of the era in which we find ourselves.

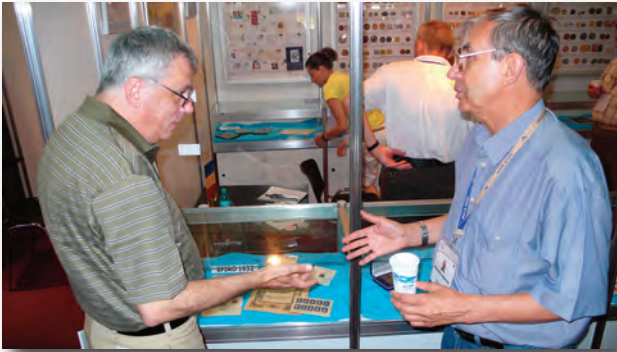
At present, the Federation has 11 affiliated territorial philatelic associations, approximately 400 active members and around 25 exhibitors. After this year's elections, the Romanian Philatelic Federation aims to find financial solutions for a new EFIRO edition in 2029. We hope that the worrying evolution of international events will not block this initiative and that we will manage to offer the whole world another highly successful exhibition.



*EFIRO 2008*



*EFIRO 2008*



*Two titans of Romanian philately at EFIRO 2008*



*EFIRO 2008 fourth personal participation in a world exhibition*



*Jury EFIRO 2019*



*Jury EFIRO 2019*



*Participants at FIP Jury Academy, Bucharest 2024*



*Jury work EFIRO 2024*



*EFIRO 2024, FIP board, FIP Jury Academy participants and guests*



*Jury EFIRO 2024*



# Union of Philatelists of Serbia

A Modern Philatelic Organization Bridging Tradition and Digital Innovation

## I Introduction

The Union of Philatelists of Serbia (SFS), founded in 1948, is the central organization uniting philatelic societies and collectors across Serbia. It plays a key role in preserving, studying, and promoting philately as part of cultural and historical heritage.

SFS connects tradition with modern philatelic practices and serves as a link between collectors, researchers, and institutions worldwide.

## II Mission and Core Activities

### 1. Organization of Exhibitions

The Union of Philatelists of Serbia regularly organizes philatelic exhibitions of well known Serbian collectors. These events provide a platform for collectors to present their exhibits, exchange knowledge, and promote Serbian philately.



Back in 2023., The Union of Philatelists of Serbia, in cooperation with Pošta Srbije, successfully organized the regional philatelic exhibition Balkanfila XIX. The exhibition brought together collectors from across the region and provided a platform for presenting competitive exhibits and exchanging knowledge. It contributed to the promotion of philately and strengthened regional cooperation.



This year union of philatelist of Serbia is organizing a national philatelic exhibition SRBIJAFILA XVI with international participation that has FEPA recognition and FIP sponsorship status. More info on [srbijafila.org](http://srbijafila.org)



In cooperation with the Embassy of the Republic of Serbia in Slovenia and Slovenian philatelic institutions, the Union of Philatelists of Serbia has established a tradition of organizing philatelic exhibitions within the "Month of the Republic of Serbia in Slovenia." These events promote cultural exchange and strengthen philatelic cooperation between the two countries.



## 2. Organization of Lectures and Educational Activities

The Union conducts lectures, seminars, and educational programs aimed at both beginners and advanced collectors. These activities focus on developing philatelic knowledge, improving exhibit quality, and supporting research.



## 3. Exhibitions and International Presence

Members of the Union actively participate in major international exhibitions under the patronage of FIP and FEPA. Through these participations, Serbian philately is represented globally and achieves significant competitive results.

## 4. Digitalisation

A key strategic focus of the Union is the digitalisation of philatelic content and activities. This includes:

Digital editions of publications:

1. FILATELISTA, national philatelic magazine
  2. Filaberza, philatelic magazine
  3. The postal history and postage stamps of Serbia, by Mirko R. Rašić
  4. 50 years of Union of Philatelists of Serbia, by Vojislav Begović
- All publications are available on official web page [philaserbia.org](http://philaserbia.org)



Development of online exhibitions (SOFIZ, national online exhibition)  
Expansion of digital platforms and accessibility of philatelic knowledge

## III Education, Research, and Community

SFS supports education through seminars, journals, and expert evaluations. It fosters a strong community of collectors and supports new generations in philately.

## IV Safeguarding Philatelic Heritage

SFS works on detecting forgeries, educating collectors, and maintaining ethical standards, ensuring the integrity of philatelic material.

# Slovenian Philatelic Association

by **Bojan Bračič**

President of the FZS

Philatelists in the area of present-day Slovenia began to unite soon after the beginning of the 20<sup>th</sup> century. They founded a few societies and clubs in individual larger cities, but there was no all-Slovenian society or federation of societies until 1949. During World War II, most societies ceased to operate.

After liberation, three societies operated in Slovenia at that time: the Slovenian Philatelic Society Ljubljana, the Philatelic Club Ljubljana, and the Philatelic Society Maribor. All These three societies, formed as clubs, included also collectors from other localities.

In Ljubljana, the strongest philatelic center at that time, an initiative committee was formed to establish the Philatelic Association of Slovenia (Filatelistična zveza Slovenije, FZS). The committee managed to compile and adopt the FZS Program and the Rules. The Ministry of the Interior of the People's Republic of Slovenia approved these documents on March 26, 1949, thereby allowing the FZS establishment. The founding assembly, which included representatives of the aforementioned societies as well as other Slovenian philatelists, was held in Ljubljana on July 24, 1949. The Koper Philatelic Club, established in 1948 and then located in Zone B of the Free Territory of Trieste, participated as a co-founder.

One of the main tasks of the Association was to establish societies throughout Slovenia as its branches. It was very successful in this respect. At the end of 1949, the Association had 28 branches with a total of 2,155 collectors. By March 1952, this number had grown to 44 branches with a total of 3,600 members, approximately a quarter of whom were youngsters. By April 1955, 49 branches had joined the Association, but after the initial enthusiasm, some smaller societies ceased to operate. Immediately after its establishment, the Association began publishing the professional newsletter Nova Filatelija, which was initially published monthly. After a few years, the number of issues per year decreased until the newsletter ceased publication at the end of 1959 due to financial problems. This reduced the contact with societies, which led to a greater "dropout" of members of the Association.

Due to changes in the legislation on societies, the Philatelic Association was re-established on 13 March 1976 with the signing of a self-government agreement on the merger of societies. In 1978, the association still had 35 members (societies and clubs). Regardless of the decrease in the number of organized philatelists, individual societies were very active at this time, as they prepared 94 philatelic exhibitions by 1980. Most were society

exhibitions, but there were also inter-society, youth exhibitions and exhibitions at the Republic of Slovenia level. Four major exhibitions were organized by the Association itself during this time.

From its establishment in 1949 until Slovenia gained independence in June 1991, the Philatelic Association of Slovenia operated completely independently as one of the associations in the Republics of former Yugoslavia. It was a member of the Yugoslav Philatelic Association, which, however, did not operate continuously and did not have any particular influence on the work of the FZS. However, Slovenian exhibitors could participate in international exhibitions through it.

The situation changed for the better after Slovenia gained independence in June 1991. FZS was accepted as a full member of FIP at the congress in October 1993 and of FEPA at the congress of the European Federation in May 1995 in Helsinki. It is a founding member of the regional association Alps Adria Philately (AAP), established in 1995, and of the regional association Balkanfila, re-established since 2006. In 2014, it was also accepted into the central-European regional association Multilaterale.

In 1996, the association resumed publishing its professional newsletter Nova Filatelija, which has been published regularly in four issues per year since 2002. Together with local societies, it has prepared four exhibitions of Alps Adria Philately (1999 Ljubljana, 2006 and 2012 Maribor, 2019 Kamnik), and since 2003, every other year it has prepared a specialized exhibition in one frame, which two years ago grew into an exhibition of exhibits with a narrow theme. In 2012, it prepared the Balkanfila group exhibition and in 2023, the Multilaterale group exhibition. During the period of independence, it prepared four national exhibitions (Škofja Loka, Maribor, Koper, Ljubljana) together with local societies. and It also actively supports exhibitions prepared by individual societies, such as the FIMERA Biennial Exhibition, which was held in Trbovlje for the 15th time this year, and the MaksiRavne Specialized Exhibition (maximaphily and postcards), which has been held every fourth year in Ravne na Koroškem since 2010.

In 2004, the Philatelic Association of Slovenia established the Philatelic Expertise Service (FES), which provides opinions on individual philatelic objects from the area of present-day Slovenia. Since 2009, the FES has been a collective member of the AIEP.

Members of the FZS are active not only at home but also in Europe and the world. Peter Suhadolc is the director of the FIP board for his second term. From 2009 to 2019, Bojan Bračič was the secretary of the FEPA, and since then Igor Pirc has held this position. In the regional associations in which the Association operates, we have a president and secretary in the AAP and a secretary in Balkanfila. The Association has its delegates in several FIP commissions (postal history, thematics, postal stationery ~~continents~~, youth philately) and

the secretary in the commission for maximaphily, Peter Suhadolc is, moreover, the president of the European Philatelic Academy. In addition to its website [fzs.si](http://fzs.si) and Facebook platform, the association also manages the website [alpenadria.eu](http://alpenadria.eu) and is co-editor of the website [balkanfila.eu](http://balkanfila.eu). Several member clubs also have their own websites.

Despite all these activities, as with other philatelic federations, the number of members is decreasing. In 1997, the FZS included 32 societies, in 2025 there were only 23. However, it seems that the trend of decreasing membership has stopped, and this makes us happy.

# TURKISH PHILATELY ACADEMY

The Turkish Philatelic Academy (TFA) is a working group operating under the Federation of Turkish Philatelic Societies, dedicated to studying the rich heritage of Turkish postal history and philately, advancing and disseminating knowledge in this field, and promoting it on an international platform.

The Academy was established in 2014 as a working group within the Federation of Turkish Philatelic Societies and, following its formation, rapidly developed its institutional structure through elections and commenced its activities.

The Academy comprises 102 active members from Türkiye and abroad who are devoted to philately and have made significant contributions, particularly to Turkish philately. In this respect, TFA represents a distinguished platform that brings together experienced collectors, researchers, and experts in the field. The Academy conducts its activities through an 11-member Board and various specialized working groups operating within its structure.

The primary objective of TFA is to encourage research in Turkish postal history and philately, to systematically compile and share accumulated knowledge, and to enhance the visibility of this body of knowledge at both national and international levels. In line with this objective, the Academy aims to represent Turkish philately effectively through publications, exhibitions, and the establishment of international professional relations within the global philatelic community.

In addition, TFA actively collaborates with universities to strengthen the academic dimension of Turkish philately and to promote its development as a recognized field of scholarly study. Within this framework, the Academy supports and participates in joint research projects, contributes to academic publications, and encourages the preparation of theses and scholarly papers on philatelic subjects. It also organizes and contributes to conferences, seminars, and academic meetings, fostering dialogue between philatelists and the academic community. Through these initiatives, TFA aims to integrate philatelic knowledge

The Academy also seeks to train qualified jurors capable of serving at national and international levels, organizing educational programs, seminars, and practical workshops to this end. In addition, it supports the development of collectors by encouraging

participation in exhibitions and by providing guidance in the preparation of exhibit-worthy collections. Within this framework, comprehensive training is offered on evaluation criteria, exhibit presentation techniques, and jury expectations, enabling collectors to develop their collections in accordance with national and international exhibition standards.

Through these activities, TFA aims to enhance the quality of Turkish philately, raise collecting standards, and promote new research. Furthermore, by fostering

cooperation with philatelic organizations in other countries, the Academy strengthens the exchange of knowledge and experience, thereby reinforcing the position of Turkish philately within the global philatelic literature.



# POSTAGE STAMPS OF THE PRINCIPALITY OF SERBIA

1869–1880

*The ‘Milančići’ Issues: A Comprehensive Philatelic and Documentary Study*

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*Edited by Svetislav D. Jelić, based on the research of Miodrag R. Vuković (conducted in the Archives of Serbia in the 1970s)*

## Prefatory Note

Archival access to documents from the relevant administrative group was secured with the assistance of the staff of the Archives of Serbia, enabling the present study to offer a comprehensive overview of documentary evidence pertaining to the printings of the so-called ‘**Milančići**’ stamps. **Upon completion of the archival survey, however, certain materials were found to be absent from the accessible record.** Although it is anticipated that those data will eventually be located, their recovery may require prior resolution of the question of their current repository.

In contrast to earlier treatments, which examined definitive franking stamps and newspaper stamps as separate series, the present study addresses both categories within a unified analytical framework, thereby avoiding unnecessary repetition of shared documentary evidence. It is furthermore submitted that sound cataloguing practice requires consistent treatment of all newspaper stamps as a discrete class, irrespective of whether individual specimens are perforated or imperforate. Failure to maintain this distinction produces anomalies such as the assignment of two separate catalogue numbers to what is, in effect, a single stamp.

## I. Origins, Design, and Master Engraving

Studies on the postage stamps of the Principality of Serbia, as well as exhibits presented at most major international philatelic exhibitions, have until recently given insufficient attention to the final stamp issue of the Principality. Although this issue was released during the period when Serbia was governed as a Principality and remained current for a full fifteen months, it had customarily been catalogued among the stamp issues of the Kingdom of Serbia. This misclassification arose because the proclamation of the Kingdom on 6 March 1882 entailed no philatelic discontinuity. The present study treats this postage stamp issue as simultaneously the last of the Principality and the inaugural issue of the Kingdom.



[Figure 1 – First design assays bearing the portrait of Prince Milan IV Obrenović. Source Kardosch]

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The postal convention between Serbia and Austria-Hungary, signed on 2 December 1868, established negotiated tariff charges requiring stamp denominations of 15, 25, 35, and 50 para. The concurrent change of sovereign following the assassination of Prince Mihailo necessitated a new stamp issue depicting the portrait of the reigning prince. This new issue superseded the preceding series bearing the portrait of Prince Mihailo.

### 1.1 Design and Master Engraving

The steel plates, original copper dies, and design assays for the new Serbian postage stamp series were produced in Vienna. They are the work of the Viennese medallist and engraver Professor Carl von Radnitzky (Karl Radnitzky) and were executed between 2 (14) December 1868 and the end of January 1869. Both the design and the master steel engraving were prepared by Prof. von Radnitzky in Vienna, where the copper matrices were likewise made.



[Figure 2 – Proof essay of the stamp bearing the portrait of Prince Milan. Source Vuković]

All values of this issue were derived from a single etched master plate. Prof. von Radnitzky employed individual original dies only for the value-designation boxes of each denomination, which were then inserted into each of the eight working dies used to reproduce the etching. In this manner, one unique original die was produced for each of the eight denominations comprising the issue.

The stamp format is rectangular, measuring  $19\frac{3}{4} \times 23$  mm. The central vignette is a left-facing profile portrait of the fifteen-year-old Prince Milan IV Obrenović, **printed in color** within a centrally positioned circular medallion framed by a double white line. Above the medallion, a **color-ground label tapering downward carries the inscription “ПОШТА”** (‘post’); a **corresponding label beneath points upward and bears the inscription “ПАРА”** (‘para’). A square value cartouche appears at each corner. The remaining design elements consist of braided ornamental borders on all four sides, flowing decorative fillets framing both inscriptions, and small rhomboid ornaments adjacent to the value cartouches. All inscriptions and decorative elements appear in white on a color ground. No country name appears on any value of this issue.

All printings were executed by letterpress at the State Printers in Belgrade, in sheets of 100 stamps (10 rows of 10), without gutters or sheet margins (selvage).



## 1.2 Original Assays and Known Forgeries

Approximately four specimens are recorded of an initial design that was not approved. Three were printed in a combination of blue, red, and yellow; the fourth in a combination of blue, red, and black. These assays are multicolor productions, executed by letterpress on card stock of 0.095 mm thickness. The portrait of the young prince is set within a surround differing from **that of the subsequently issued stamps; the value designation “10” appears in white on a color ground in each of the four corners. The letter “Ш” (“Sh”) of the upper inscription “ПОШТА” is inverted in all known specimens.** All four recorded specimens exhibit narrow margins.

A small number of black-and-white assays of the second and definitive design are also known, produced by letterpress on chalk-surfaced card, with plain black boxes in lieu of value designations.

An original die passed into private possession by irregular means. Several off-prints produced therefrom — allegedly by a Hungarian stamp dealer during the 1930s — are extant. These may be distinguished from genuine assays primarily by their paper and the softness of their impression. The following table summarizes the principal distinguishing characteristics:

Property	Original Assay	Forgery
Paper thickness (mm)	0.232–0.235	0.090–0.092
Paper quality	Hard, thick coated stock	Softer art paper
Surface (recto)	Slightly glossy	Distinctly glossy
Reverse (verso)	Very slightly glossy	Distinctly glossy
Printing method	Letterpress	Letterpress
Print quality	Clean and well-defined	Tendency to spread
Ornamental detail	Precise and sharp	Imprecise; lacking sharpness
Portrait neckline	Sharply delineated	Almost merges with background

[Table 1 – Distinguishing characteristics of original assays versus forgeries.]

## II. Trial Printings

The trial printings (color proofs) for the 1869 issue were carried out at the Belgrade State Printers, probably in April or May 1869. Proofs were printed on thin paper in all denominations subsequently issued and are known only in imperforate condition. Recorded colors include yellow, yellowish-brown, carmine red, violet, and green; specimens are extremely scarce.



[Figure 3 – Complete series of trial color proofs in green. Source: Kardosch.]

The stamps of the definitive issue differ from the trial proofs in their depth of shading. Complete sets of color proofs comprising all eight denominations are recorded only in green and violet. Some specimens of these proofs were cancelled — whether abusively or by philatelic favour — with an authentic canceller of the Belgrade Post Office dating from the 1880s, presumably applied by a person unfamiliar with the philatelic significance of the material.

### III. Preparations for the First Printing

The postal convention concluded with Austria-Hungary on 2 December 1868 created the immediate requirement for new denomination stamps. On 8 February 1869, the Minister of Internal Affairs, by letter No. ON 246, notified the Ministry of Finance (MF) that the casting of the printing clichés and the striking of new matrices would proceed, and requested that the MF designate a representative to attend the State Printing Office on 12 February in the capacity of a commission member [1].

In accordance with the entry-into-force date of the Postal Convention, it was intended that the denominations of 15, 25, 35, and 50 para would be ready by no later than 19 June 1869, and the remaining denominations — 1, 10, 20, and 40 para — by 1 July 1869. This schedule was announced in *Srpske novine*, No. 39, dated 1 April 1869. The same notice records, inter alia, that the color originally specified for the 15 para denomination was blue.

Production did not, however, commence on 12 February as planned, but on 14 February 1869, under a separate commission order, No. HN 294. Preparation of the printing blocks alone continued until the end of March 1869 [2]. Since each new issue was required to be announced three months before release, and the public announcement appeared only on 1 April 1869, it was effectively impossible for the new stamps to enter service as early as 19 June 1869.



**Union of Philatelists of Serbia**  
[philaserbia.org](http://philaserbia.org)  
[info@philaserbia.org](mailto:info@philaserbia.org)

## IV. Definitive and Newspaper Stamps: Editions of 1869 and 1 July 1873

### FIRST PRINTING GROUP (GROUP A)



[Figure 4 – Stamps of the First Printing Group: 10, 15, 20, 25, 35, 40, 50 para. Source: Vuković.]

#### First Printing

On 17 October 1869, Vasa Berar, Director of the State Printing Office, reported to the Ministry of Finance that in order to complete the postage stamp production, the Clerk of the Ministry of Internal Affairs — **the former commission member, Mr Mijailo Čelešević** — was required to **attend so that the work might be concluded following the commission's inspection.** Čelešević was immediately directed to the Printing Office.

The commission submitted its report on 28 October 1869, at which date the printing was completed and the stamps inventoried [3]. Following the casting of lead seals in the presence of the commission, the commission transferred the sealed material to the administration of the State Printing Office in nine sealed packets, closed and countersigned by the authorized commissioners. Each packet contained eight copper casting moulds and 100 seals for each of the eight denominations.

Pursuant to the order of the Minister of Internal Affairs of 29 March, No. ON 683, the stamps were printed under commission supervision. The commission — signed by commissioners **Milan Kujundžić, Jov. S. Marković, and Mih. Đ. Čelešević** — reported the following quantities printed:

Denomination	Quantity Printed	Denomination	Quantity Printed
1 para	170,000	25 para	196,300
10 para	99,000	35 para	406,000
15 para	214,000	40 para	434,000
20 para	766,500	50 para	206,900

[Table 2 – Quantities printed in the First Printing, completed 28 October 1869.]

**The date of the commission’s report** — 28 October 1869 — is adopted here as the official issue date. It cannot be excluded, however, that smaller quantities printed during the summer of 1869 were supplied to post offices requiring them before that date, though in no case before July 1869. Evidence from surviving contemporary covers corroborates this interpretation.

Printing Group A is the only printing to encompass all eight denominations. The paper used is thin (0.055–0.060 mm), of high quality, and appears pure white to slightly yellowish under ultraviolet illumination. The gum is slightly glossy and yellowish, evenly applied, and may exhibit a slightly oleaginous character. The printing inks were likewise of high quality; specimens of this printing group are generally clean and well-defined, and those with unclear impressions are rare.

### *Second Printing*

A further printing of the 10 para denomination was undertaken pursuant to order of the Ministry of Internal Affairs (MIA), No. HN 1244, dated 12 May 1870. The quantity of 10 para stamps produced in the first printing had been the smallest of all denominations; this value, in frequent use across a variety of postal categories, was consequently the first to be depleted. **On this occasion, 200,000 copies of the 10 para denomination were printed. The commission’s report was submitted on 4 September [4].**

**Commissioner Ćelević was replaced on this occasion by Mil. Gr. Filipović; the remaining commissioners were unchanged.** In strict philatelic terms, this printing of the 10 para denomination is properly assigned to Printing Group A.

**Whether this second printing should be classified under the ‘first’ or ‘second’ printing group** remains a point of scholarly debate. Logical considerations might favour the former classification, a position further supported by the observation that Deroko did not record the characteristic plate flaw on the 10 para denomination prior to 1872.

## SECOND PRINTING GROUP (GROUP B)



[Figure 5 – Stamps of the Second Printing Group: 10, 20, 25 para. Source: Vuković.]

### *Third Printing*

This printing corresponds to Printing Group B. Regrettably, detailed primary documentation has not been located, and it is therefore necessary to rely upon information derived from the registers and protocols of MF-A. The MZD.O Fund for the period 1872–1882 is notably sparse and yields little relevant data.

The printing was authorized pursuant to MIA order No. ON 2802, dated 12 November 1871. The order specified only the printing of the 1 para denomination; it was, however, established practice that additional denominations might also be printed at the discretion of the State Printing Office administration, without requiring a separate order. The completion report was

**submitted on 6 May 1872 and registered as No. AN 2148; the Printing Office's corresponding** reference number was DN 337. Neither document has been located.

The complete documentation for this printing belongs to the body of material that could not be traced in 1971. From the Ministry of Finance minutes for the period 1872–1882, it is nonetheless clear that the printing was authorized by the Ministry of the Interior on 12 November 1871, at least insofar as the 1 para denomination is concerned. The non-appearance of these documents is most probably attributable to an administrative error at the State Archive at the relevant time.

Notably, the order and the completion report are filed separately in the protocol of the Administrative Division — the order under the year 1871 and the report under the year 1872 — contrary to the customary practice of consolidating all documents pertaining to a single matter under the year of its conclusion. The file reference of the order contains an entirely unrelated matter bearing the same record number (AN 5537/71), while the file reference of the report contains no documents at all. This strongly suggests that the documents exist but were incorrectly merged during archival consolidation. Resolution of this matter must await further archival investigation.

#### *Fourth Printing*

On 31 January 1873, the administration of the State Printing Office notified the MIA that stocks of 1 para stamps were nearly exhausted. By letter No. ON 261, dated 5 February 1873 [5], the Minister requested that a commission be dispatched to the Printing Office to supervise the stamp printing. Shortly prior to this, by letter No. ON 260, the printing of 20 para stamps had been ordered.

In light of the considerable time that had elapsed since the increase in the newspaper tax, letter No. ON 342 additionally ordered the printing of new 2 para newspaper stamps. The commission was also given discretionary authority to print up to 100,000 copies of the 1 para denomination should circumstances require. This letter has not been located, but is cited by Deroko in his work *History of Serbian Postage Stamps* (p. 30).

While Deroko maintains that those 100,000 copies of the 1 para denomination were indeed **produced on this occasion, the commission's report provides data only for the 2 and 20 para stamps and the transit cards of 10 para and 10+10 para.** Had the 1 para stamps been printed — regardless of whether and to what extent they entered circulation — they would at minimum **have been required to appear in the commission's report.** The commission reported that, pursuant to the orders of the Minister of Internal Affairs of 3 and 16 February 1873, Nos. ON 260 and 342, the following were printed on 14 June 1873:

*1) One million five hundred and ninety thousand stamp copies, each of two para (1,590,000);*

*2) Two hundred thousand stamps, each of twenty para (200,000);*

*3) Thirty-one thousand six hundred transit cards of ten para each (31,600); and*

*4) Ten thousand transit card copies of twenty para each (10,000);*

*and these stamps together with the transit cards were on that date delivered to the administration of the State Printing Office. [6]*

Царска Управна влада писала је од 18. јуна 1873. г. бр. 1329. доставила ми је, да ће се скоро издати нове, пре-  
 глеане марка поштанске од 1 пара, а да је питање  
 да се узла примитивни изрази малих марка.  
 Пошто така ипак издати нове марка, да  
 би извојени из наше марке одговарају једног типогра-  
 фског и композиционог ће изи изрази марка примитив-  
 извојени у државној писаници и да ми извојени  
 јавили којим се ипак типографика не и одред-  
 ни а ја сам одговори у истој Комисији и Министар-  
 Министарства Комисији поштанској и Министар-  
 ству Управног дела.  
 Примитивне, безобразне, убојне лова поштована  
 ON:261  
 5. јуна 1873. год.  
 у Београду

Писмо 14. јуна 1873. год. у државној писаници  
 Комисија која је састав-  
 љена да испитивају ове  
 марке поштанске мале  
 и саопштају резултат  
 наредби с Министарства Царског  
 писаног од 21. јуна 1873. год.  
 од бр. 260 и 262. доставила  
 ми је следеће:  
 1) Једна марка са сликом  
 гласовног знања краља ми-  
 рана, којом се даје пара (о.  
 ј. 1,590.000).  
 2) Једна марка са сликом  
 краља, којом се даје пара  
 (о. ј. 100.000).  
 3) Шестина – једна марка,  
 исто гласовно знање краља  
 краља краља од гласовног  
 знања (21.600.000).  
 4) Једна марка са сликом краља  
 краља којом се даје  
 гласовно знање (о. ј. 100.000).  
 У овим маркама са саопштају  
 краља гласовно знање краља  
 краља краља.  
 Комисија:  
 Председник  
 М. Ј. Јелић

[Figures 6 & 7 – MF A, 1873, VIII, 44 – Commission report of 14 June 1873.]

The Ministry of Internal Affairs had similarly ordered the printing of 2 para newspaper stamps in connection with the introduction of domestic newspaper postage. The Printing Office was expressly permitted to produce the 1 para denomination on the grounds that no blocks for the 2 para denomination were yet available (it having been placed on sale only from 1 July 1873), while stocks of the 1 para denomination had been substantially reduced. The stamps of this printing are firmly assigned to Printing Group B.

### THIRD PRINTING GROUP (GROUP C)



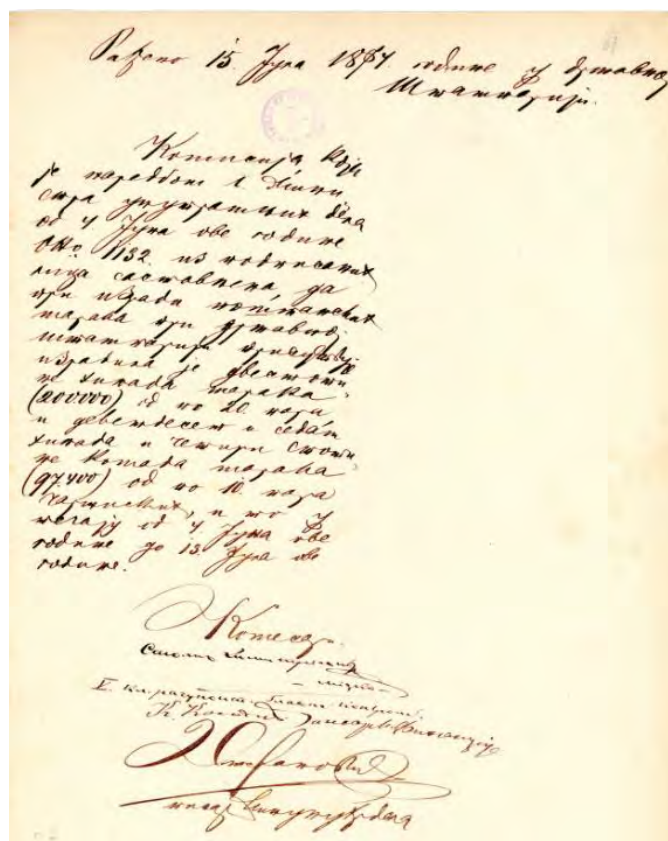
[Figure 8 – Stamps of the Third Printing Group: 10, 20 para. Source: Vuković.]

#### Fifth Printing

On 4 June 1874, the Minister of Internal Affairs, by letter No. ON 1132, requested that a commission be dispatched to the Printing Office to supervise the printing of the 10 and 20 para denominations. The work was completed on 15 July 1874, when the commission submitted its report [7] recording the following quantities:

Denomination	Quantity Printed
10 para	97,400
20 para	200,000

[Table 3 – Quantities printed in the Fifth Printing, completed 15 July 1874.]



[Figure 9 – MFA, 1874, XI, 58 – Commission report of 15 July 1874.]

This printing corresponds chronologically to Printing Group C. It is accordingly noteworthy that the 10 para denomination of this printing group is scarce. It is possible that only part of the print run has hitherto been identified and recorded under this group, but it would be premature to draw firm conclusions. Both denominations of the fifth printing are assigned to Printing Group C.

#### *Sixth Printing*

A further printing of the 20 para denomination was carried out pursuant to MIA order No. ON 513, over the period 10 March to 19 May 1875 [8]. The commission's report records a quantity of 380,000 copies printed. These stamps are likewise assigned to Printing Group C, within the classification designated as the 'third' printing.

### FOURTH PRINTING GROUP (GROUP D)



[Figure 10 – Stamps of the Fourth Printing Group: 10, 20, 40 para. Source: Vuković.]

#### *Seventh Printing*

This printing corresponds in its entirety to Printing Group D and was authorized pursuant to MIA order of 29 November 1875, No. ON 3137. Completion was delayed until 22 April 1876,

as the commission members noted in their report that there was “a great backlog of work at the State Printing Office due to the requirements of the Minister of War.” According to that report [9], the following quantities were printed:

Denomination	Quantity Printed
10 para	290,000 (2,900 sheets × 100)
20 para	420,000 (4,200 sheets × 100)
40 para	215,000 (2,150 sheets × 100)

[Table 4 – Quantities printed in the Seventh Printing, completed 22 April 1876.]

### *Eighth Printing*

In early April 1877, stocks of the 10 and 20 para denominations began to run low, and the Printing Office notified the MIA accordingly. By order No. ON 689, dated 11 April, a commission was dispatched to the Printing Office. The printing was completed on 22 August 1877, when the commission submitted the following report [10]:

*“The commission, designated pursuant to the prescription of the Ministry of Internal Affairs of 11 April of the current year, No. ON 689, for the production of postage stamps of 10 and 20 para, has completed its work and delivered the stamps to the administration of the State Printing Office under receipt, which the Ministry of Internal Affairs has today forwarded together with the stamp production form. The commission produced 326,300 copies of the 10 para and 513,300 copies of the 20 para, of which the Ministry of Finance is hereby informed in accordance with the prescribed rules for this commission.”*

Both denominations of this printing are subsumed within Printing Group D and account for the considerable range of color variation observed in 10 para stamps. The orange shades appear to be attributable to this printing, while the red-brown shades are associated with the 1876 printing. The eighth printing is also assigned to Printing Group D.

### FIFTH PRINTING GROUP (GROUP E)



[Figure 11 – Stamps of the Fifth Printing Group: 10, 20, 40, 50 para. Source: Vuković.]

### *Ninth Printing*

Pursuant to MIA order No. ON 1715, dated 29 June 1878, the 2 and 20 para denominations were printed at the State Printing Office. The printing was completed on 29 December 1878, and the commission's report [11] recorded the following quantities:

Denomination	Quantity Printed
20 para	643,540
2 para	1,044,000

[Table 5 – Quantities printed in the Ninth Printing, completed 29 December 1878.]

The 20 para denomination of this printing is provisionally assigned to Printing Group E, notwithstanding certain differences in gumming and paper relative to the 2 para denomination of the same printing.

### *Tenth Printing*

On 8 February 1879, the MIA, acting on a report from the State Printing Office, ordered the printing of further quantities of the 40 para denomination by letter No. ON 351 [12]. This letter was received and duly registered in the archives of the Administrative Division of the MF, and a commission member was appointed. At this point, however, the documentary trail is lost.

Jurisdiction over postage stamp production had been transferred from that division to another. Since an official of the Statistical Division had been appointed as commission member, access to that division's records was sought. Archivists confirmed that no separate fund exists for the Statistical Division, and that it was most probably a section rather than a formally constituted division. The records of the Treasury and Economic Division were therefore examined; these contained no data on postage stamps, although they confirmed the existence of the Statistical Division.

Given that a divisional record may be incomplete in its surviving form but rarely entirely absent, it appears more probable that the archival records of the Statistical Division were at some point in the early twentieth century separated from the general records of the Ministry of Finance and transferred to an as yet unidentified location. The precise denominations and quantities comprising the tenth printing cannot be established from the available documentation. In any event, the stamps of this printing are assigned to Printing Group E.

## V. Perforations

Although the stamps of all printings of this issue were separated by line perforation, a considerable range of gauges and perforation anomalies exists as a result of different perforating machines being used, some of which were by that time no longer functioning at full precision.

The Belgrade State Printers had imported various perforating machines from Vienna: certain machines with a wide pin gauge (9½), others with a narrow gauge (approximately 12, ranging from 11 to 12½, and occasionally 13). Individual denominations were perforated on machines of both types. Furthermore, it was not uncommon for some sheets to receive horizontal perforation on one machine and vertical perforation on the other. On the basis of the range of gauges described, four primary perforation types may be identified:

Type	Description
A	Narrow gauge perforation (approximately 12)
B	Wide gauge perforation (9½)
C	Mixed gauge perforation (9½: approximately 12)
D	Reverse mixed gauge perforation (approximately 12: 9½)

[Table 6 – Classification of perforation types.]

The complexity of this issue arising from the variety of perforation types described above bestows upon it a distinctive philatelic character that renders it particularly attractive to the advanced specialist. The general scarcity of high-quality Serbian philatelic material further enhances the desirability of this series among serious collectors.

## VI. Printing Groups: A Systematic Overview

This stamp issue remained in circulation for eleven years. Over that period, most denominations were reprinted on multiple occasions on varying papers and in various colors or color shades.

Based on available documentation, the 1 para denomination was printed twice; the 10 para seven times; the 20 para nine or ten times; the 25 para twice; the 40 para three times; and the 50 para twice. The 15 and 35 para denominations were each printed on one occasion only.

A detailed breakdown of all individual printings would create unnecessary complexity for the general philatelist. The distinguished Serbian philatelist Eugen Derocco (1860–1942) — recipient of the Lindenberg Medal for 1936, the oldest and most prestigious distinction in philately, which has not been awarded to any other Serbian philatelist — accordingly divided this issue into five numbered printings, notwithstanding his awareness of further printings of **individual denominations**. **Derocco's classification**, based on the physical characteristics of surviving specimens, remains valid in current philatelic scholarship.

**Some twenty years after Derocco's classification was established, following the rediscovery of the relevant archival documents, his five printings were reassigned to five printing groups designated A through E. The term 'group' alone is insufficiently precise in this context; the term 'printing group' is therefore employed throughout the present work. This revision does not affect the assignment of individual stamp types to the respective printing groups as established by Derocco.**

In the present work, stamps have been assigned to the appropriate printing group by analogy with the existing classification, in reference to their particular characteristics of color, paper type, print quality, and gum, as determinable by examination under both daylight and ultraviolet illumination. Special characteristics observable under ultraviolet light are noted only where such examination yields diagnostically useful results.

**Acknowledgement is due to the Serbian philatelist Miodrag Vuković, who traced the greater part of the archival documentation relating to these early Serbian stamp issues during the**

1970s and generously made microfiche reproductions of those documents available for research.

## VII. Notes on Cataloguing

For a complete understanding of the subject, one observation is essential: all, or very nearly all, works treating this issue, as well as all standard catalogues, list the 1 para stamps of Printing Group B twice — once among the perforated stamps of Printing Group B, and again in the newspaper stamps column as imperforate.

It should be stated clearly that only a small proportion of the 1 para stamps of Printing Group B is perforated — assuming that the perforation in question is in fact authentic. Perforation is the sole distinction between perforated and imperforate specimens of this denomination. In all other respects — paper, color, and manner of postal use — these stamps are identical. All 1 para stamps of Printing Group B therefore properly belong under a single catalogue number.

A further observation concerns the 2 para newspaper stamps bearing the portrait of Prince Milan, issued in 1873 and 1878. Although produced from a design similar to, but not identical with, the 1869–1880 series, these stamps do not strictly form part of that issue and will accordingly be catalogued at the same point — following the description of the 1869–1880 issue.

It is also submitted that sound cataloguing practice requires consistent treatment of all newspaper stamps as a separate class, irrespective of whether individual stamps are perforated or not. Failure to maintain this distinction produces cataloguing anomalies such as the assignment of two separate numbers to a single stamp.

## VIII. Conclusions

The archival documents located have largely confirmed the hypotheses previously advanced by Mr. Miroslav Rot, who is — to the best of current knowledge — the only scholar to have **established, on the basis of independent research, that the first ‘Milančići’ were printed in Belgrade**, contrary to the assumption prevailing for many decades that they had been printed in Vienna.

The data pertaining to the quantity and sequence of printings must be treated with appropriate caution. The documentation relating to the printings assigned to Printing Groups B and E was absent from the material located in 1971. Scholars writing on the subject following the reassignment of printings to groups in the 1970s have sought, on the basis of surviving stamp varieties (differing shades, paper qualities, etc.) on period covers, to determine which shades were produced on each individual printing occasion. Any attempt to assign individual stamp types to specific printings on the basis of incomplete documentation is inherently speculative and therefore methodologically unsound.

No attempt is made in the present work to assign stamps to a specific printing — as distinct from a printing group — where the available documentation does not permit unambiguous attribution. The located documents establish the dates of the individual printings and the quantities produced on each occasion. The colors and other physical characteristics of the stamps produced cannot be determined from the available documents.

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## Reference Notes

- [1] Miodrag R. **Vuković**, **FILATELISTA** 136, Belgrade 1971.
  - [2] Miodrag R. **Vuković**, **FILATELISTA** 280, Belgrade 2021.
  - [3] Dr. Velizar M. Kardosch, *The Principality of Serbia: Postal History and Postage Stamps 1830-1882*, Romanshon – Varese, 1996
  - [4] **Predrag Cuki Antić**, **personal collection**
  - [5] Serbian State Archive, Belgrade. Ministry of Finance, No. ON 246, 1869.
  - [6] Serbian State Archive, Belgrade. Ministry of Internal Affairs, No. ON 294.
  - [7] Serbian State Archive, Belgrade. Ministry of Finance, A 1870, FH IV, 49.
  - [8] Serbian State Archive, Belgrade. Ministry of Finance, A 1870, FH IV, 59.
  - [9] Serbian State Archive, Belgrade. Ministry of Finance, A 1873, VIII, 44.
  - [10] Ibid.
  - [11] Serbian State Archive, Belgrade. Ministry of Finance, A 1874, XI, 58.
  - [12] Serbian State Archive, Belgrade. Ministry of Finance, A 1875, F VIII, 59.
  - [13] Serbian State Archive, Belgrade. Ministry of Finance, A, F, VII, 42, 1876.
  - [14] Serbian State Archive, Belgrade. Ministry of Finance, A, 1877, F VII, 14.
  - [15] Serbian State Archive, Belgrade. Ministry of Internal Affairs, No. ON 1715, 29 July 1878.
  - [16] Serbian State Archive, Belgrade. Ministry of Finance, No. ON 351, 8 February 1879.
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# The incongruity of the establishment of Austrian Lloyd's Agency in Athens

by **George Mylonogiannis**

The Austrian Lloyd had established from the beginning of its maritime operation a number of agencies in order to support its activities. More specifically at the time that the Lloyd's steamer ARCIDUCA LODOVICO started operating the first line Trieste–Constantinople on May 15 1837, the following agencies had either already been established or were established at the same year in the Levant : a) Constantinople, b) Corfu, c) Piraeus, d) Syra, e) Canea, f) Chios g) Tenedos, h) Larnaca and i) Smyrne<sup>1</sup>

As expected the aforementioned agencies were located in seaports in order to serve the Lloyd's ships calling thereat.

However according to Del Bianco,<sup>2</sup> an agency of Lloyd Austriaco was established in Athens in 1837 and remained in operation until 1881, in order to serve the population of the Greek capital and to maintain contact with the government and the Greek postal administration. Prima facie it seems paradoxical the establishment of a Lloyd Agency in the beginning of its maritime activities in a city lacking a port, especially when such an agency had already been established in the immediate vicinity, specifically in Piraeus.

An analysis of the postal conventions in effect during the period from 1834 to 1837 may offer the necessary explanation. More specifically on March 1834 the Greek and the Austrian Government signed a postal convention for the conveyance of mail between the two countries as well as for the handling of their international postal traffic. In 1837 the Austrian Lloyd signed a contract with the Austrian government and Lloyd was appointed as the official postal carrier of the Austrian Administration for the Levant routes. Thus the Austrian Lloyd succeeded to the rights and obligations of the Austrian state arising from the postal convention with Greece of 1834.

In view of the foregoing, we can conclude that establishing an agency in the capital of Greece from the beginning of Lloyd's maritime operation in 1837, was considered as a strategic necessity mainly for the implementation and the monitoring of the aforementioned postal convention. The Athens agency was more of an administrative hub than a postal outlet. It did

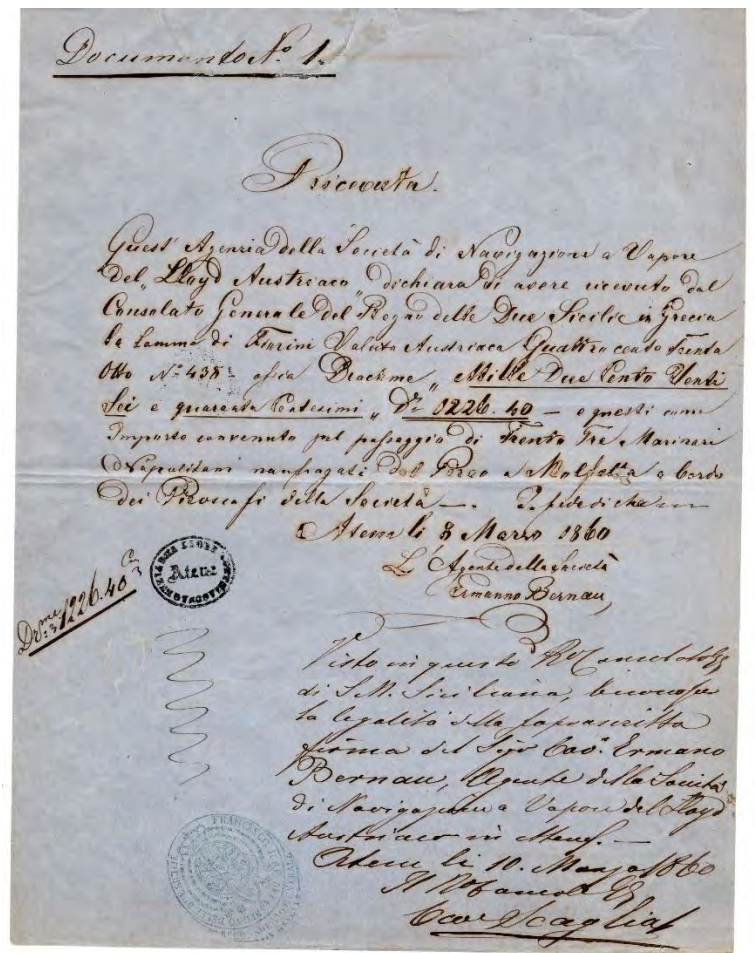
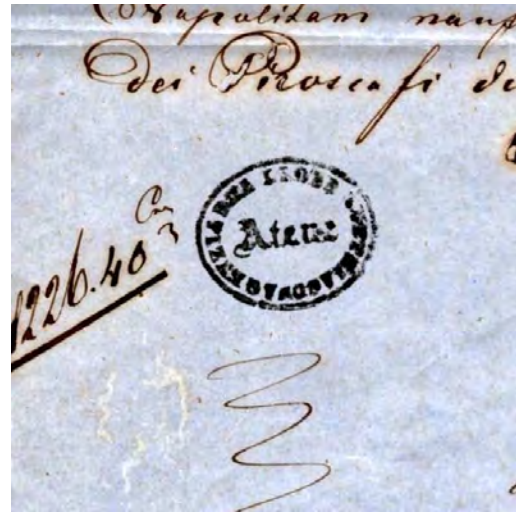
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<sup>1</sup> Tchilinghirian-Stephen Austrian Post Offices abroad Parts 5-8 Ed. The Austrian Stamp Club of G.B. 1964-1976

<sup>2</sup> UMBERTO DEL BIANCO IL LLOYD AUSTRIACO E GLI ANNULI MARITTIME DELLI AUSTRIA-UNGHERIA VOLUME TERZO Page 229 Editore Sorani Milano 1982

not aim to serve the Athens residents' mailing needs as they were already covered by the Greek Postal system and had no incentive to use the Lloyd's services.

Indeed, this explains why, to this day, no posted items originating from the Athens Lloyd agency have been found. It is also noteworthy that Del Bianco mentions the operation of the agency as previously stated, without making any reference to the use of an agency postmark. On the other hand, Tchilingirian appears to be unaware of the Athens agency's existence. The depicted item is a significant discovery for the postal and maritime history. A receipt for the collection of fares regarding the transport by the ships of Lloyd of shipwreck survivors from Piraeus to Molfetta. The payment was collected by the Lloyd Agency in Athens and the amount was paid by the Consul of the Kingdom of the Two Sicilies in Greece. The document is stamped with the so far unique oval handstamp "AGENZIE DEL LLOYD AUSTRIACO Atene" and signed by the Agent Ermano Bernau. The signature of the latter was authenticated by the Royal Consul General of the Kingdom of the Two Sicilies and the document was stamped with the Hand Stamp "FRANCESCO II KING OF THE TWO SICILLES".



## THE HISTORY OF THE THREE “NAPOLEONS”

Orlin Todorov

In 1989, in his monography prof. Dimitar Kozarov writes the following lines about the Paris Print of the “Small Lion”:

*„In 1887 the Chief Telegraph-Post Office was within the system of the Ministry of Foreign Affairs and Confessions. It submitted Report No. 11802 to its Ministry, accompanied by specimens for future stamps. I could only tell what these specimens were, but I am not able to show them. This is a rectangular card, 12 cm high and 10 cm wide. On its back it is written: "Approved by the Council at its sitting on November 10, 1987, Minutes No. 70" and signed: D. Goranov, November 17, 1987. There are four specimens on the front side, painted with colored drawing ink. At the top, there is the inscription "Specimen 3". The first specimen (top, left) is marked with the letter "a" and is stamped with the seal of the Council of Ministers of the Principality of Bulgaria. The fourth specimen (bottom, right) is marked with the letter "b" but it is not stamped. The color of the specimens corresponds to the color of the later stamps of the reciprocal values: top, left – 25 stotinki, blue; top, right – 10 stotinki, pink; bottom, left – 30 stotinki, brown and bottom right – 50 stotinki, gray-green. From a graphical point of view, closest to the final layout of the “Small Lion” stamps is the stamped specimen, top left, 25 stotinki, blue. In the oval around the lion there is a background of another color. Here are the graphic features of this specimen:*

- 1. Double frame – the outer part is thick and the inner part is thin.*
- 2. Arc shaped frame with the inscription in positive letters - "BULGARIAN POST" ("БЪЛГАРСКИ ПОЩИ").*
- 3. Under this arc, in a small oval, there is a crowned lion, in motion in the left direction.*
- 4. The lion has very asthenic proportions.*
- 5. The lion has four fingers on all four legs.*
- 6. Below the ellipse in a colored octagon, there are negative numbers "25".*
- 7. Beneath the octagon, in a horizontal color bar, there is an inscription with the negative letters "STOTINKI".*
- 8. The two upper corner fields, separated from the arc of the “BULGARIAN POST”, are filled with branched stylized lines.*

9. *Apart from the value and the lion ellipse, there are symmetrically arranged sinuous laurel branches with small leaves.*

10. *The background between them is scattered with dots.*

*In the Central State Historical Archive / CSA /, "Minutes of the meeting of the Council of Ministers of November 10, 1887, 70 was found in the fund of the Council of Ministers that reads as follows:*

*"The meeting opened at 5:00 pm. The following members were present: S. Stambolov, Prime Minister and Minister of the Interior, Dr. G. Stranski, Minister of Education, D.D. Nachevich, Minister of Finance, K. Stoilov, Minister of Justice and Colonel S. Mutkurov, Minister of War. They were presented with:... III. Report of the Ministry of Foreign Affairs and Confession of 27/10/87 No. 6645; They have decided: The postage stamps to be printed according to the annex of the Report of the General Telegraph and Post Office under No. 11802, specimen No. 3".*

*This archival document confirms the inscription on the back of the specimen card. The date November 17, 1887 of the certification of the specimens by D. Goranov probably gives a course of further official actions on the issuing of the stamps, for which we know nothing yet. There is one more year until the letters of Georgi Zlatarski ... By this time, the Decree, issued by the Council of Ministers, must have been implemented. By whom? Someone must have written a letter to the Finance Office, who must have decided to order the stamps abroad / probably after an unsuccessful correspondence with our State Printing Office /. There must have been an order for the issuing by a clerk from the Ministry of Finance, the geologist Georgi Zlatarski, where these stamps could be issued. No such documents have been found so far."*

I was a schoolboy in the 90's and was just entering the world of philately and postal history. The meeting with my first set of the "Small Lion" was at the local philatelic club in my town. Gradually, a kind of sympathy for these issues emerged in me which later grew into a "love of a lifetime." Namely, it was the "Small Lion" who introduced me and my father at that time to Prof. Dimitar Kozarov, author of the above-mentioned monograph. In those years he was the undisputed authority on the subject. When it came to the "Small Lion", everyone, young and old, asked the Professor for his opinion. He knew in detail the peculiarities of each printing and was also an in-depth researcher of the postal history of the same period. He was a rather unusual collector, always with his own view on things, and he had created unique collections. He had managed to collect a kind of a "calendar" of the "Small Lion" issues - stamps with legible cancellation from each day of use. A real hard work!

For years, every Sunday, we held meetings with Prof. Kozarov in the Sofia Philatelic Club. These meetings awakened in me the philatelic researcher and established a special love for the "Small Lion" and the postal history of Bulgaria from the classical and postclassical period. Our conversation often revolved around the authorship of the Small Lion stamps. In this connection, the professor described the approved sample of the stamps as he had done in the above lines. And he narrated the following: *"It was somewhere in the 60's, I was a young doctor. I had*

*already delved deeply into the subject of the "Small Lion". One day in the Sofia Philatelic Club, a colleague-philatelist announced the specimen in question for sale. Naturally, as a specialist in the subject, I immediately became interested and asked about the price. The owner wanted three golden "Napoléons". A price beyond my strength at that time. I was a young specialist and received a low salary. I repeatedly negotiated with him to lower the price, but I could not buy the sample and the owner sold it to another collector. I could not understand who was the buyer. So, more than forty years later, I still haven't figured out who has bought the sample, nor have I seen it ... I haven't stopped looking and trying to find it for my collection."* The professor left this world in 2008 without being able to fulfill his wish to own the sample. The detailed description he had made in his monograph is the only thing left his death.

In 2010 in Germany, four cards with samples had appeared whose images amazingly reminded of the sample, described by prof. Kozarov. Two of the cards are in my collection and the other two were in Thomas Hitzler's collection. It was obvious that the drawings in question were not the specimen, considered by the Council of Ministers. Both owners had no logical explanation for their origin and despite the obvious visual similarities with the approved specimen, we did not dare to give an opinion on their origin.

More than twelve years after the death of Prof. D. Kozarov, I persistently continued to search for any information about this sample, but without any success. Last year, his monograph on the Paris Print of the Small Lion was published in the bulletin, accompanied by new notes and illustrations of all important stages in the design of the stamps. Only a picture of the sample was missing.

I have a habit of going to my office half an hour before my working time to have a cup of coffee and review new philatelic information and offers for the sale of stamps and covers. I did the same on one December morning last year. Imagine my surprise when, in a group on the social network, I saw a published offer for the sale of the approved specimen of the "Small Lion". Exactly as Prof. Kozarov saw it and described it in detail approximately sixty years ago. With the four projects, with the inscription on the back and with the seals of the Council of Ministers of the Principality of Bulgaria. That same evening, I managed to contact the owner. He said that he had acquired the specimen more than 35 years ago but he did not remember where from. He was not interested in such samples, so he decided to sell it. I asked about the price of the specimen. He answered sincerely that he had no idea, because such a thing has not been evaluated in any catalog. He had several inquiries from fellow philatelists. I replied that I could make an offer and buy it. He asked what my offer was. I was silent and thinking for about 30 sec.... Three golden "Napoléons". At the rate of the day. Together with a bonus for the pleasure of introducing me to an artifact so valuable for me. The next day I received my Christmas present from the courier service that I had been waiting for more than 20 years. And the history of the design of the "Small Lion" was supplemented with the officially approved design of the stamps.

What the specimen does not provide information about is the author of the issue. The conceptual design, i.e. the specimen, considered at the meeting of the Council of Ministers, was made in Bulgaria, by an unknown author. After this specimen was sent to the printing house in

Paris, certain changes were undoubtedly made. The authors of these changes are indisputably the French artist Jules-Auguste Sage and the engraver Louis-Eugène Mouchon, which, however, does not make them authors of the stamps but only participants in the process of their creation. All changes made after "Specimen No. 3" and before the printing of the stamps are similar to the French stamps, which are the work of Sage and Mouchon. If they were the authors of the design, why would they make further changes after the specimen had entered the printing house? In addition, the Bulgarian stamps are not signed by the artist and at the same time his signature is on the French stamps... At the time when "Specimen No. 3" was created, it was not yet known where the future stamps would be printed. This fact, in any way, does not bind a French artist or engraver with the formation of the design.

Who is the unknown author of the "Small Lion" stamps design? At the meeting of the Council of Ministers a report from the General Telegraph-Post Office, Number 11802, was considered where "Specimen No. 3" was attached. The latter is not signed by the author. So I decided to set out and find this report. There are no reports of this administration from the same year, preserved in the Central State Archives. I tried to search for a similar document in other funds and archives, but to no avail. In the end, I decided that I needed professional help and asked for an official reference from the archives to see if such a report was kept in their funds. The search took about two months and I finally received the answer that no such document had been found in the archives. And finding it would answer the question about the authorship of the "Small Lion" stamps and reveal more valuable information in connection to its design. Since the specimen is numbered with "3", it is certain that at least two more similar specimens were considered at the meeting of the Council of Ministers. If the above-mentioned report is ever traced, it may reveal the number of the discussed designs. Two of the designs on the card are marked with letters - "a" (stamped and approved specimen) and "b" (specimen of 50 stotinki, below, to the left). Probably these were the two designs that were finally approved at the meeting and marked accordingly with letters. The final act was to put the Council's seal on the approved specimen. It is evident that the specimen card has been attached to some document, probably to the report. The inscription on the back of the specimen was made on November 17, seven days after the meeting of the Council of Ministers and this inscription most likely served as the initiation of further official actions, regarding the design of the stamps. I assume that even at that time the specimen in question was detached from the report to which it was attached.

In all probability, the design of the stamps was made by a Bulgarian author. At that time, not many people with analogous qualifications were able to produce such an elegant and graphically professional design. The first solo art exhibition in the new Bulgarian capital after the Liberation was organized in 1885 by the artist Ivan Dimitrov, a graduate in painting in France. In December 1887 an art exhibition was held in Sofia, only a month after the meeting of the Council of Ministers where the design of the stamps was approved. The following artists took part in the exhibition: Ivan Angelov, a graduate of the Munich Academy of Arts; Anton Mitov, a graduate of the Florentine Academy; Nikolai Pavlovich, who studied in Vienna and Munich; Petko Klisurov, who studied painting in Florence. We should also add the names of Ivan Mrkvička and Georgi Dančov – Zografina who lived in Plovdiv in 1887. The first director of

the State Printing House, Georgi Yakovlev Kirkov (1848-1929), would also be regarded as a contender for the authorship of the project. Maybe we should look for the author of the "Small Lion" among these names. From all of them, only Georgi Kirkov has a contact with the production of postage stamps /as director of the State Printing House and alleged author of the design for the first Bulgarian stamps/ and indirectly - Anton Mitov /the stamps Bulgarian Catalog Number 91 and Number 111 were created according to his painting/. From the professionally made graphics and drawings to some documents stored in the postal archive, it could be assumed that the post office had appointed a full-time artist, who is also likely to be the author of the design.

Once we have the approved specimen, we can make a comparison with the specimens I own, as well as with the specimens from the former collection of Thomas Hitzler. In fact, there are only two of these specimens and the copies in my collection are identical in image, color and size to the other two. It seems that these specimens are far more carelessly drawn than the official "Specimen No. 3". The latter is a beautiful miniature, made precisely with great accuracy. While the other specimens are rather preliminary drawings of the author in two different colors. It is also evident, even for a non-professional like me, that the artist's style of all samples is the same, i.e. they are the work of one and the same artist. The discovery of "Specimen No. 3" and its comparison with other specimens only confirms the origin of the latter. There are differences in the dimensions of the two stamp designs. The approved specimen has dimensions of 34x45 mm and the preliminary essays - 32x42 mm. The paper on which they are painted is also different. While on "Specimen No. 3" it is drawn directly on thick cardboard paper, the preliminary drawings are made on glossy paper glued on thick cardboard. In fact, the stamp design of both preliminary essays differ from each other. Apparently one stamp design is far more carelessly made than the other. On the four known preliminary specimens, the letters "ска" from the inscription "*Българска поща*" (Bulgarian Post) were later added with a black pen. It did not appear that there was any other text under the letters, i.e. in their original form, these specimens probably were with unfinished text. On the other hand, on the four designs from "Specimen No. 3" there are two different inscriptions - "*Българска поща*" (Bulgarian Post) and "*България Поща*" (Bulgaria Post). I assume that the letters "ска", written with a black pen, are applied after the presentation of the original design and after the clarification of the text by the author and the client, before creating the final version of "Specimen No. 3".

The discovered "Specimen No. 3" shows us the alternatives of the familiar "Small Lion". Probably everyone has their own opinion on the question of which is the most beautiful design. In my opinion, the Council of Ministers has approved the cleanest and simplest option. But I secretly hope that in some parallel reality there are stamps of the model of 30 stotinki at the bottom, to the left. The opposite would be a great loss for the philately...

Sources:

1. Атанасова, Ирена; Бранкова, Мария. „София – сърцето на културния живот на България след Освобождението до 1944 г.“, ОКИ Столична библиотека, София, 2011.
2. Централен държавен архив, София, ф. 159К, о. 2, а.е.2, л. 31-34.
3. Централен държавен архив, София, Протокол № 70 от заседание на Министерски съвет от 10.11.1887 г.
4. Андреевски, Ангел. „Принос към историята на Парижкото издание на „Малък лъв“, Сборник „Филателия 92“, София, 1992.
5. Козаров, Димитър. „Парижко издание на марките „Малък лъв“, Сборник „Филателия 89“, 1989, София.
6. Колекция и личен архив Орлин Тодоров.
7. Колекция Томас Хитцлер.



Figure 1. The bi-colored preliminary essays. Collections Orlin Todorov and ex Thomas Hitzler.



Figure 3. Specimen No 3 from 10.11.1887. (Back side) Collection Orlin Todorov.



Figure 2. Specimen No 3 from 10.11.1887. (Front side) Collection Orlin Todorov.

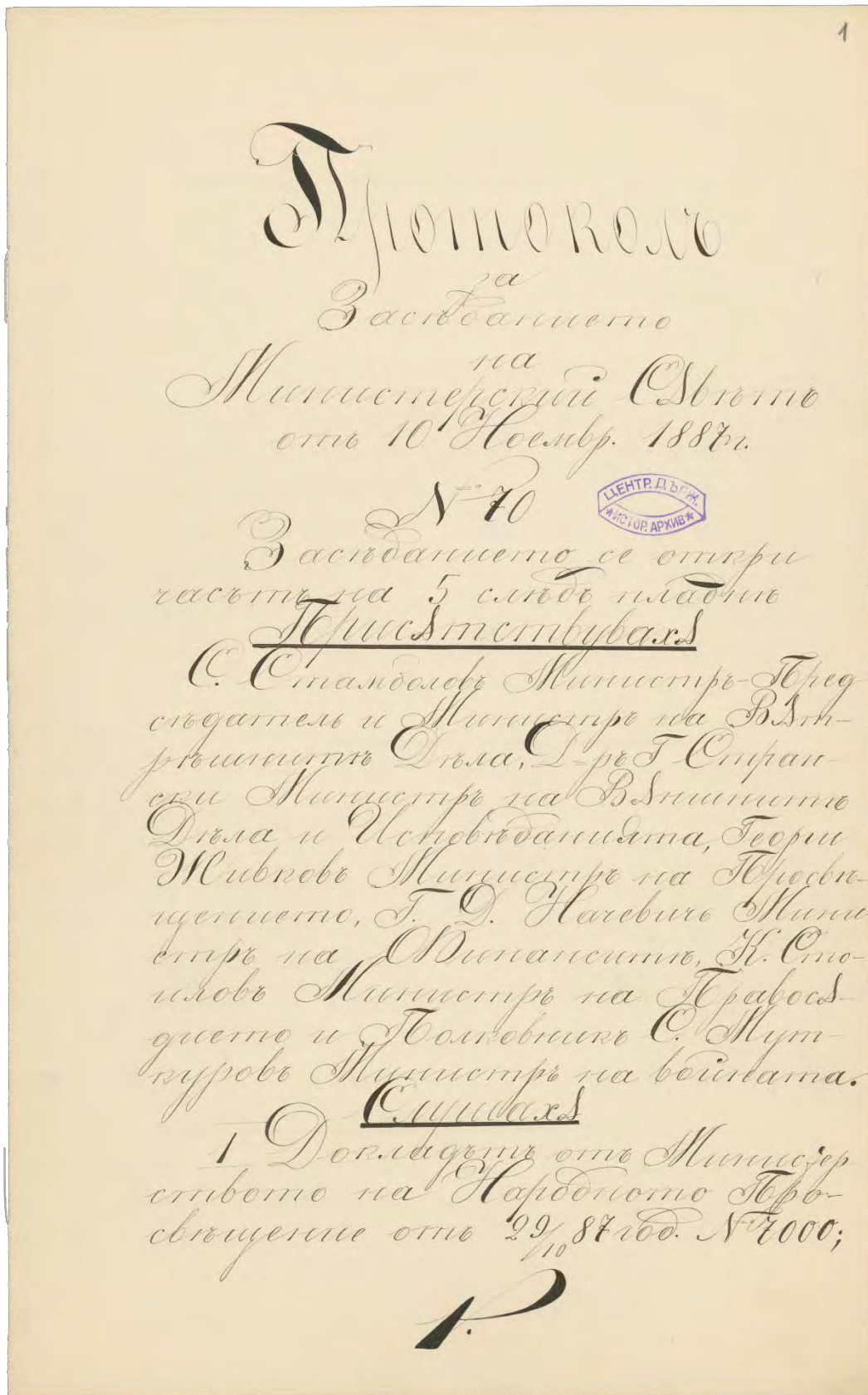


Figure 4. Minutes of the meeting of the Council of Ministers of November 10, 1887, 70. Page 1-4.

## Постановихъ

За сѣга га се отпустили на  
домавидитѣ уиштелъ Унари С.  
Талмауеиелѣ едновременно посе-  
дѣ ели ето лева, отъ §13 по  
догодетитѣ на Министер-  
ството на В. С. И. И. И. И. И. И. И.  
и Уеновѣганидна. Тѣзи ето  
лева отпослѣ ще се введѣтъ въ  
сдѣлѣто Министерство за в. С.  
сидановление предѣлитѣ отъ  
Министерството на Народ-  
ното Просвѣщение.

II Докладитѣ отъ Министер-  
ството на В. С. И. И. И. И. И. И.  
ла отъ 5/11 87 год. №10071, отпоси-  
телно принадлежитѣ, отъ гана-  
ренидѣтѣ му гродѣ, 600 лева въ §1  
и 400 лева въ §64 по текущидѣтѣ  
му договорѣтѣ — за което К. С. в. в.  
нотѣ гадѣ разрешеніе.

III Докладитѣ отъ Министер-  
ството на В. С. И. И. И. И. И. И.  
и Уеновѣганидна отъ 2/11 87 год. №6645;

## Постановихъ

Почтаискитѣ карти га се  
отпечатидѣтѣ спорѣдъ приложѣ-  
нитѣ р. д. м. Докладитѣ отъ

Figure 5. Minutes of the meeting of the Council of Ministers of November 10, 1887, 70. Page 2-4.

Главното Палеографическо  
Съобщение под № 11802 од  
разреш № 3.

IV Докладот од Советно Ми-  
нистерство 31/87 год под № 817,  
относително пренадметно де-  
сетот хиљади лева од § 14 во § 4  
по меруцијата му додесет —  
за редно Свртено даде раз-  
решение

V Докладот од Советно Ми-  
нистерство (Главно Справле-  
на Точа и Палеограф) од 31/87 г.  
под № 12175;

### Постановки

III Уредот за пренадметно  
поштата по малките поштан-  
ски праќови да се проурво-  
дот само за шест месеци.

VI Докладот од Советно  
Министерство (Советно Справ-  
от 6/87 год. № 12516, относител-  
но пренадметно тридесетот  
хиљади лева од § 13 редом § 64  
по меруцијата му додесет —  
за редно Свртено даде  
разрешение.

Figure 6. Minutes of the meeting of the Council of Ministers of November 10, 1887, 70. Page 3-4.

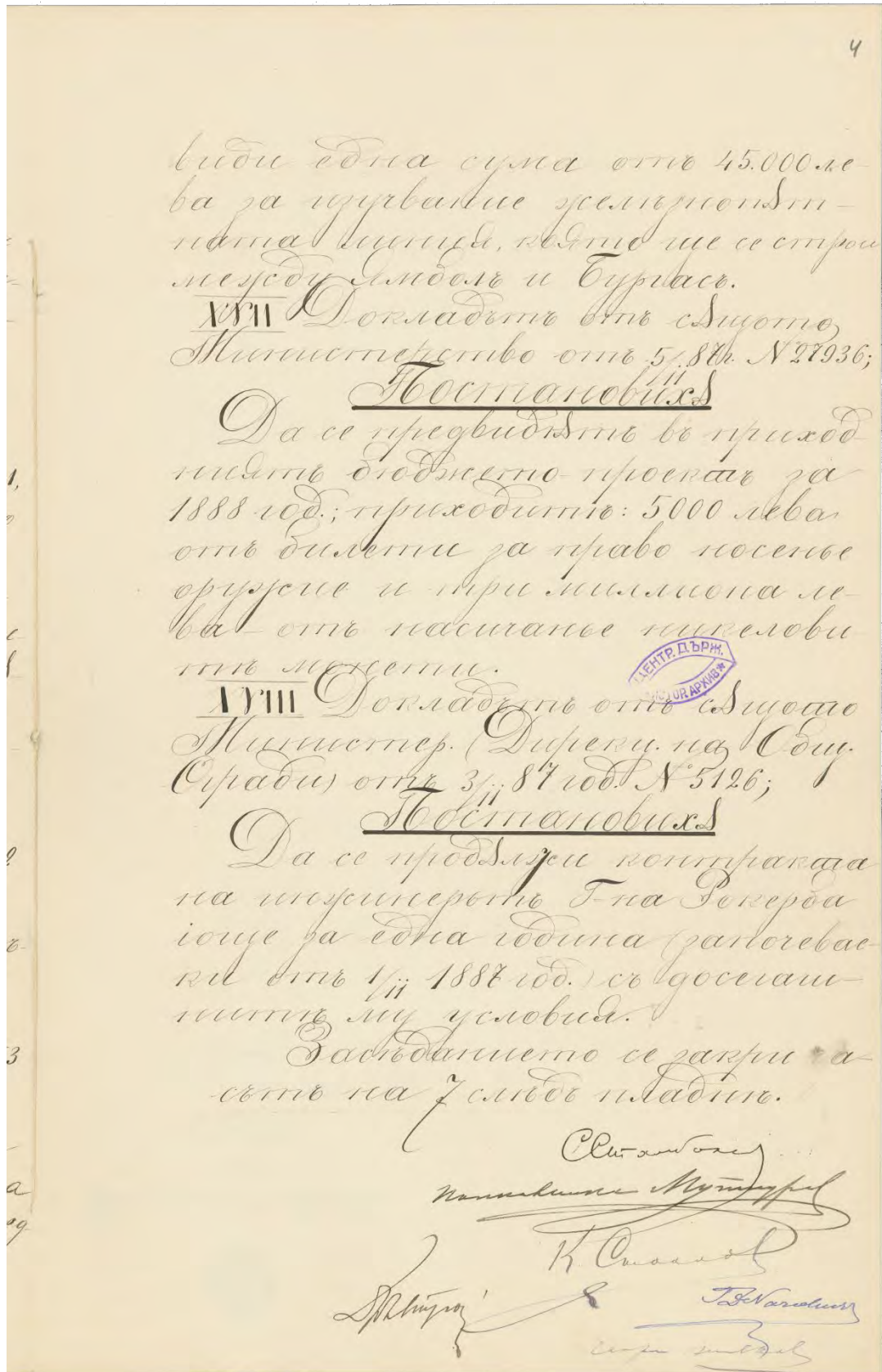


Figure 7. Minutes of the meeting of the Council of Ministers of November 10, 1887, 70. Page 4-4.

# INTRODUCTION

In 2026, it will be 120 years since the first printing of postage stamps featuring the name BOSNIA AND HERZEGOVINA (the original text on the stamps: **“BOSNIEN:HERZEGOWINA”**). This refers to a series of stamps, known in philately as “LANDSCAPES” (Mi 29 – 44). Since the design of this series of stamps follows the entire 40-year reign of the Austro-Hungarian Monarchy, as well as the newly established state of SHS, attention is given to the designer Koloman Moser and his stamps, proofs, trial colors...

Prepared by:  
Davorin Gelo

## 120 YEARS OF THE NAME BOSNIA AND HERZEGOVINA ON POSTAGE STAMPS

IN THE YEAR 1906, ON NOVEMBER 1, A REGULAR ISSUE OF POSTAGE STAMPS WAS PRINTED: landscapes, Emperor Franz Joseph I. In the Michel catalog, the series is listed under numbers Mi 29-44. These stamps feature the name BOSNIA and HERZEGOVINA for the first time. Additionally, the country's landscapes, instead of the ruler's portraits, appear on the stamps for the first time (with the exception of stamp Mi 44).



Photograph Koloman Moser (1905)

The stamp design was created by architect **Koloman Moser**, born on March 30, 1868, in Vienna, Austro-Hungary. He completed his studies at the Academy of Fine Arts Vienna. He is known for painting, drawing, postage stamps, graphics, ceramics, and stained glass. In 1906, he made drafts for the creation of Austro-Hungarian postage stamps for the region of Bosnia and Herzegovina, on which the name **BOSNIEN:HERZEGOWINA** appeared for the first time. He died on October 18, 1918 (at the age of 50) in Vienna, Austro-Hungary. The **copper engraving** was made by the Austrian painter and engraver **Ferdinand Schirnböck** (1859-1930)

The **BASIC SERIES** has 16 stamps, Mi29-44, line perforation 12½. They ceased to be valid on December 3, 1912.



Mi 29-City Doboj



Mi 30-City Mostar



Mi 31-Tower in Jajcu



Mi 32-Neretva valley/Prenj



Mi 33-Rama valley



Mi 34- Road along Vrbas



Mi 35-Bridge in Mostaru



Mi 36-Mosque in Sarajevu



Mi 37-Mail transport by mules



Mi 38-Lake Jezero



Mi 39-Mail coach



Mi 40-Marketplace in u Sarajevu



Mi 41-Mail car



Mi 42-City Sarajevu



Mi 43-St. Luke's tower in Jajce



Mi 44-Emperor Franz Joseph I

The design of this series and the design of individual stamps from this series were used throughout the entire rule of the Austro-Hungarian Monarchy in Bosnia and Herzegovina. Moreover, even after the fall of the Monarchy, the design of these stamps was used in the newly proclaimed state of the SHS (Slovenes, Croats, and Serbs).

There is a IMPERFORATE SERIES in the original colors



Sample: Mi 29U (1 H)



Sample: Mi 33U (6 H)



Sample: Mi 39U (40)

## PROOF PRINTS

PROOF PRINTS IN BLACK ON WHITE THICK PAPER SIZE 71x57mm, ALL VALUES



Mi 33 (6H)-Black proof on whitethick paper (sample)



Mi 38 (35H)- Black proof on whitethick paper (sample)



Sample: Mi 31 (3H)-Proof print in original colors on thin white paper

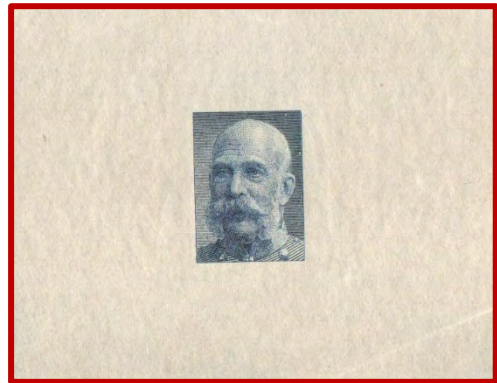
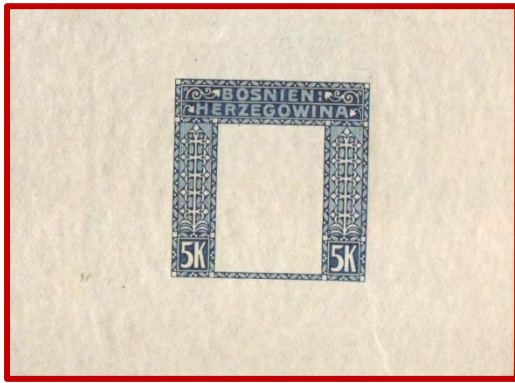


Sample: Mi 43 (2K)- Proof print in original colors on thin white paper

**PROOF PRINTS IN ORIGINAL COLORS ON THIN WHITE PAPER  
JUST THE FRAME OR JUST THE CENTER, ALL VALUES**

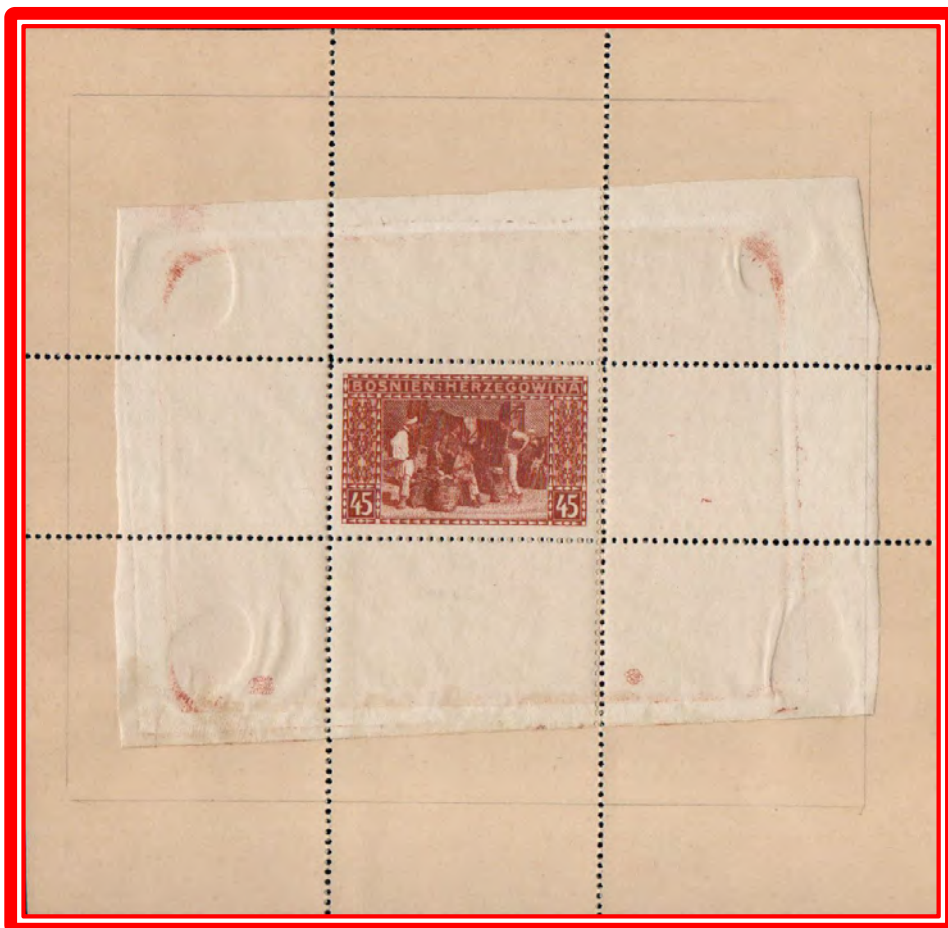


Sample: Mi 42 (1K)-Proof print in original colors on thin white paper (frame + center)



Sample: Mi 44 (5K)- Proof print in original colors on thin white paper (frame + center)

**PROOF PRINTS IN ORIGINAL COLORS SIZE 120mm x 85mm STUCK ON YELLOWISH CARDBOARD, SIZE 146x140 mm AND PERFORATED WITH LINE PERFORATION 12½**



Sample: Mi 40 (45H)- Proof print in original colors on thin paper (frame + center), size 120mm x 85mm, stuck on yellowish cardboard, size 146 mm x 140 mm, and perforated with line perforation 12½.



Certificate

**VERY FEW EXEMPLARS OF THIS PROOF ARE KNOWN**

## PERFORATIONS

The series is full of various perforations:



Sample: Mi 33 (6H) Z13½



Sample: Mi 35 (20H) Z13½



Sample: Mi 29 (1H) Z9¼



Sample: Mi 39 (40H) Z9¼x12½x12½x6½

### Very RARE PERFORATION 6½



Mi 29 – 44 (1H-5K) Perforation 6½

## BANJALUKA (TRAPPISTENKLOSTER) PERFORATION

The Trappist monastery Maria Star (Mariastern) was built in 1868 in the village of Priječani. Located 5 km from Banja Luka and about 600 m from the railway station Banjaluka-Predgrađe, the route in which products from the monastery are sent. The monastery accommodated around 250 Trappists. The Trappists lived modestly, cultivated a large estate, and produced various high-quality products; woolen fabrics, beer, and the world-famous cheese «Trappist». The monastery had an electric power plant and a telephone connection with Banja Luka, as well as an orphanage and a Roman Catholic school.



Private perforation Banjaluka 11½



Certificate

A major philatelic landmark is associated with the Trappist monastery; « Private perforation Banjaluka ». The monastery supplied 'Trappist' cheese in packages of approximately 4,800 grams, mostly cash on delivery, primarily to the territory of the monarchy. The postal rate for a weight up to 5000 grams was 80H, plus 12H for cash on delivery, which makes a total of 92H. Stamps from the 1906 edition were used (at that time, only those stamps could be used). The simplest combination for franking package dispatches was 2x45H +2H, which is a total of 92H. **At one point, the 45H stamps ran out, so they began using imperforate sheets of 45H stamps. Due to poor handling, in the monastery they then perforated these with their punch in a linear perforation of 11½. These stamps were used only for a short period during 1910 (May–October) with the approval of the Banjaluka post office. Thus was created in the philatelic world the well-known and very rare 'Private Perforation Banjaluka 11½'**

**YEAR 1910, AUGUST 18. COMMEMORATIVE EDITION FOR THE 80TH BIRTHDAY OF EMPEROR FRANZ JOSEPH I.** The design of the Mi 29-44 stamps was used, featuring a vignette with the numbers '1830 – 1910'. In the Michel catalog, they are listed as Mi 45-60. The perforation is line 12½. They ceased to be valid on December 31, 1910.



Mi 45 – 60 (1H-5K) Zupčanje 12½

This series is characterized by proof prints in colors: **brown, blue, green, orange, violet, red.**  
**They are very rare as a set.**



Complete proof print in brown color



Complete proof print in blue color



Complete proof print in green color



Complete proof print in orange color

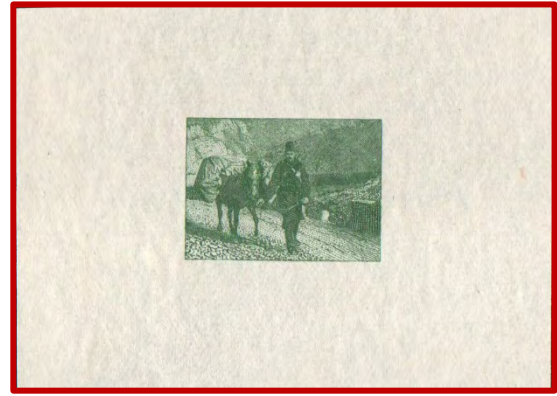
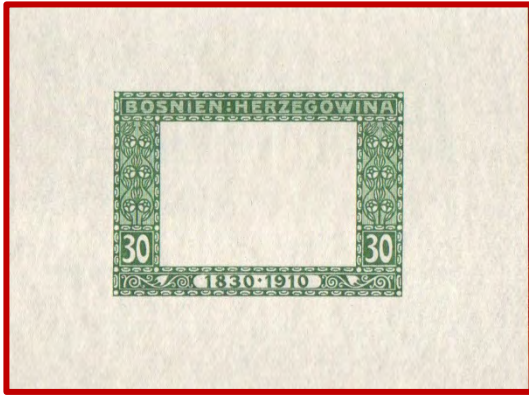


Complete proof print in violet color



Complete proof print in red color

**PROOF PRINTS IN ORIGINAL COLORS ON THIN WHITE PAPER SIZE 84mm x 97mm,  
JUST THE FRAME OR JUST THE CENTER, ALL VALUES**



Sample: Mi 37 (30H)-Proof print in original colors on thin paper size (frame + center)

**YEAR 1912, JULY 1. SUPPLEMENTARY VALUES TO THE 1906 ISSUE.**

In the Michel catalog, they are listed as Mi 61-63. The perforation is 12½. They ceased to be valid on December 31, 1912.



Mi 61(12H)-City Jajce



Mi 62(60H)-Bridge in Konjic



Mi 63(72H)-Turkish Bridge in Višegrad

**PROOF PRINTS IN ORIGINAL COLORS**



Proof prints of all values in original colors

**YEAR 1914, NOVEMBER 1. FIRST WAR CHARITY EDITION.**

**FRANKO-STAMPS, Mi 32(5H) i 34(10H) WITH RED OVERPRINT "1914" AND NEW VALUE MARKINGS.**

In the Michel catalog, they are listed as Mi 89-90. The perforation is line 12½.

This series is characterized by 3 different types of the number '4', different numerals '1', printing defects...



Mi 89 i 90-Thin number "4"



Mi 89 i 90-Thick number "4"



Mi 89 i 90-Open brojka "4"



Mi 89 i 90- The spacing between "1914" and "12 Heller" is 2¾ mm instead of 1¼ mm (right stamp)



Mi 90-The upper part of the overprint '1914' is damaged



Mi 89-The letter 'r' in 'Heller' is positioned higher than the other letters



Mi 89 i 90, Weak partially double print

**YEAR 1915, JULY 10. SECOND WAR CHARITY EDITION.**

**FRANKO-STAMPS, Mi 32(5H) i 34(10H) WITH RED (32), OR BLUE (34) OVERPRINT "1915" BETWEEN FOUR SMALL SQUARES ARRANGED IN A CROSS SHAPE AND MARKED WITH A NEW VALUE.**

In the Michel catalog, they are listed as Mi 91-92. The perforation is line 12½.



Series: Mi 91 (7/5 h) and Mi 92 (12/10 h)



Mi 91 (7/5 h), Perforation 9¼



Mi 91 (7/5 h)-Mi 92 (12/10 h), Inverted overprint



Mi 91 (7/5 h)-Mi 92 (12/10 h), Double overprint

**YEAR 1918, SEPTEMBER 1. FRANKO-STAMPS No 46 and 65 WITH RED OVERPRINT "1918"**

Due to the increase in postage for postcards from 8 to 10 fil., there was a need for an additional value of 2 fil., so the existing stocks of franko-stamp numbers 46 and 65 were overprinted in Sarajevo with a red overprint "1918". In the Michel catalog, they are listed as Mi 147 and 148. The perforation is line 12½.



Series Mi 147-148



Inverted overprint



Double overprint (tête-beche)



1913 damaged number "8"



The first digit "1" slantwise

**STATE OF SLOVENES, CROATS, SERBS (SHS)**

With the collapse of the Monarchy and after 40 years under Austrian rule, the postal service of B&H came under the authority of the newly proclaimed State of Slovenes, Croats, and Serbs (27.10.1918). However, the stamps with the 1906 design continued to 'live on' in the new state.

YEAR 1918, NOVEMBER-DECEMBER. REGULAR ISSUE OF BOSNIA AND HERZEGOVINA STAMPS OF THE 1910 JUBILEE EDITION (Mi 29-44), WITH OVERPRINT "STATE OF S.H.S. – BOSNIA AND HERZEGOVINA" IN LATIN OR CYRILLIC SCRIPT, AND WITH "1918" ON BOTH SIDES. In the Austr. Sp. (YU) catalog, the series is numbered 1-16. The perforation is line 12½. NEW VALUES WERE PRINTED ON STAMPS 10-12 AND 14-16.



Series Austr. Sp. (Yu) 1-16

YEAR 1919, MARCH 11. COMMEMORATIVE STAMPS FOR THE BENEFIT OF THE DISABLED; REGULAR STAMPS OF BOSNIA AND HERZEGOVINA, 1906 ISSUE (Mi 35, 39, 42) WITH OVERPRINT 'Kingdom of Serbs, Croats and Slovenes', BY MARKING THE NEW VALUE IN CYRILLIC OR LATIN. Book printing in black ink at the State Printing House in Sarajevo. The perforation is line 12½.



Series Austr. Sp. (Yu) 30-32

# STAMPS PRINTED in GENOA by the ANKARA GOVERNMENT

by Serdar Yazgan

The empire, which has ruled for six centuries, is coming to an end.

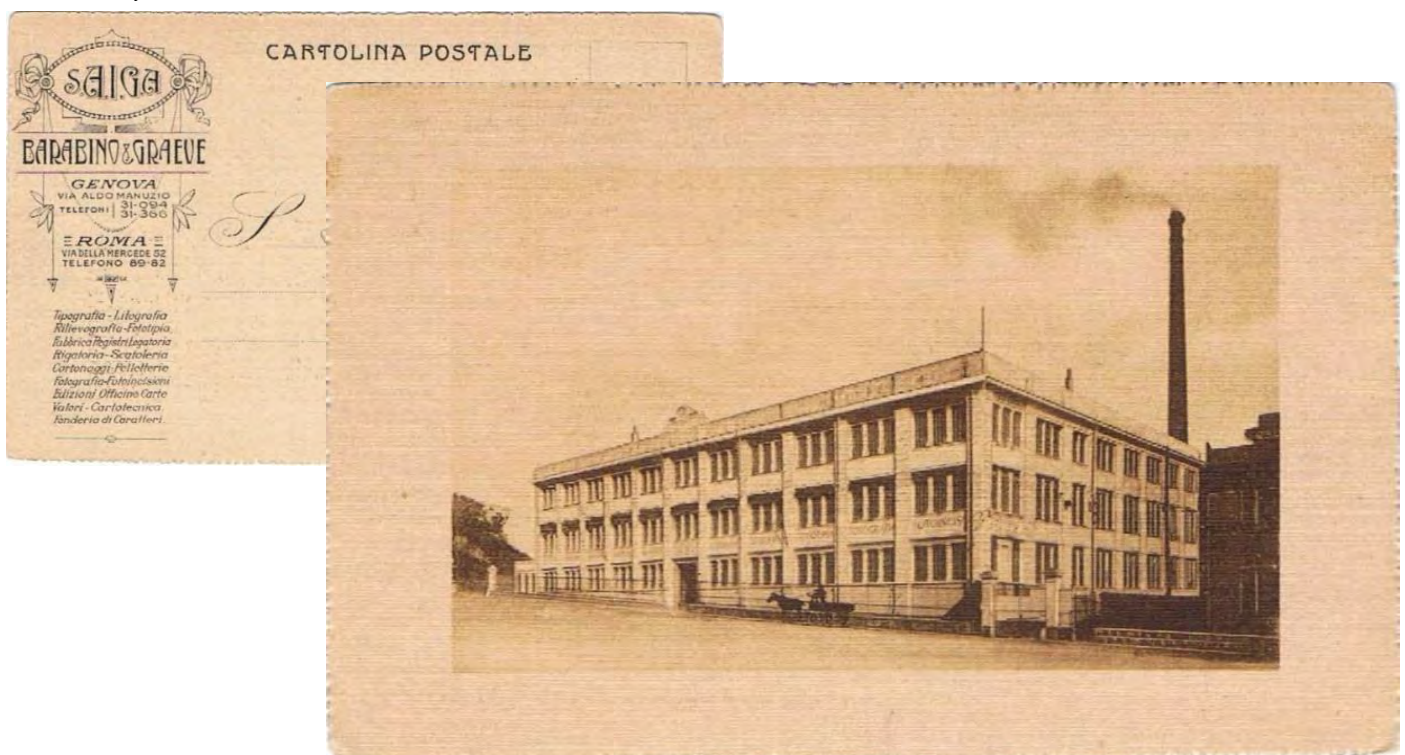
At the end of the First World War , land losses of the Ottoman Empire continued and the Global Empire was preparing to withdraw from the historical scene, on October 30, 1918, the “Mondros Armistice” was signed in the Agamemnon Dreadnought moored in the port of Mondros of Lemnos Island between the Ottoman Empire and the Allies. Rauf Bey, Minister of the Navy, signed the treaty on behalf of the Ottoman Empire. With this treaty, the Ottoman Empire was actually ending. The empire was occupied by the Allied powers.

Reacting to this situation, the Ottoman officer Mustafa Kemal and his few friends decided to move to Anatolia in order to form a new government to start for the War of Independence. The new born government was called “Ankara Government” and founded on April 23, 1920.

One of the priorities of the new government was to restore post and telegram services. They gathered all the available Ottoman stamps from the post and administrative offices of the unoccupied territories including the revenues and overprinted them before introducing them to their own postal network. Towards the end of 1921, overprinted fiscal stamps were nearly exhausted in many post offices. There were no possibility to print stamps in Turkey due to poor conditions. The new government had to find a way to print the stamps and keep the postal service running.

All designs of stamps decided to be print abroad by the Ankara Government, made by the painter Vahidettin Bey who won the contest. At that time, Ankara Government had close relations with Italy. Even a Representative Office of the Government was opened in Rome.

The story of “Genoa Printing Stamps of the Turkish Grand National Assembly Government” started by the assigning the task of finding a suitable printing house to Bekir Vefa. In the middle of year 1921, carrying 40.000 Ottoman liras in cash, joined Turkish diplomatic delegation on the way to Europe. Finally he reached the I.G.A. Barabino & Graeve Printing House in Genoa and made an agreement with the company to print 29 stamps and 3 stationery.



Picture postcard of the “Barabino & Graeve Printing House” in Genoa

The printed stamps were carried to Antalya by ship at the end of 1921 and directed to Ankara via Konya.

Around that time, the Vakit newspaper, dated November 21, 1921, featured the following news item regarding stamps printed in Genoa:

Stocks of postage stamps have run out in Anatolia so, fiscal, tax and other stamps have been used with surcharges. To put an end to this situation, a competition was organized to order new stamps, and the designs of Vahdettin Bey were accepted by the majority. Then the stamps ordered from Italy. The printed stamps arrived in Antalya and were then shipped to Ankara. These new stamps will be used once the existing stock of old stamps is depleted. The new stamps are in denominations of 100, 50, 10, and 3 kuruş. The 3 kuruş stamp depicts the Grand National Assembly building in Ankara, the 10 kuruş stamp the building where the Sivas Congress was held, the 50 kuruş stamp the Ergenekon legend, and the 100 kuruş stamp the Sultan Selim Mosque in Konya. The new stamps are of higher quality than those printed previously.



Design of 3 kr

50 kr design never issued

Design of 10 kr, used for 50 kr



100 kr, design used for 2 kr.



2 kr, Sultan Selim Mosque in Konya



3 kr, Turkish Grand National Assembly building in Ankara



50 kr, Turkish Post



50 kr, Ottoman Post

50 kr, Congress building in Sivas

The images are 3/4 of original size.

Regarding the stamp printing process, there are two known examples of essay related to the Genoa Series postage stamps.

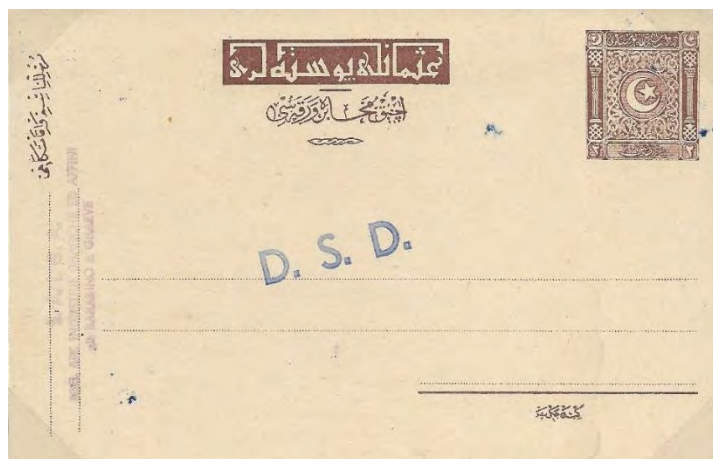
Essay in 10 kr. (S.Yazgan collection)



Essay in 50 kr. Finally used for 2 kr (T.Uzun collection)



The images are in their original size.



Archive proof of 2 kr Postcard overprinted D.S.D.  
(M. Akan collection)  
The image is 2/3 of original size.



Archival copies of some of the 29 stamps  
printed at the B & G printing house.  
(Selçuk Akar collection)  
The image is 1/4 of original size

Commemorative album, prepared by the I.G.A. Barabino & Graeve Printing House distributed to the Turkish Grand National Assembly Government members and some high level bureaucrats on March 1921. It was containing the four Turkish Grand National Assembly Government stamp issue, along with 2 kr postcard,, 3 kr lettercard plus an essay of the 3 kr envelope.

This album was presented to Turkish Grand National Assembly member “Salahaddin Bey” at 2nd of February 1922. (written in old script inside the album)



Original size of album is 27x 20 cm.

All these stamps and stationery were released in January 1922.

- 1) ADRINOPLE EDIRNE MOSQUE SET (Not Issued)
- 2) GENOA PRINTING POSTAGE STAMPS (January 1922)
- 3) GENOA PRINTING POSTAGE DUE STAMPS (January 1922)
- 4) TURKISH GRAND NATIONAL ASSEMBLY ISSUE (January 1922)
- 5) 3 KR LETTER ENVELOPE
- 6) 2 KR POSTCARD
- 7) 3 KR LETTERCARD

- 1) ADRINOPLE EDIRNE MOSQUE SET (Not Issued)

Adrinople Selimiye Mosque Set with 7 stamps, each value printed 10.000 and never issued. Later on 5th of January 1922, it was overprinted for Second Adana Commemorative issue in different quantities from each and the rest was destroyed. At the end, the remaining quantities were only 500 stamps from each values. Perforation is 11 ½, typography printing and sheets of 100.



*Adrinople – Edirne Mosque set  
(S.Yazgan collection)  
The images are in their original*

In memory of the completion of the withdrawal of French forces from Adana, a new series with typographed overprint on “Edirne Selimiye Mosque” was issued at the beginning of 1922. For the overprint process, stamps were delivered to Babalık Printing House in Konya. The black overprint was in 2 lines. “**Adana 5 Kanunusani 1338**”. During the overprinting process, insufficiency of letters and many other factors caused printing and type setting faults.

Stamps which were printed in Genoa, overprinted in Konya in different numbers

- 1 kr deep blue, 7.350 pcs (Genoa Printing Postage stamps set)
- 5 kr violet blue, 8.563 pcs
- 10 kr brown, 5.912 pcs
- 25 kr carmine, 50 kr slate, 100 kr violet, 200 kr slate violet, 500 kr deep green, 6.500 from each

اطنه  
۵ کانونسانی ۱۳۳۸



*500 kr overprinted stamp of  
“Overprinted Adana  
Commemorative Issue”  
(S.Yazgan collection)  
The image is in original size*

2) GENOA PRINTING POSTAGE STAMPS (January 1922)

The series was printed by typography technique. Perforation is 11 1/2. The sheets were 200 pcs. The earliest recorded date of use January 1922. The series withdrawn from the circulation at the end of 1924.

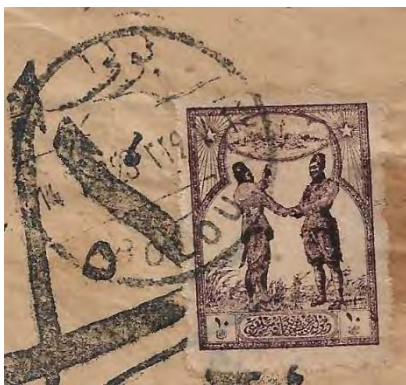
Three different papers were used in the printing of the stamps. 10 paras and 1 kr were first printed on thin paper, and later on thick paper. The 50 kr "Ottoman Posts" were also printed on thick paper. The other values were printed on regular paper.

The 3 kr stamp is shown in the album as the "Genoa Printing Postage Stamps" issue, but in the in the catalogs as a stamp of the "Parliament Issue".



100 kr, 200 kr and 500 kr SPECIMEN of the set  
(S.Yazgan collection)  
The images are in their original size

At the top of the 10 para, violet brown stamp; picture of the burning city. At the centre, two soldiers representing the "abdimusak of revenge" Circulation is 750.000 pcs. Printed in thin paper, variety is thick paper.



"10 July issue" of weekly "Dertli newspaper" published in Bolu, was sent to İstanbul (Üsküdar) on 14 July. 10 para newspaper rate was applied. (10 para rate of 6 June 1921.)  
Recorded single usages of 10 para as a newspaper postal rate is below ten.



The image of the newspaper is 1/2 of the original size.  
(S.Yazgan collection)

Picture in the centre of the **20 para, bluish green stamp** is İzmir harbor. Circulation is 4.200.000 pcs.



15 September 1923 (1339) issue of "Türkiye Halk Mektepleri Mecmuası" Magazine of Türkiye Public Schools, was sent from İstanbul on 16.09.1923 franked with 20 para Genoa Postage stamp, in accordance with the current rate (weighted more than 50 grams magazine) and cancelled with "İstanbul 4" seal.

Circulation of **1 kr, deep blue stamp** of the series is 780.000 pcs and printed on thin and then thick papers. At the middle of the stamp; illustration of Edirne Selimiye Mosque



Completely imperforate  
(S.Yazgan collection)  
The image is in original size



Circulation of **2 kr, red brown stamp** is 1.760.000, sheets are 100 & 200 pcs. Inscription "Türkiye Postaları" means "Turkish Post Office". There is a Sultan Selim Mosque picture is in the middle of the stamp.

Ottoman formulary card with brownish underprint, added 2 kr Genoa postage stamp, was sent from Fatih on 22.08.1924 to Rumeli Hissar (Rumeli Hisarı) and received on 24.08.1924. Local proper rate applied.

(S.Yazgan collection)  
The image is 3/4 of the original size

Circulation of **5 kr, indigo blue stamp** is 6.150.000 pcs and sheets were 100 & 200 pcs. The stamp features a soldier on guard in the center. The lines "Independence is the right of my nation that worships truth, freedom is the right of my flag that has lived freely" are inscribed on both edges of the stamp. The design is inspired by Seljuk architecture, specifically the Twin minarets (Çifte Minare) of Erzurum.

Upper margin horizontally imperforate &  
Double perforation at the bottom  
(S.Yazgan collection)  
The image is in the original size



Circulation of **10 kr, brown stamp** is 1.750.000 pcs. Sheets are 200 pcs. Perforation 11½ Grey wolf is depicted on the stamp.

Very well known error of this value is "Ball error" in front of the gray wolf.  
(S.Yazgan collection)  
The image is in the original size





Circulation of **25 kr carmine stamp** is 1.250.000 The inscription is “Türkiye Postaları”. The illustration shows Yılkale and the Seyhan River in Adana. The decorations of the frame is from the Hacı Bayram Mosque in Ankara.

*Completely imperforate  
(S.Yazgan collection)  
The image is in the original size*

There are two **50 kr slate blue stamps** with same design except the top inscription, in the Genoa series. One has “Ottoman Post Office” the other has “Türkiye Postaları” as the top inscription on the stamp.

The one with “Ottoman Post Office” inscription was distributed in limited quantity to the post offices. Circulation is 230.000 pcs. The other one with “Turkish Post Office” inscription, circulated 1.020.000 pcs. Printed in regular paper. The picture on the stamp is the Sivas High School building where the Sivas Congress was held.



*50 kr, Ottoman Post Office*



*50 kr, Turkish Post Office*



*(S.Yazgan collection)  
The image is 1/2 of original size*

Circulation of **100 kr deep purple stamp** is 200.000 pcs. Sheets are 200 pcs. Side decoration is from “Divrik Madrasa – Sivas” which is Seljuk work. The picture at the centre is İbrahim Mosque in Urfa.

*Used 2 x 50 kr, 2 x 10 kr, and 4 x 100 kr Genoa printing postage stamps at the reverse of letter envelope, total 520 kr franking, value declared letter was sent from Sandıklı to Istanbul 04.08.1923. 500 kr for declared value of 50.000 kr+2 kr fix fee for value declared letter+5 kr for domestic letter +5 kr registration fee+ 10 kr (5kr x 2) add. 25 gr, (15 gr x 2), totally 523 kr franking was used.*

Top of the **200 kr, slate violet stamp**, “Türkiye Postaları” with old script. At the centre, “Map of Türkiye showing the national pact borders (Misak-ı Milli sınırları). Side decoration is from “Gök Madrasa – Sivas” Circulation is 50.000 pcs



*Margin imperforate horizontal pair.  
(S.Yazgan collection)  
The image is in original size*

Top of the **500 kr, deep green stamp**, “Turkish Post Office” with old script. Some of the decoration is from the the “Elhamra Palace” illustration at the centre, and the side decorations from the Mongolian book in the Vatican Library. Circulation is 30.000 pcs.



*500 kr, Turkish Post Office*

### 3) GENOA PRINTING POSTAGE DUE STAMPS (January 1922)

Due stamps were also printed in Barabino and Graeve Printing House in sheets of 100, issued with margins on thick or thin white paper with perforation 11 ½.

-20 para, **Gray-green** on thin paper, variety on thick.  
 -1 kr **deep green** on thick paper,  
 -2 kr, **Crimson brown**, 3 kr **Carmine**, 5 kr **Indigo blue** on thin paper.

Usage of these stamps in accordance with it's name as a tax stamp is rare. Based on the documents that have survived to this day and are in the hands of collectors, I believe that the rate of real used due stamps do not exceed 20%.



5 kr Essay



3 kr Specimen



2 kr pair stamp with double perforation

Usage of these stamps in accordance with it's name as a tax stamp is rare. Based on the documents that have survived to this day and are in the hands of collectors, I believe that the rate of real used due stamps do not exceed 20%. Large cover displayed below is one of the exceptional sample of usage of due stamps in a right way. **A very important Levant & Turkey mix cover. Ex: Max Mayo (Anatolia 1990, page 304)**



1922, French Levant two 3 kr 30 p blue tied by Rhodes Turquie D' Asie 27.11.22 c.d.s. to cover, transit mark Postes Francaises Constantinople 13.12.22 on reverse and departed through the Ottoman P.O. 14.12.22 with machine cancel. Upon its arrival at the destination Ankara the French postage was not accepted by new Angora Government and a mix of Ottoman 3 kr blue, Genoa postage stamp two 10 p brown, 3 kr rose and postage due seven **20 p Genoa printing tax stamp olive-green** was applied and cancelled blue ANGORA 2-21.12.22 c.d.s.

(S.Yazgan collection)

The image is 2/3 of the original size

4) TURKISH GRAND NATIONAL ASSEMBLY ISSUE (January 1922)

Shortly "Parliament Issue" was also printed in I.G.A. Barabino & Graeve, Genoa Printing House. The building pictured on the stamp is the first parliament building. **Stamps were printed in thin paper except 3 kr printed in thick paper, the ones printed in thin paper is rare.** Perforation is 11. Circulation of each valor is 250.000 pcs except 3 kr, 3.710.000 pcs. circulation along with thin and thick paper. Stamps were withdrawn from the circulation at the end of 1924.

- 5 para, dull purple
- 10 para, grey-green,
- 20 para, brownish orange,
- 1 kr, orange-brown,
- 2 kr, crimson brown,
- 3 kr, rose (thick paper) 3 kr rose (thin paper)



*For the side decoration, the designer drew inspiration from the Hac Bayram Mosque's decoration.*



*3 kr Thin paper*

**Usage of erroneous stamp on the document**

*Money order of 197 kr value, franked with 3 kr 3 /13 erroneous stamp, was sent from Isparta to Tavas on 18.08.1923, not delivered and sent back to Isparta.*



*(S.Yazgan collection)  
The image is 2/3 of the original size*

5) 3 KR LETTER ENVELOPE    6) 2 KR POSTCARD    7) 3 KR LETTERCARD

There is no exact information about the circulation of the Turkish Grand National Assembly Government Stationery, nevertheless it calculated from the nominal value of 8,000 TL. So that 125.000 – 150.000 postcards and 30.000-35.000 envelopes and letter cards may be printed in 1921. (*Microhistory of the Turkish Posts, Volume 1, Mehmet Akan & Timur Kuran*)

The earliest recorded stationery usage is 23 January 1922. When T.G.N.A. Stationery issue was on sale, it did not cover the domestic postal rates but only the local rate. Only few copies are known without added franking.

Turkish Grand National Assembly issue with charity handstamped surcharge was demonetized on 2 May 1926 along with all other postal documents with “Ottoman” inscription.



3 kr Letter Envelope originally did not exist in the album and it was replaced with the same size and paper envelope, but bearing 3 kr Assembly adhesive (İSF 1101) rather than imprinted stamp of the same design.                      156 x 125 mm



The 3 kr lettercard without surcharge.  
140 x 90 mm



Mint copy of 2 kr Deep Brown, Postcard without surcharge  
138 x 90 mm

(S.Yazgan collection)  
The images are 2/3 of the original sizes

The period of sale of T.G.N.A. Stationery “without surcharge” is about 3 months. Then, cards handstamped “Himaye-i Etfal menfaatine para 20” and letter cards, envelopes handstamped “Himaye-i Etfal menfaatine kurus 1”. Since the process is done by hand, there are faint or missing prints, as well as color variations like black, red, red brown and plum.



**3 kr Letter Envelope with Black handstamped surcharge of the 1922 issue, added 5 kr of the Genoa and 1 kr of the Grand National Assembly stamps to 9 kr, (1 kr less than the domestic registered rate) was sent from Konia to Istanbul on 12.03.1923. Upon arrival, İstanbul censor cachet applied. Red handstamp paid the 1 kr charity surtax.**



**2 kr Postcard with Plum handstamped surcharge of the 1922 issue, was sent from Ankara to Munich – Germany on 06.06.1922, T.G.N.A. censor, franking 2 single of “1 kr Genoa printing postage stamps” totally 4 kr. Plum handstamp paid the 20p. charity surtax.**

**3 kr Lettercard with Red handstamped surcharge of 1922 issue, was sent from Adana to Ankara on 30.03.1927, no additional franking, which means “3 kr postcard rate” instead of “5 kr letter rate”. Probably it was the postman fault to accept lettercard with less franking. Red handstamp paid the 1 kr charity surtax.**



#### REFERENCES

- 1) Adolf Passer, “Stamps of Turkey” (Royal Philatelic Society, London 1938)
- 2) Menachim Max Mayo, “The Angora Government Stamps”
- 3) Mehmet Akan & Timur Karan “Microhistory of the Turkish Post (1920 – 1950)”
- 4) Bülent Papuççuoğlu “Turkish Stamps Spec. Cat. T.G.N.A. (1920 – 1923)”
- 5) M.Akan, S. Akar, T. Turgut, E. Utku “Postal Rates of the Republic of Turkey”

(S.Yazgan collection)  
The images are 2/3 of the original sizes

Young philatelic collectors-future exhibitors-often wonder how they can catch up with more experienced participants and still achieve strong results at high-level exhibitions.

*My answer is simple: they should turn their attention to fiscal philately.*

It is a little-researched field, offering immense opportunities for study and expression-far exceeding the potential of the traditional philately many of us have practiced for a lifetime. Fiscal philately opens the door to original research, uncovering forgotten usages, rare documents, and the historical context behind revenue stamps and their applications. For young collectors in particular, this means not only catching up with established exhibitors, but in many cases surpassing them through fresh discoveries and innovative presentation.

Virtually every country offers enormous potential in fiscal philately, and in most cases it remains an unexplored field. An enthusiast can build a vast and highly varied collection, reflecting the wide diversity of taxes and their practical applications. All that is required is to begin collecting and, at the same time, to study the archival sources and legal frameworks that governed the use of revenue stamps. This combination of collecting and research transforms fiscal philately into a deeply rewarding discipline—one that offers both intellectual challenge and exceptional opportunities for originality.

Let me begin with my own story-how I came to collect fiscal stamps. Although I have been a collector and philatelist for more than 55 years, until 1998 fiscal philately held little interest for me. Like most collectors active in clubs, I focused almost exclusively on classical postal philately, which offered the comfort and structure of well-established specialized catalogues. However, through my activity in trading various collectible items-particularly documents I accumulated a number of fiscally taxed pieces. Some of these were not only interesting but also visually appealing. I kept them, set them aside without a clear objective, yet with a deeply ingrained passion to eventually give purpose to everything I collected. That purpose gradually emerged: first through participation in collectors' fairs, and later through personal exhibitions. The idea truly began to take shape thanks to two philatelist friends, who encouraged me to organize one-frame exhibits using the material I already possessed. While helping to set up national exhibitions and observing my friends being awarded medals and receiving recognition, I began to reflect seriously on my own future path as an exhibitor.

Already knowing that the great collections of postal philately were well-known and there was no chance of catching up with the predecessor or coming up with something new, and most of the specialized studies and articles already had a history, all I could do was try to throw myself into the arms of the unknown.

**Fiscal philately.** The basis, two catalogs that paved the way for the thematic organization of the collection and then of future exhibits. The problems arose when I wanted to proceed like most collectors and tried to make complete series with unused stamps. In my country, the myth of postal philately was much promoted and the orientation of most philatelists was towards the postal object. That is why only in isolated cases and totally by accident, I could find some fiscal stamps from old collectors. The Internet did the rest and the chance of changing the political regime allowed access to attics and cellars with forgotten or hidden archives due to the 55-year communist persecution against all those who owned such things. The big challenge also came from access to information. Beating the fairs and the Internet, I started to massively buy archival material and documents of all categories. Some special and decorative, others simple and meaningless. I spent months in the archives of libraries searching for tax legislation and slowly, slowly I began to understand the message and opportunities offered by tax philately. Covering a huge informational void through personal studies and expressing them through exposure in philatelic exhibitions has become my main concern since the Revenues class was founded. The major lack of unused tax stamps gave the only exhibition direction. Approaching exhibits in the postal history format. And I tell you honestly, I have not yet exhausted all the themes offered. Putting the documents side by side, studying the legislation and understanding that only by presenting the use of a single fiscal stamp on a multitude of documents can you make an exhibit, I bravely took up the thematic approaches.

I think that most countries have a multitude of fiscal taxes. Starting with the mandatory national tax, a multitude of other taxes for special funds, or local or private taxes can be added. The field is vast and difficult to cover in its entirety. In any case, I can honestly say that the opportunities offered by fiscal philately are immense and once you get into this hobby, you will never get enough.

I do not want to bore you with the story of my life as a collector of fiscal stamps nor with my career as an exhibitor, which was materialized by participating in dozens of international exhibitions. (<http://www.revenues.ro/pagini/exponat.php>)

I want to present to you just a few of the opportunities offered by the variety of fiscal stamps and give you some examples with images. My message is quite clear. Enter this field and you will not regret it. With a little work and involvement, you can get high-level medals for significantly lower investments than postal philately.



Of course, the biggest challenge comes when the assembly begins. The documentary support on which the fiscal stamps are applied is extremely varied in size and the place of application of the stamps is often random depending on the free space left. The exhibition regulations of the class explain that the exhibited document must have the main elements visible. The fiscal stamp and its cancellation, the name or type of document and the date of issue. In fiscal philately it is difficult to cover these requirements. Sometimes the dating is on the back, the stamp is applied at the bottom and the title of the document is at the top. The dimensions of the document are larger than the exhibition space.



...partial overlap over the top row because the pieces cannot be bent and cannot be placed in a landscape position because it spoils the aesthetics



...exposure of a large sheet 50x60cm, by overlapping it over the upper row



... using atypical formats 30x30cm but which fit aesthetically into the frame



...insurance policy that has all tax elements divided into both the upper and lower parts, fully exposed, by overlapping the upper row

- ...fixed stamp fee
- ...fee applied
- ...document name
- ...year of issue
- ...fee applied



...or, the same insurance policy, folded leaving only the important philatelic parts visible. (An older version when it could not overlap with the top row).



...my first attempt at presenting on large 40x60cm sheets at EFIGO 2008. If I had used some separators, it would have looked better

...displaying large documents on large sheets. A more experienced exhibitor from the USA

But when the exhibition regulations allow for the overlapping of large objects, I prefer to execute large, atypical paintings. Of course, transportation issues must be resolved together with the national commissioner.

Challenges that the exhibitor must respond to. I personally proceeded to fold the document (even though it is not recommended as some documents are unique) or frame it by cutting out the cardboard of the board and keeping only the important part visible, the rest being hidden behind the board. Improvisations can be brought in, depending on the ingenuity of the exhibitor and the material held.



# Steps to a Successful Philatelic Exhibit

## 1. Understand the Rules and Standards (<https://www.f-i-p.ch/wp-content/uploads/SREVS-and-Guidelines-Revenues-Final.pdf>)

Study the class regulations for your category.

Check the committee's page for information on seminars, similar exhibits, and past winners.

## 2. Gain Practical Experience

Attend exhibitions physically. Observe class exhibits closely.

Participate in specialized seminars to deepen knowledge.

Read relevant profile press or publications to understand what judges and audiences value.

## 3. Plan and Prepare the Exhibit

Start with courage: begin assembling and mounting the exhibit.

Prepare the first page carefully, including:

A brief description of the exhibit's importance

A concise history of the theme

The treatment/organization of the exhibit

Explanation of rarity of the items

Plan of chapters and subchapters

Bibliography of sources

## 4. Develop the Treatment

Follow the plan you prepared.

Each page or section should include:

Chapters and subchapters clearly organized

Ethnically accurate description of each object (stamps, documents, etc.)

Dating and location of each item

Tax information explained

Relevant legal references if applicable

Explanation of rarity

## 5. Layout and Presentation

Place material aesthetically in the layout.

Ensure harmony between pages and neighboring layouts.

Balance space, organization, and visual appeal according to how much material you have.

Key Principles: Knowledge, research, organization, precision in description, and visual harmony. Success comes from blending content depth with presentation quality, showing both mastery of philately and an eye for exhibit design.

**ROMANIA - THE EARLIEST ISSUES OF ADHESIVE REVENUES 1872-1911**

**Introduction:** The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit...

**Chapter 1 - GENERAL INFORMATION:**

- 1.1 1872 issue (1872-1873)
- 1.2 1873 issue (1873-1874)
- 1.3 1874 issue (1874-1875)
- 1.4 1875 issue (1875-1876)
- 1.5 1876 issue (1876-1877)
- 1.6 1877 issue (1877-1878)
- 1.7 1878 issue (1878-1879)
- 1.8 1879 issue (1879-1880)
- 1.9 1880 issue (1880-1881)
- 1.10 1881 issue (1881-1882)
- 1.11 1882 issue (1882-1883)
- 1.12 1883 issue (1883-1884)
- 1.13 1884 issue (1884-1885)
- 1.14 1885 issue (1885-1886)
- 1.15 1886 issue (1886-1887)
- 1.16 1887 issue (1887-1888)
- 1.17 1888 issue (1888-1889)
- 1.18 1889 issue (1889-1890)
- 1.19 1890 issue (1890-1891)
- 1.20 1891 issue (1891-1892)

**Legend of stamps:**

- 1872 issue (1872-1873)
- 1873 issue (1873-1874)
- 1874 issue (1874-1875)
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- 1887 issue (1887-1888)
- 1888 issue (1888-1889)
- 1889 issue (1889-1890)
- 1890 issue (1890-1891)
- 1891 issue (1891-1892)

**Exhibit plan:**

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**Implementation of the regulation in the territories regained in Greater Romania after the end of WWI**

The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit...

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**Romanian Aviation fund issues 1936 under Fiscal Law**

The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit...

**Chapter 1 - 1936 April issues:**

- 1.1 1936 issue (1936-1937)
- 1.2 1937 issue (1937-1938)
- 1.3 1938 issue (1938-1939)
- 1.4 1939 issue (1939-1940)
- 1.5 1940 issue (1940-1941)
- 1.6 1941 issue (1941-1942)
- 1.7 1942 issue (1942-1943)
- 1.8 1943 issue (1943-1944)
- 1.9 1944 issue (1944-1945)
- 1.10 1945 issue (1945-1946)
- 1.11 1946 issue (1946-1947)
- 1.12 1947 issue (1947-1948)
- 1.13 1948 issue (1948-1949)
- 1.14 1949 issue (1949-1950)
- 1.15 1950 issue (1950-1951)
- 1.16 1951 issue (1951-1952)
- 1.17 1952 issue (1952-1953)
- 1.18 1953 issue (1953-1954)
- 1.19 1954 issue (1954-1955)
- 1.20 1955 issue (1955-1956)

**Legend of stamps:**

- 1936 issue (1936-1937)
- 1937 issue (1937-1938)
- 1938 issue (1938-1939)
- 1939 issue (1939-1940)
- 1940 issue (1940-1941)
- 1941 issue (1941-1942)
- 1942 issue (1942-1943)
- 1943 issue (1943-1944)
- 1944 issue (1944-1945)
- 1945 issue (1945-1946)
- 1946 issue (1946-1947)
- 1947 issue (1947-1948)
- 1948 issue (1948-1949)
- 1949 issue (1949-1950)
- 1950 issue (1950-1951)
- 1951 issue (1951-1952)
- 1952 issue (1952-1953)
- 1953 issue (1953-1954)
- 1954 issue (1954-1955)
- 1955 issue (1955-1956)

**Exhibit plan:**

- 1.1 1936 issue (1936-1937)
- 1.2 1937 issue (1937-1938)
- 1.3 1938 issue (1938-1939)
- 1.4 1939 issue (1939-1940)
- 1.5 1940 issue (1940-1941)
- 1.6 1941 issue (1941-1942)
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- 1.14 1949 issue (1949-1950)
- 1.15 1950 issue (1950-1951)
- 1.16 1951 issue (1951-1952)
- 1.17 1952 issue (1952-1953)
- 1.18 1953 issue (1953-1954)
- 1.19 1954 issue (1954-1955)
- 1.20 1955 issue (1955-1956)

**Principality of Bulgaria, general revenues 1923-1929**

The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit...

**Chapter 1 - 1923 issue:**

- 1.1 1923 issue (1923-1924)
- 1.2 1924 issue (1924-1925)
- 1.3 1925 issue (1925-1926)
- 1.4 1926 issue (1926-1927)
- 1.5 1927 issue (1927-1928)
- 1.6 1928 issue (1928-1929)
- 1.7 1929 issue (1929-1930)
- 1.8 1930 issue (1930-1931)
- 1.9 1931 issue (1931-1932)
- 1.10 1932 issue (1932-1933)
- 1.11 1933 issue (1933-1934)
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- 1.13 1935 issue (1935-1936)
- 1.14 1936 issue (1936-1937)
- 1.15 1937 issue (1937-1938)
- 1.16 1938 issue (1938-1939)
- 1.17 1939 issue (1939-1940)
- 1.18 1940 issue (1940-1941)
- 1.19 1941 issue (1941-1942)
- 1.20 1942 issue (1942-1943)

**Legend of stamps:**

- 1923 issue (1923-1924)
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**Exhibit plan:**

- 1.1 1923 issue (1923-1924)
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- 1.15 1937 issue (1937-1938)
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- 1.18 1940 issue (1940-1941)
- 1.19 1941 issue (1941-1942)
- 1.20 1942 issue (1942-1943)

**CHAPTER 1 - Usage of 5 Stenotypy 1923 issue - under Stamp Duty Act**

The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit...

**Chapter 1 - 1923 issue:**

- 1.1 1923 issue (1923-1924)
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- 1940 issue (1940-1941)
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- 1.17 1939 issue (1939-1940)
- 1.18 1940 issue (1940-1941)
- 1.19 1941 issue (1941-1942)
- 1.20 1942 issue (1942-1943)

...some examples from page 1

**100 YEARS OF ROMANIAN COMMERCE AND STOCK EXCHANGE, 1847-1947**

The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit...

**Chapter 1 - 1947 issue:**

- 1.1 1947 issue (1947-1948)
- 1.2 1948 issue (1948-1949)
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- 1.20 1966 issue (1966-1967)

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- 1.18 1964 issue (1964-1965)
- 1.19 1965 issue (1965-1966)
- 1.20 1966 issue (1966-1967)

**CHAPTER 1 - FOUNDERS**

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**Exhibit plan:**

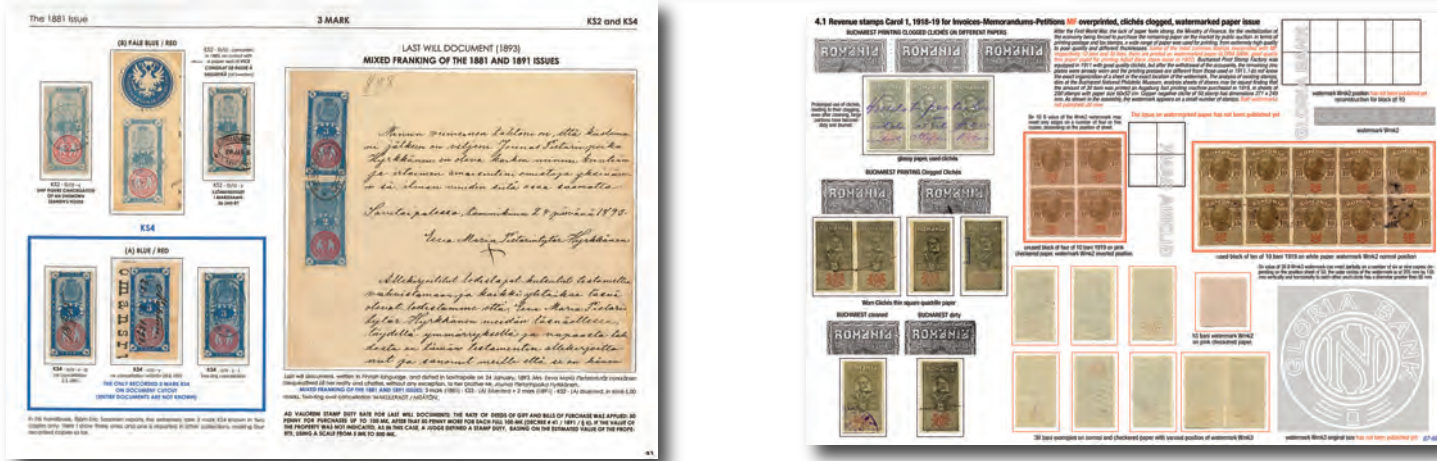
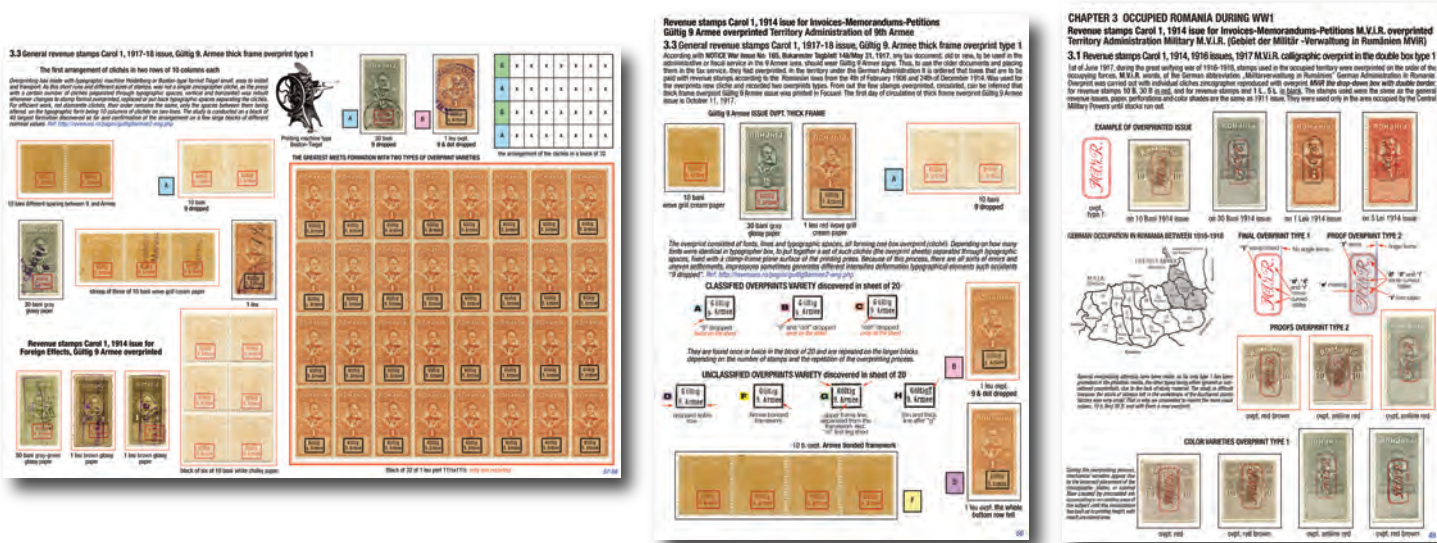
- 1.1 1947 issue (1947-1948)
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**ROMANIA - KING CAROL I effigy, 1911-1919**

The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania in 1872 to replace the fiscal deficit... The adhesive revenues were introduced in Romania

Starting with the mandatory national tax stamp on most taxed documents. An exhibit can be made both on a traditional way (depending on how much of this type of material your country offers) and on a fiscal history way, focused on presenting tax duties according to the law on a wide variety of documents.

**✓ National revenue stamps displayed in the traditional way** *EXAMPLES*



**✓ some examples of important elements to keep in mind when preparing an exhibit**

- ✓ Treatment 20p** ...chapter/sub-chapter
- ✓ Knowledge 35p** ...story line
- ✓ Treatment 20p** ...subtypes research
- ✓ Knowledge 35p** ...item name
- ✓ Knowledge 35p** ...variety/type
- ✓ Knowledge 35p** ...cataloging references
- ✓ Knowledge 35p** ...research
- ✓ Knowledge 35p** ...research
- ✓ Treatment 20p** ...technical description
- ✓ Treatment 20p** ...rate explained
- ✓ Rarity 20p** ...rarity explained

**✓ Presentation 5p**

- ✓ important visible elements of the displayed document**
  - ...document type
  - ...date of issue
  - ...fees applied

This is a detailed philatelic exhibit page for the 1881 issue. It features:
 

- A grid of stamp varieties (A-E) with technical descriptions and cataloging references.
- An extract from a population register (1884) with stamps applied, showing the document type, date of issue, and fees applied.
- Technical descriptions of the stamps, including their denominations and cancellations.
- Additional information and condition ratings for the stamps.



**✓ Funds revenue stamps displayed EXAMPLES**

In the vast majority of countries, tax legislation was adapted to the type of operations performed. As a consequence, specific tax stamps were issued for tax actions. Of course, national issues were the main element, but alongside them, various additional taxes were applied to collect funds for various companies. Their presentation represents a great challenge but also the delight of exposure.



...overprints on revenues



...overprints on revenues



...foreign exchange stamps



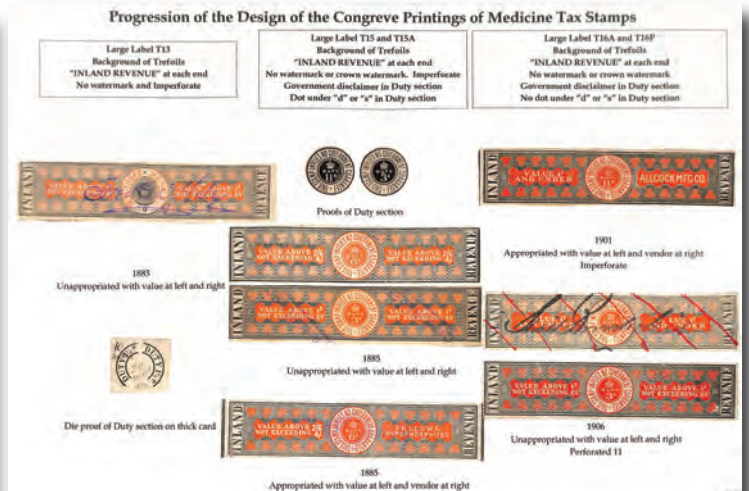
...cigarette labels



...consular stamps



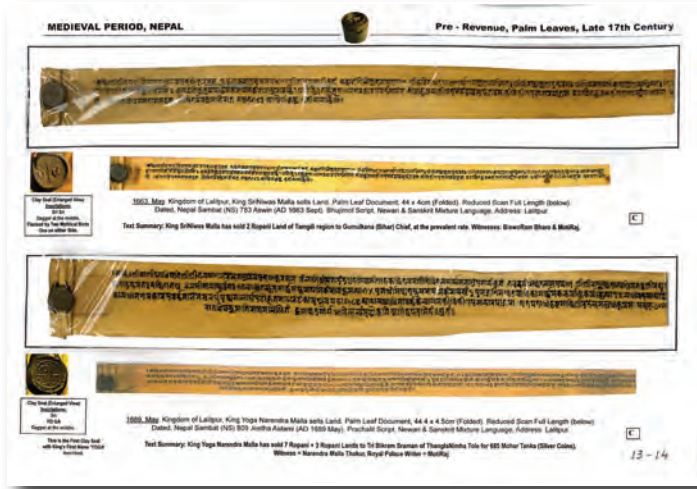
...local stamps



...medicine tax stamps

**✓ Stationery revenue stamps displayed EXAMPLES**

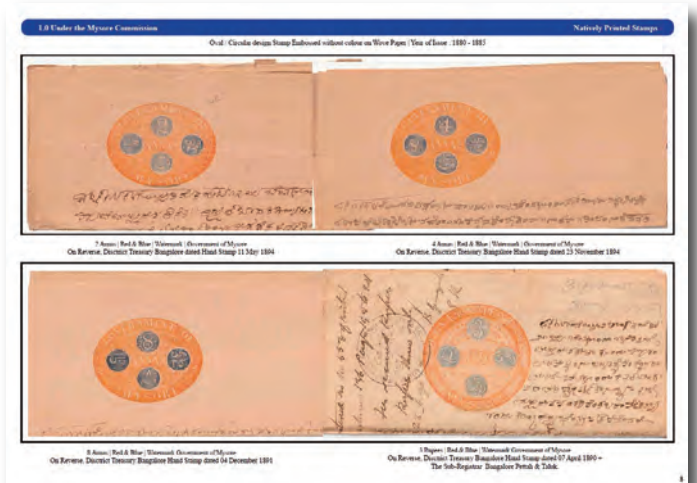
The first fiscal taxes date back to 1624, being represented by the application of a circular fixed stamp pattern by embossing. Over time, taxes have diversified, most of them being applied as an ink seal. In fiscal terminology, these are called 'stamped paper', both the printed dry and wet stamp and the paper, most often provided with a watermark, represent a whole, the whole being classified as FISCAL STATIONERY. Also, postal ballots and money orders that have a printed fiscal stamp, are part of the same category.



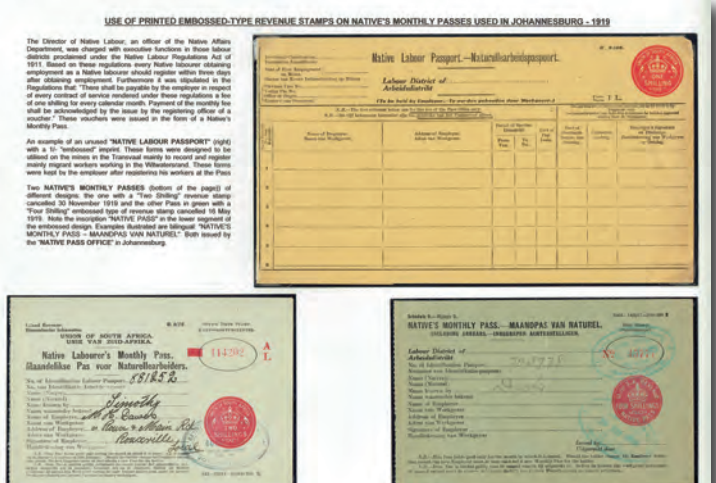
...clay seal



...embossed revenues



...printed revenues



...printed revenues on forms

**✓ Revenue stamps displayed in OPEN class EXAMPLES**

You can improvise an OPEN exhibit with only stamps and fiscal effects to cover the philatelic part, the rest of the non-philatelic objects can be much more easily correlated with the story of the exhibit.



The inventiveness of the chosen subject has no limits in fiscal philately. It depends on the material collected, the information about it and the ingenuity of the exhibitor. I have presented here a drop of the ocean that is at your disposal. Be inventive, respect the principles and regulations and you will be rewarded. Good luck.

Photos taken by Francisc Ambrus

# The Sanitary Defense of the Greek Mail (1832–1912)

## *The Disinfection of Foreign, Domestic, and Transit Correspondence*

by Thomas Arvanitis

During the 19th century, the Kingdom of Greece developed one of the most disciplined sanitary postal systems in the Mediterranean. Situated at the crossroads between the epidemic-prone Ottoman East and Western Europe, Greece assumed a critical defensive role against the spread of plague and cholera.

Under the provisions of the Postal Law of 1845, all correspondence originating from, or transiting through, suspect regions was subject to compulsory disinfection at designated Sanitary Stations (*Lazarettos*). This process—officially termed the “purification” of mail—constitutes a distinctive and highly collectible field within Greek postal history.

### I. Land Frontiers: The Northern Defensive Line

All overland mail entered the Greek Kingdom through controlled points along its northern frontier with the Ottoman territories of Epirus and Thessaly.

#### Derven Fourka (1835–1839)

A strategic mountain pass near Domokos, serving as an early control point. Surviving material is of the utmost rarity.



#### *Derven Fourka (1836)*

*Thessaloniki to Syra. The sole recorded cover bearing the reverse cachet “ΥΠΕΙΟΝΟΜΕΙΟΝ ΦΟΥΡΚΑΣ”, opened and disinfected at the Domokos pass.*

## Taratsa (1839–1850)

The principal entry station at Lamia and a key disinfection center. Letters were treated either by vinegar immersion or sulfur fumigation, the latter applied through *rastei* (spiked) perforations. Taratsa markings are among the most desirable of this period.



### *Taratsa (1840)*

*Thessaloniki to Syra via Lamia. Bearing the boxed “ΕΛΛΑΣ ΔΙΑ ΛΑΜΙΑΣ” marking, disinfected with vinegar and showing characteristic slitting and Taratsa cachet.*

## Auxiliary Stations

Secondary but vital control posts at Vonitsa, Amaliapolis, and Makrynoros reinforced the sanitary barrier. Postal artifacts from these offices are exceedingly scarce, in several cases represented by only one or two recorded examples.



### *Makrynoros (1856)*

*The unique Arta to Patras via Amf. Argos. Bearing the Makrynoros cachet.*

## II. Maritime Gateways and International Transit

### Syra (Syros) (1836–1851)

The foremost Aegean Sanitary Station and a major international transit hub. Mail disinfected at Syra typically bears characteristic horizontal slits and, in transit cases, the boxed “ΔΠ” (*Paid*) marking.



### Syra (1836)

*Volos to Syra. One of only six recorded covers from the station's inaugural year, with the "ΥΠΕΙΟΝΟΜΕΙΟΝ ΣΥΡΟΥ" marking.*

*Correspondence from Crete (Canea) and the Levant destined for Trieste, Livorno, or overseas routes—including the United States—was routinely processed here.*



**Canea to Trieste (1847)**

*Transit cover combining Syra disinfection with Austrian Lloyd accounting ("Credit 36 Kreuzer"), illustrating both sanitary and financial integration.*

**Double Disinfection**

Exceptional items document successive treatments at Syra and later at Western lazarettos such as Malta or Ancona, providing compelling evidence of international sanitary cooperation.



## Transatlantic Transit (1840s)

A unique double-disinfected letter from the Levant to the United States, treated at Syra and subsequently forwarded through European transit routes.

## Piraeus (1838–1858)

The principal maritime entry point for mainland Greece. Covers often display multiple horizontal slits (commonly six). Notably, between 1843 and 1850, disinfection was occasionally performed aboard French paquebots, accelerating the handling of urgent correspondence.



## Piraeus (1838)

*French p.o. Smyrne to Athens. Quadruple rate, with the "ΥΠΕΙΟΝΟΜΕΙΟΝ ΣΥΡΟΥ" marking.*

## Corfu (1865–1884)

Following the Ionian Islands' union with Greece (1864), Corfu assumed responsibility for mail arriving from Italy and Austria. During the cholera epidemic of 1865, letters were disinfected and typically exhibit two vertical slits.



### *Corfu - Cholera (1865)*

*Vienna to Patras via Trieste. Processed at Corfu during the epidemic, identifiable by its two vertical disinfection slits.*

### III. Domestic Disinfection: Internal Sanitary Control

While the majority of **disinfected correspondence** relates to **international or transit mail**, internal sanitary measures within the Greek Kingdom were also rigorously enforced during periods of **epidemic outbreak**.

Domestic disinfection applied to correspondence originating from **infected or suspect localities** and addressed to other regions within the Kingdom. These measures were typically **temporary** and closely associated with specific **health crises**, most notably outbreaks of **plague and cholera**.

In contrast to the **standardized procedures** at frontier and maritime stations, internal disinfection was **less uniform** and often **locally administered**. Letters were opened, **fumigated**, or treated with **vinegar**, and resealed when necessary. The resulting **physical evidence**—slitting, staining, or occasional scorching—is generally **less regular** than that observed on transit mail.

Surviving examples are of **exceptional rarity**, reflecting both the **limited geographic scope** and **short duration** of internal quarantines.

### **Poros (1837)**

Correspondence from **plague-stricken Poros** to Piraeus represents the **clearest documented instance** of internal sanitary intervention, providing **unique evidence** of the state's response to a **domestic epidemic**.



### *Poros Plague (1837)*

*Official correspondence from plague-stricken Poros to Piraeus.*

*The only recorded example illustrating the internal sanitary response to the 1837 outbreak.*

### Other Isolated Incidents

Scattered material suggests similar practices during additional **localized outbreaks**, although surviving documentation remains **fragmentary**.

## IV. Methods and Administrative Practice

The process of disinfection left **clear and identifiable physical traces**:

- **Fumigation**: Exposure to **sulfur fumes** through slits or *raste*/ perforations.
- **Liquid Treatment**: Application or immersion in **vinegar**, often producing characteristic staining.
- **Official Markings**: **Sanitary cachets**, seals, and circulars (e.g., Syra directives of 1832 concerning “Free Pratique”), reflecting the **regulatory authority** of the system.

## Conclusion

Based on the study of approximately **250 disinfected covers**, the Greek sanitary postal system emerges as a **highly organized state mechanism** that effectively balanced the demands of **international communication** with the imperatives of **public health**.

The systematic disinfection of individual correspondence declined after **1893**, marking the end of a **remarkable chapter** in both **postal and medical history** – one that remains of **exceptional importance** to the **advanced philatelist**.

# Use of the Postmarks of the Cretan State in the Greek Postal Service

by **Manolis Koutsounakis**

On December 9, 1898, the island of Crete was proclaimed an Autonomous State under the nominal suzerainty of the Sultan. The reorganization of the island began immediately and soon led to political, economic, cultural, and social reconstruction, as well as its gradual but rapid transformation into a well-organized state. Among the important administrative reforms was the establishment of the Postal Service of the Cretan State, which began operating on March 1, 1900.

The Postal Service operated in an exemplary manner for more than twelve years (March 1, 1900 – December 8, 1912), serving the island's inhabitants even in the most remote areas. During its operation, 34 post offices were established and functioned throughout the territory, while from May 1, 1900 rural postal services were also introduced—a pioneering system designed to serve the residents of small and isolated settlements.

During its approximately twelve years of continuous operation, the Postal Service of the Cretan State used postmarks and markings that remained largely stable throughout the entire period. The most significant change occurred in the autumn of 1907, with the replacement of the rural postmen's handstamps.

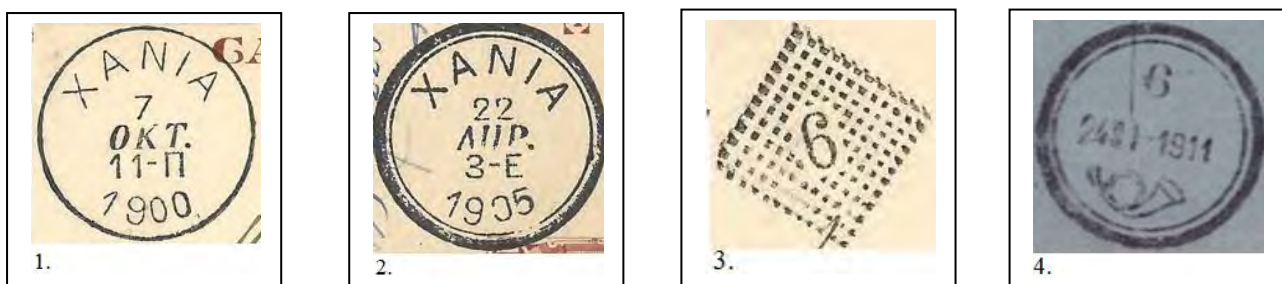


Fig. 1–4. Types of postal postmarks of the Cretan State (1900–1912).

1. Basic type single-circle postmark, used in all post offices of the Cretan State from March 1, 1900 to December 8, 1912.
2. Double-circle postmark, used only in the three major post offices of Crete (Chania, Rethymno, and Heraklion) from February 1905 to December 8, 1912.
3. Rural post office postmark, with limited use from May 1, 1900 to the autumn of 1907.

4. Later-type rural post office postmark, used from the autumn of 1907 to December 8, 1912.

In addition to the main cancellation postmarks, registration markings, indications of insufficient postage (known as “Taxe”), as well as urban delivery postmarks were also used in the processing of correspondence. These elements appear throughout the entire period under study (March 1, 1900 – December 8, 1912), without any notable changes.



Fig. 1–7. Supplementary postal handstamps and markings of the Cretan State (1900–1912).

1. Internal registration handstamp, used from March 1, 1900 to December 8, 1912. This type was used in all post offices of the Cretan State.
2. External registration handstamp, used from 1900 to 1907. It was used in the three main post offices (Chania, Rethymno, and Heraklion).
3. Later-type printed external registration handstamp, used in the same offices after 1907.
4. External registered mail handstamp, used in all post offices of Crete from the 19th century and throughout the period of the Cretan State, with evidence of use extending into the early 20th century.
5. Postage due indication handstamp (“Taxe”), used in all post offices of the Cretan State. This type was used to mark insufficiently prepaid mail.
6. Postage due marking handstamp (type “Insufficient Payment”), used mainly for internal correspondence.
7. Urban delivery postmark of the Cretan State. Urban mail carriers operated in the three main cities (Chania, Rethymno, and Heraklion), while similar postmarks have also been identified in Neapoli.

The post offices of the Cretan State were integrated into the Greek Postal Service on December 9, 1912. This union was the natural outcome of political developments and processes that had begun earlier and culminated on September 24, 1908, when the Cretan State declared its unilateral union with Greece. A few days later, on October 6, 1908, new postage stamps bearing the inscription “ΕΛΛΑΣ” (“GREECE”) were issued in Crete, as were all stamps subsequently produced on the island from that point onward.



Official file containing the postal postmarks of all post offices of the Cretan State in the summer of 1901. The characteristic type of the single-circle postmark of the Cretan State post offices is clearly visible.

With the absorption of the Cretan postal service, the Greek Postal Service acquired a well-organized and highly active system. In December 1912, 30 post offices were operating in Crete, covering the entire territory, as well as 79 rural routes. The excellent structure and functioning of the network meant that no substantial operational changes were required by the Greek Postal Service.

The only significant change concerned the postage stamps in use, with the abolition of those of the Cretan State and the introduction of circulating Greek stamps overprinted "ΕΛΛΗΝΙΚΗ ΔΙΟΙΚΗΣΙΣ" ("Greek Administration").

The postmarks of the Cretan State continued to be used by Cretan post offices not only immediately after the union of December 9, 1912 and the official incorporation of Crete into Greece on December 1, 1913, but in many cases for many more years, even up to shortly before the beginning of the Second World War. In some instances, the use of rural postmarks or registration handstamps is also recorded in the postwar years.

The near-complete absence of archives from the Greek Postal Service, which could contribute to the study of the usage, changes, and final replacement of the Cretan State postmarks, makes it necessary to rely on mailed postal artifacts. Through these, it is possible to draw conclusions for each post office individually, as well as for the various postmarks and markings and their particularly late usages.



Envelope sent from the outskirts of Chania on December 5, 1912, just three days before the integration of the Cretan postal service into the Greek Postal Service.



Stamps overprinted "ΕΛΛΗΝΙΚΗ ΔΙΟΙΚΗΣΙΣ" cancelled on December 14, 1912 in Heraklion, five days after the union of the postal services. Alongside them appears a Cretan 5-lepta stamp, which had already been withdrawn from circulation.

## Use of post office handstamps

α.α.	Cretan State Post Offices (En-Gr)	Date of establishment of the Post Office	Late Date of use of Cretan State handstamps
1	Agia Galini / Αγία Γαλήνη	16.6.1912	17.5.1922
2	Agios Myron / Άγιος Μύρων	1.3.1900	19.4.1915
3	Agios Nicolacs / Άγιος Νικόλαος	1.3.1900	10.5.1926
4	Alikianos / Αλικιανός	1.3.1900	31.12.1926
5	Anogeia (Myl.) / Ανώγεια (Μυλ)	1902	10.2.1936
6	Archanai / Αρχάναι	1.3.1900	2.10.1932
7	Vamos / Βάμος	1.3.1900	7.7.1929
8	Viannos / Βιάννος	1.3.1900	11.11.1938
9	Voukolies / Βουκολιές	1.3.1900	
10	Garazo / Γαράζο	1.3.1900	
11	Georgiourolis / Γεωργιούπολις	1.3.1900	
12	Herakleion Type II / Ηράκλειον Τύπος II	1.3.1900	2.9.1919
13	Herakleion Type III / Ηράκλειον Τύπος III	Φεβρουάριος 1905	19.6.1923
14	Herakleion (Money Orders) / Ηράκλειον (Επιταγαί)		15.5.1925
15	Ierapetra / Ιεράπετρα	1.3.1900	14.4.1928
16	Kalamion / Καλάμιον	1903	
17	Kalochorion / Καλοχώριον	1.3.1900	
18	Kandanos / Κάνδανος	1906	Περίπου 1920
19	Kastelli (Kissamou) / Καστέλλι (Κισσάμου)	1.3.1900	1.11.1928
20	Kastellion Kissamou / Καστέλλιον Κισσάμου	1904	
21	Καστέλλι (Μυλοπ)	1.3.1900	
22	Kastelli (Ped.) / Καστέλλι (Πεδ)	1.3.1900	21.4.1926
23	Kolympari / Κολυμπάρι	1901	Μάιος 1925
24	Limin Siteias / Λιμήν Σητείας	1.3.1900	13.10.1925
25	Moirai / Μοίραι	1.3.1900	17.11.1920
26	Neapolis / Νεάπολις	1.3.1900	5.3.1926
27	Nefs - Amari / Νευς - Αμάρι	1.3.1900	3.11.1939
28	Palaiochora / Παλαιόχωρα	1.3.1900	24.9.1923
29	Panormos / Πάνορμος	1904	22.6.1922
30	Pirgos (Monof.) / Πύργος (Μονοφ)	1.3.1900	26.5.1933
31	Rethymnon Type II / Ρέθυμνον Τύπος II	1.3.1900	8.6.1919
32	Rethymnon Type III / Ρέθυμνον Τύπος III	Σεπ.Οκτ.1905	27.8.1919
33	Rethymnon (Money Orders) / Ρέθυμνον (Επιταγαί)		4.2.1915
34	Souda / Σούδα	1.3.1912	2.11.1917
35	Spili / Σπήλι	1.3.1900	27.8.1932
36	Tzermiado / Τζερμιάδω	1908	23.7.1923
37	Tourloti / Τουρλωτή	1907	30.11.1936
38	Chania Type II / Χανιά Τύπος II	1.3.1900	Μάιος 1925
39	Chania Type III / Χανιά Τύπος III	Φεβρουάριος 1905	
40	Chania (Money Orders) / Χανιά (Επιταγαί)		8.7.1919
41	Chersonesos / Χερσόνησος	1906	8.6.1931
42	Chora Sfakion / Χώρα Σφακιών	1.3.1900	15.8.1917

### Agia Galini (Αγία Γαλήνη)

The Agia Galini Post Office was the last postal office established in the Cretan State, on 16 June 1912. Postal items originating from this office are particularly scarce, not only for the period of the Cretan State but also within the broader context of Greek postal history in general.

<b>Date of Post Office Establishment: 16.6.1912</b>	<b>Latest Date of use of Cretan State Cancellation: 17.5.1922</b>
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Sent from Agia Galini to Rethymno on 17 May 1922. This represents the latest known recorded use to date of Agia Galini cancellation of the Cretan State. It also bears the rural postman's marking No. 77, a device likewise originating from the postal services of the Cretan State.

### Agios Myron (Άγιος Μύρων)

Another case of rare usage, even within the period of the Greek Postal Service. Traces of the Agios Myron post office cancellation disappear after 1915, while at the end of the 1920s a new Greek postal cancellation appears.

<b>Date of Post Office Establishment: 1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation: 19.4.1915</b>
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Sent from Agios Myron on 19 April 1915. The use of the Cretan State cancellation for Agios Myron appears to have ceased around this period, according to currently available evidence. Around 1928, a new post office cancellation was introduced.

## Agios Nikolaos (Άγιος Νικόλαος)

According to the available postal evidence to date, the new post office cancellation of Agios Nikolaos appears around 1926, replacing the old Cretan State cancellation, which had been almost worn out due to prolonged use.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>10.5.1926</b>
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Registered mail sent from Agios Nikolaos to Switzerland on 23 October 1917. Both the Agios Nikolaos cancellation and the registration marking are remnants of the postal system of the Cretan State. The straight-line Latin inscription "AGIOS NIKOLAOS" is a Greek Postal Service marking. This type is also encountered in other towns of Crete during the same period, such as Chora Sfakion and Siteia.

## Alikianos (Αλικιανός)

The postal cancellation of Alikianos from the Cretan State appears to have been replaced around 1927. Surviving items up to the time of its replacement are very few; however, the available examples allow us to draw a reasonably secure conclusion.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>31.12.1926</b>
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Postal card from Alikianos, sent on 31 December 1926. The stamps are cancelled with the rural postman's marking No. 2 of the Cretan State. This represents the latest known use to date of the Alikianos cancellation.

## Anogeia (Myl.) (Ανώγεια (Μυλ.))

The postmark of Anogeia, Mylopotamos, was one of the longest-used from the Cretan State in service within the Greek Postal system. As it appears, it was replaced shortly before the Second World War, and the items known to date are rare.

<b>Date of Post Office Establishment:</b> <b>Summer 1902</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>10.2.1936</b>
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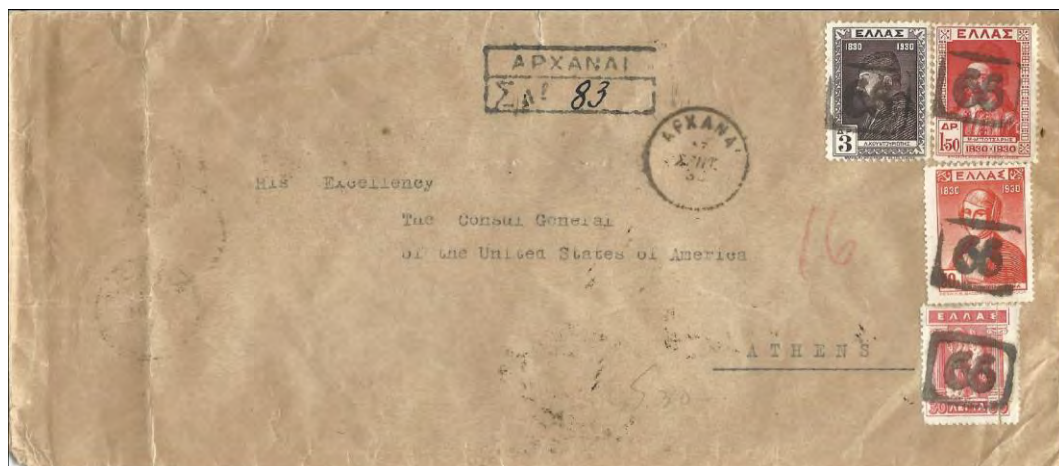


Parcel dispatch note sent from Anogeia, Mylopotamos on November 3, 1930. Despite the passage of time, the postmark remains clear and in good condition on this particularly rare item.

## Archanai (Αρχάναι)

Archanes shows notable postal activity with foreign destinations, a fact that has left several examples of the use of Cretan State postmarks. The postmarks remained in good condition until their replacement, which appears to have taken place between 1933 and 1936.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>2.10.1932</b>
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Registered envelope from Archanes to Athens, dated September 17, 1930. It bears both the Archanes postmark and the Cretan State domestic registration mark, in what is the only known postal example to date.

## Vamos (Βάμος)

The post office of Vamos acquired a new postmark around 1917. Nevertheless, the Cretan State postmark continued to be used for many more years, at least until the late 1920s.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>7.7.1929</b>
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Registered envelope from Vamos to the United States, dated July 7, 1929. This is the latest known date of use of the Vamos postmark of the Cretan State, which here coexists with the rural postmark "70," also a remnant of the Cretan State postal system, in a particularly rare late combination.

## Viannos (Βιάννος)

The postmark of Viannos from the Cretan State was used for many years, up to the threshold of the Second World War. In this case as well, a new postmark had already appeared in the early 1930s; however, the use of the Cretan State postmark continued for several more years.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>11.11.1938</b>
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Dispatch from Viannos to Heraklion on November 11, 1938. This represents the latest known use to date of the Viannos postmark of the Cretan State.

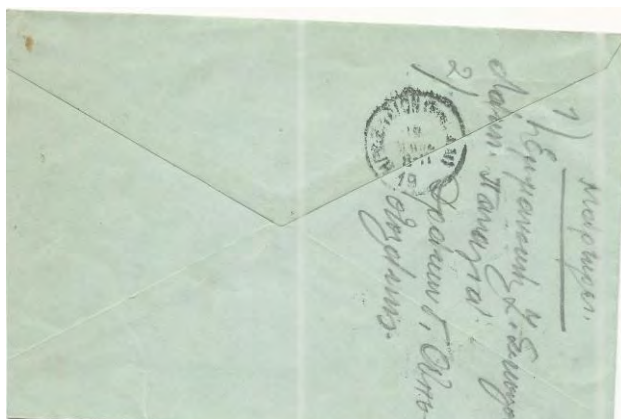
## Herakleion (Ηράκλειον)

As early as 1913, in the Heraklion post offices, new dated handstamps were introduced for cancelling mail, without discontinuing the simultaneous use of the Cretan State postmarks. In Heraklion, three different types of Cretan State postmarks were used: the single-circle (Type II), the double-circle (Type III), and the “Heraklion (Money Orders)” postmark. These postmarks remained in use for at least a decade, with traces of the single-circle and money order postmarks surviving at least until 1923.

Herakleion Single Circle Postmark (Type II)	Date of Post Office Establishment: <b>1.3.1900</b>	Latest Date of use of Cretan State Cancellation: <b>2.9.1919</b>
Herakleion Double Circle Postmark (Type III)		Latest Date of use of Cretan State Cancellation: <b>19.7.1923</b>
Herakleion (Money Orders)		Latest Date of use of Cretan State Cancellation: <b>15.3.1925</b>



Single-circle Heraklion postmark on a mailing dated September 2, 1919, sent to Tonga. This represents the latest known use of this postmark to date.



The “Heraklion (Money Orders)” postmark on arrival from Kastelli Pediados on May 15, 1925. This represents the latest known use to date.

The postmark is already in a very worn condition, with most of its elements almost completely obliterated.

Use of the double-circle “Heraklion” postmark of the Cretan State in April 1923 on a mail item sent to England. A characteristic feature of its final years of use is the absence of the last digits of the date.



### Ierapetra (Ιεράπετρα)

The postmark of Ierapetra of the Cretan State already showed significant wear by the mid-1920s, leading to its final withdrawal in the spring of 1928. The new Ierapetra postmark had already begun to be used at the local post office from late 1927 onward.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>14.4.1928</b>
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Registered envelope from Ierapetra to then Italian Rhodes on April 4, 1922. The single-circle postmark of Ierapetra remains in use and in good condition, together with the “R” registration mark, also a remnant of the Cretan State postal system.

### Kandanos (Κάνδανος)

During the period of the Cretan State, a postal agency operated in Kandanos from 1906 onward, with limited responsibilities. In the years of the Greek postal service, the “Kandanos” postmark of the Cretan State appears very rarely, making it impossible to draw a firm conclusion about the duration of its use. The new Kandanos postmark is known from 1924 onward.

### Kastellion (Kissamou) (Καστέλλιον (Κισσάμου))

The postal activity in Kastelli Kissamou was particularly high, during the period of the Greek postal service. Nevertheless, the postmark remained in good condition until its withdrawal in the late 1928.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>1.11.1928</b>
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Dispatch from Kastelli Kissamou on November 1, 1928, to the United States. This represents the latest known date of use to date of the Cretan State postmark.

### Kastelli (Ped.) (Καστέλλι (Πεδ))

The postmark of Kastelli Pediados appears to have suffered significant wear after many years of continuous use, around the spring of 1926. At the same time, the new replacement postmark also began to appear.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>21.4.1926</b>
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Dispatch from Kastelli Pediados in July 1925, addressed to the village of Kato Fourni. The postmark is in very good condition, clear and well preserved. On the same item, the rural postmark “43” also appears, which remained in use from the period of the Cretan State.

### Κολυμπαρι (Κολυμπάρι)

The correspondence known so far from Kolymbari is sufficient to show that the Cretan State postmark was replaced while still in relatively good condition, in the mid-1920s.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>May 1925</b>
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Dispatch from Kolymbari on January 29, 1924, with destination the United States. The cover appears to have, most likely by mistake, passed through Chora Sfakion on January 31, providing us with the opportunity to see the new village postmark in use. Approximately one year later, the “Kolymbari” postmark of the Cretan State was also replaced.

## Limin Siteias (Λιμίν Σητείας)

This is the only known case of a postal office from the Cretan State that, under the Greek Postal Service, received a postmark with a different name. “Limin Siteias” was renamed “Siteia,” and the new postmark was introduced into use in October–November 1925. At the same time, the Cretan State postmark was permanently withdrawn, as it had already suffered significant wear.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>13.10.1925</b>
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Registered mailing from Limin Siteias on October 13, 1925, addressed to Neapoli. This represents the latest known date of use of the Limin Siteias postmark from the period of the Cretan State. The cover bears a Greek Postal Service registered label, although the corresponding Cretan State registration handstamp still appears to have remained in use.

## Moirai (Μοίραι)

Since the period of the Cretan State, Moires had a post office with active postal traffic. The Greek postal service postmark from that period is found in use up until 1920, and based on the available evidence so far, it does not reappear in later usage. As early as 1919, a new Greek postal service postmark had already begun to be used.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>17.11.1920</b>
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. Unfranked mailing from Moires on November 17, 1920, addressed to Heraklion. This represents the latest known date of use of the Cretan State postmark. By this time, the new Greek postal service postmark was already in use.

## Neapolis (Νεάπολις)

Neapoli, a post office with particularly high activity even during the period of the Greek Postal Service, was the second office—after Sitia—to use a second Cretan-type postmark (double-circle), around the mid-1910s to 1920s. The single-circle postmark of the Cretan State was withdrawn in the early 1926, in a condition of almost complete wear.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>5.3.1926</b>
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Use of the Neapoli postmark in 1922 on a mailing sent to Heraklion. The cover also bears the rural postmark “78” of the Cretan State. The double-circle “Neapolis” postmark had a short period of use and is not considered a remnant of the Cretan State, as it first appeared in the late 1915.

## Nefs Amari (Νευς Αμάρι)

The “Nefs Amari” postmark of the Cretan State represents, based on available evidence to date, the latest-used postal postmark from the post offices of the Cretan State. Its use appears to have been discontinued in late 1939, shortly before the Second World War.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>4.10.1939</b>
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Dispatch from the village of Byzari to Rethymno on October 4, 1939, with destination Athens. The cover passed through Amari, where it received the postmark of the Cretan State postal service. This represents one of the last known uses of this postmark, which, as it appears, was discontinued with the outbreak of the war.

## Palaiochora (Παλιόχωρα)

The post office of Palaiochora was a station with limited traffic, both during the period of the Cretan State and in the early years of the Greek Postal Service. Surviving postal items are extremely scarce, especially for the period 1912–1930, resulting in only limited conclusions being possible regarding its operation.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>24.9.1923</b>
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Dispatch from Palaiochora on September 24, 1923, addressed to Berlin. This represents the latest known use to date of the Cretan State postmark within the Greek Postal Service. Almost simultaneously, the new replacement postmark also begins to appear.

## Panormos (Πάνορμος)

The village of Kastelli Mylopotamou in Rethymno was renamed Panormo in the summer of 1904. The “Panormos” postmark of the Cretan State is not commonly encountered, and its use within the Greek Postal Service is extremely rare. As it appears, it was finally withdrawn in mid-1922.

<b>Date of Post Office Establishment:</b> <b>September 1904</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>22.6.1922</b>
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Envelope sent from the village of Margarites in June 1922. It passed through Panormos on June 22, 1922, the latest known date to date of use of the “Panormos” postmark of the Cretan State. Also notably present is the rural postmark “32,” likewise a remnant of the Cretan State postal system, which is particularly scarce.

## Pyrgos (Monof.) (Πύργος (Μονοφ))

The post office of Pyrgos Monofatsiou was one of those that continued to use the cancellation stamps of the Cretan State for a long period, despite the evident wear they had already suffered from continuous use. According to currently available evidence, the Cretan State date stamp in Pyrgos was replaced around the mid-1930s.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>26.5.1933</b>
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Registered envelope from the village of Praitoria to Heraklion, which passed through the Pyrgos post office and received the Cretan State cancellation stamp on May 11, 1925. In Praitoria, the envelope also bears the Rural 48 postmark, a particularly rare use of a rural cancellation of the Cretan State.

## Souda (Σούδα)

Souda was one of the last post offices to operate during the period of the Cretan State, beginning its service in March 1912. The use of its cancellation stamp during that period is particularly rare, and it is also not commonly encountered in the early years of the Greek postal system. As it appears, it was withdrawn relatively early, around 1917, with the new postmark appearing almost simultaneously.

<b>Date of Post Office Establishment:</b> <b>1.3.1912</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>2.11.1917</b>
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Dispatch from Souda on November 2, 1917, to Athens. This is, to date, the latest known use of a Cretan State cancellation stamp within the Greek postal system.

## Rethymnon (Ρέθυμνον)

As in Chania and Heraklion, the Greek postal authorities in Rethymno introduced new postal cancellation stamps early on, without immediately withdrawing those of the Cretan State. In fact, the single-circle postmark, which had been withdrawn in 1906, was reintroduced and, like the double-circle postmark of 1905, was used throughout the 1910s and 1920s.

<b>Rethymnon Single Circle (Type II)</b>	<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>8.6.1919</b>
<b>Rethymnon Double Circle (Type III)</b>	<b>Start of Use:</b> <b>Autumn 1905</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>19.5.1919</b>
<b>Rethymnon (Money Orders)</b>		<b>Latest Date of use of Cretan State Cancellation: 4.2.1915</b>



Use of the single-circle “Rethymnon” cancellation on June 8, 1919, on an envelope sent from Roustika to Kiato. This is, to date, the latest known use of this specific postmark.

Use of the double-circle “Rethymnon” cancellation of the Cretan State on May 19, 1919, as a transit marking to Chania. This represents, to date, the latest known recorded date of use of this specific postmark.



Receipt of a money order deposit in Rethymno on February 4, 1915, bearing the rare “Rethymnon Money Orders” cancellation of the Cretan State.

## Spili (Σπήλι)

The postal cancellation of the Cretan State used in Spili appears to have been withdrawn after 1933, when its traces disappear. At the same time, it is difficult to find items sent from Spili bearing the new Greek postal cancellation, which also makes research and the documentation of its period of use more challenging.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>27.8.1932</b>
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Another combination of Cretan State postmarks during the period of the Greek postal system. An item sent from Agia Pelagia via rural postman No. 67, passing through Spili on August 27, 1932. This represents, to date, the latest known use of this specific cancellation.

## Tzermiado (Τζερμιάδω)

One of the rare Cretan State postal cancellations remained difficult to find during the period of the Greek postal system. The limited surviving material allows for certain conclusions regarding its use, which appears to have been discontinued in the mid-1923, most likely due to wear from continuous use.

<b>Date of Post Office Establishment:</b> <b>1908</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>23.7.1923</b>
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Registered mail sent from the village of Potamies, which at the time belonged to the prefecture of Lasithi.

The envelope passed through Tzermiados and received the Cretan State cancellation stamp on July 23, 1923, representing, to date, the latest known use of this postmark. The item also bears the rural postman's stamp No. 71, as a remnant of the Cretan State postal system.

## Tourloti (Τουρλωτή)

The post office of Tourloti began operating for the first time during the period of the Cretan State in 1907 and used the same cancellation stamp for more than thirty years of service. The postmark remained in good condition and was withdrawn leaving a clear and relatively well-preserved impression.

<b>Date of Post Office Establishment:</b> <b>1907</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>30.11.1936</b>
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The envelope was handled by a rural postman in Tourloti on November 30, 1936, destined for the United States. This represents, to date, the latest known use of a Cretan State cancellation within the Greek postal system. The rural postmark No. 67 also appears on the item, likewise a remnant of the Cretan State postal system.

## Chersonesos (Χερσόνησος)

The postal cancellation of Hersonissos from the period of the Cretan State had a long period of use and is found in good condition up to the mid-1937. After 1930, its appearance on mailed items becomes quite rare and is almost always in purple ink.

<b>Date of Post Office Establishment:</b> <b>1906</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>8.6.1937</b>
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Receipt of issuance of an internal money order, stamped with the Hersonissos date postmark on June 8, 1937. This represents, to date, the latest known use of a Cretan State postal cancellation within the Greek postal system. Characteristic is the purple ink, as well as the straight-line "HERSONISSOS – CRETE" handstamp visible at the top of the document.

## Chania (Χανιά)

The central post office of Chania acquired new postal cancellation stamps very early after the Union. Although the single-circle and the “Chania Money Orders” cancellations continued to be used for several years, the double-circle postmark appears only rarely on mailed items and seems to have been withdrawn, if not entirely, at least to a large extent. Its use within the Greek postal system is considered rare after 1914.

Chania single circle (Type II)	Date of Post Office Establishment: <b>1.3.1900</b>	Latest Date of use of Cretan State Cancellation: <b>2.7.1925</b>
Chania double circle (Type III)	Start of Use: <b>February 1905</b>	Latest Date of use of Cretan State Cancellation: <b>It was withdrawn in the early years following the union.</b>
Chania (Money Orders)		Latest Date of use of Cretan State Cancellation: <b>8.7.1919</b>



Use of the single-circle Chania cancellation in July 1925. The postmark already appears quite worn, indicating that its use likely ceased around this time. This is, to date, the latest known example of its use.



Notification of the issuance of a postal money order bearing the “Chania Money Orders” cancellation dated July 10, 1919, representing its latest known use within the Greek postal system. This is an exceptionally rare usage—the only one known to date.

## Chora Sfakion (Χώρα Σφακίων)

The remote post office of Sfakia has left very few examples of its operation, not only during the period of the Cretan State but also within the Greek postal system. The scarcity of surviving items makes research difficult and conclusions less certain. Nevertheless, at least until mid-1917, the Cretan State postal cancellation can still be found in use.

<b>Date of Post Office Establishment:</b> <b>1.3.1900</b>	<b>Latest Date of use of Cretan State Cancellation:</b> <b>15.8.1917</b>
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Arrival in Chora Sfakion on August 15, 1917, on an item sent from the United States.

This is, to date, the latest known use of the Cretan State cancellation stamp.

## Use of rural postal handstamps

Although the use of the Cretan State date postmarks appears to have been discontinued on the eve of World War II, the remaining postal markings continued to be used for many years after its end. The rural mail carriers' stamps, the so-called "trombetakia", are frequently found on correspondence up to the mid-1950s, while their variants with three-digit numbers can be traced to the late 1950s and early 1960s, not only in Crete but also in Northern Greece, in Western Macedonia.



Registered mail sent from Mesochori Monofatsiou to Heraklion, destined for Athens. This is a particularly late-dated use of rural postmark No. 49, dated April 12, 1954. The postmark remains in good condition, approximately 47 years after its first use, with all details clearly legible.



Mail sent from the village of Pervolakia, Kissamos, to Athens. Rural postmark No. 4 bears the date August 9, 1959 and, to date, represents the latest known use of this type of cancellation.



On the left, a registered mailing from the village of Ano Meros, Amari, dated September 2, 1954. The rural postmark of the Cretan State has been modified, as it was converted from a two-digit to a three-digit format due to the reorganization of rural delivery route numbering. All other elements of the postmark remain unchanged.



Registered mail sent from Krinides, Kavala, dated July 25, 1958. The rural postmark is a modified version of a Cretan State cancellation, which was used in Western Macedonia.

The dotted rural cancellations of the Cretan State, which were withdrawn from use in the autumn of 1907, reappear in the Greek postal system in certain, quite rare cases—mainly as rural postmen’s handstamps, and even more rarely as urban delivery postmarks. In particular, stamp No. 57 is found in use during the 1950s as a rural postman’s mark in Cephalonia. Their reuse within the Greek postal system constitutes a notable rarity.

Mail dispatch from the village of Syrili, Kydonias (Chania), to the United States, via Voukolies, on May 5, 1930. The dotted seal of rural mail carrier No. 12 is a relic of the Cretan State, which briefly reappeared for a short period. This is a particularly rare example of the reappearance of a rural postal seal from that era.



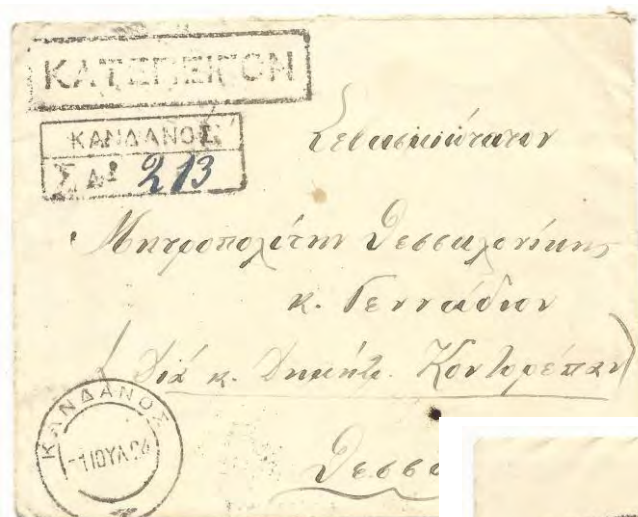
Two rare examples of the use of dotted rural postal seals from the Cretan State in the Greek postal system, employed as urban postman cancellation marks. On the right, seal No. 52 is used as an arrival mark of an urban postman on a dispatch from Kandanos to Chania on May 21, 1936. On the left, the dotted rural seal No. 3 appears as an urban postman cancellation in Chania on April 14, 1936, on a dispatch originating from Athens.



Use of dotted seal No. 57 of the Cretan State in Argostoli, Kefalonia, in February 1951. It refers to a dispatch from the village of Kontogenata, Kefalonia, to the United States. This is a particularly rare example of the use of a dotted postal seal from the Cretan State outside Crete.

## Use of postal markings

Equally interesting are the registration (registered mail) handstamps of the Cretan State, which appear very rarely in the Greek postal system, particularly on mail originating from small villages such as Kandanos, Tzermiado, Viannos, and others. Registered mail was generally limited even during the period of the Cretan State itself, especially in the island's inland areas. This makes the later use of these handstamps within the Greek postal system all the more remarkable.



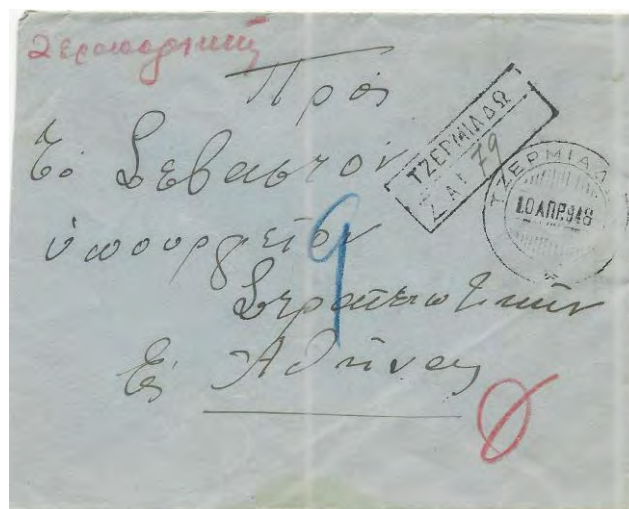
The currently known examples of the use of Cretan State postal markings from Kandanos are extremely few. A characteristic example is this envelope, which was sent to Thessaloniki in 1924. It bears the Greek registration handstamp of Kandanos of the Cretan State, representing the only known impression to date.

The Greek registration handstamp of Tourloti of the Cretan State, used on a dispatch to Neapolis in June 1926.



The Greek registration handstamp of Viannos of the Cretan State, used in May 1930 on a dispatch to Athens.

The Greek registration handstamp of Tzermiado of the Cretan State, used on a dispatch to Athens in April 1949. A rare post-war usage.





The latest known use of a Cretan State postal handstamp is the Greek registration mark of Neapolis, shown on the envelope addressed to Athens. The dispatch was sent from Neapolis on May 1, 1968.

The increase in domestic correspondence after the union of Crete with Greece led to isolated and extremely rare instances of the use of internal registration handstamps of the Cretan State, such as those of Turloti, Viannos, and Kandanos, which remain the only known examples to date. Equally rare is the external registration handstamp of the Cretan State, the well-known “R”, whose use appears to have ceased entirely after 1920.



Registered dispatch from Neapolis on November 23, 1926, to the United States. The envelope bears a Greek postal registration label as well as the “R” of the Cretan State, which represents the latest—and, so far, the only known post-1920 use of this handstamp.

Between 1912 and 1920, registration labels can be found in the correspondence of the Greek postal system in Crete, used only in the major cities of Chania, Heraklion, and Rethymno. The use of these labels is particularly rare.



Registered mail dispatch from Chania on September 29, 1917, to Milan. The envelope bears a registration label from the Chania post office of the Cretan State, “Postes Crétoises La Canée.” The use of Cretan State registration labels appears to have been discontinued in the early 1920s.

The postal markings of the Cretan State became increasingly rare in use within the Greek postal system over time. The last two markings presented in this article constitute rare examples of the use of Cretan State handstamps in the Greek postal system and, at the same time, notable rarities in the postal history of the Cretan State. These are the “insufficient postage” markings for domestic and international mail.



Dispatch from Chania on October 14, 1917, destined for Georgioupoli. The postal card was charged with an additional fee of 10 lepta in Vamos and bears the domestic insufficient postage marking “ΠΑ” in a rectangular frame. This marking was used in the postal offices of the Cretan State for cases of insufficient postage.



Two interesting examples of the use of the insufficient postage marking of the Cretan State within the Greek postal system. The well-known “Ta” handstamp was used on both domestic and international mail to indicate inadequate postage. In the first example, the postal card is sent within the city of Rethymno. In the second, it concerns an envelope from the Public Prosecutor’s Office of Rethymno addressed to the United States in 1937, recording a later use of the same marking.

This study on the use of postal handstamps of the Cretan State within the Greek postal system is an original work based on the examination and analysis of postal material. It is certain that the field remains open to new discoveries, corrections, and the emergence of additional evidence that may further enrich our understanding of the subject. Any observation, addition, or information from philatelic collectors and researchers is not only welcome but also essentially necessary, as it contributes to the continuous development and documentation of the research.

# THRACIAN OVERPRINTS: STAMPS FROM THE LOST LAND

by George Dechev

## Editorial Introduction

After the Treaty of Neuilly, Bulgaria lost not only territories, but also access to the Aegean Sea. However, few know that at this difficult historical moment, one of the most interesting postal publications in Europe was born – the Thracian overprints.

On small pieces of paper, the Bulgarian spirit managed to leave its mark even under foreign rule. Now we take you through this extraordinary story – between politics, philately and national memory.



After Neuilly - the beginning of a postal myth

On November 27, 1919, in the Parisian suburb of Neuilly, Prime Minister Alexander Stamboliyski signed one of the most difficult documents in Bulgarian history – the Neuilly Peace Treaty.

With it, Bulgaria lost territories, access to the Aegean Sea and part of its national dignity. One of the most affected areas was Western (White Sea) Thrace, which temporarily passed under the control of the Entente troops – within the framework of the so-called inter-allied administration.



Where is this Thrace and why is it so invaluable

Western Thrace is the land between the Mesta and Maritsa rivers, the Rhodope Mountains and the Aegean Sea – that is why it was called “White Sea”.

After the Balkan War (1912–1913), it was liberated from Ottoman rule and, according to the Bucharest Peace Contract, entered the borders of the Kingdom of Bulgaria.

But in April 1920, at the conference in San Remo, the Entente decided: Western Thrace was transferred to Greece.

Thus, the present-day southern borders of Bulgaria were formed.

### **“Inter-Allied Thrace” and its postal wonders**

After the signing of the treaty, a short but important message appeared in “Telegraph Post Notices” (issue 10, 1919):

“The Allied High Command has ordered that from 1.XII. Bulgarian postage stamps of all types with the inscription ‘Inter-Allied Thrace’ be put on sale at the postal stations in Thrace.”

This is how the legendary Thracian overprints appeared – stamps that today are a symbol of lost land and historical memory.

The curious thing is that the inscription on them is in French – THRACE INTERALLIÉE (“Inter-Allied Thrace”).

Despite the occupation regime, the post offices continued to operate as Bulgarian ones – with Bulgarian employees, stamps, tariffs and even stamps on which the inscription “Kingdom of Bulgaria” was not erased.



### The Bulgarian Spirit in a French Inscription

The overprints were produced in Sofia, without official approval from the French command. They bear the inscriptions THRACE INTERALLIÉE and THRACE OCCIDENTALE (“Western Thrace”), but retain the image of Tsar Boris III and the national inscription.

Thus, they become not only a philatelic, but also a cultural phenomenon – a small but worthy sign of the Bulgarian presence in the region.

Therefore, collectors accept them as part of the Bulgarian catalog of postage stamps, and not simply as an edition of the occupation authorities.

When stamps become an economy

The Secretary General of the financial directorate of the region, Ivan Altonov, describes the surprising interest in the new stamps:

"Hardly put into circulation, the new stamps were plundered by the public... interest grew to such an extent that there were never enough stamps at the post offices."

Due to the huge demand, the local administration began to issue new series, and the income from them significantly eased the budget.

"Thrace," writes Altonov, "has managed to resemble some of the small American republics, whose budget is covered almost entirely by the sale of postage stamps."

The Philatelic Fever and Lost Letters

Collectors buy up almost all available stamps — not to send letters, but to put them in their stamp books.

Genuinely traveled letters with Thracian overprints are extremely rare.

Later, some philatelists even stamp entire sheets with the latest possible date — May 20, 1920, to create "historical" evidence.

Three reasons for a rarity

Today, traveled envelopes with Thracian overprints are highly valued among philatelists.

Their rarity is due to three simple factors:

1. The short life of Inter-Allied Thrace — only six months;
2. The small population – about 212,000 people, of which 69,000 are Bulgarians;
3. The philatelic fever that "removes" the stamps before they are used for their intended purpose.

### Small signs, big history

Today, these overprints are not just collector's items.

They are postal witnesses to a short but significant chapter in Bulgarian history – the history of a people who, even in difficult times, found a way to preserve their identity.

The small Thracian stamps are printed not only with French text, but with a Bulgarian spirit – that persistent and silent sign that reminds us that history can also fit on a piece of paper.



# TRIESTE: The Greek Community in the 19<sup>th</sup> century

## Commerce, Institutions and Postal evidence of the Greek diaspora

by Yiannis Dimitriadis

During the 19<sup>th</sup> century, Trieste was the most important port of the Austrian Empire and one of the main hubs of Mediterranean and Central European trade. Its status as a *porto franco* (1719) allowed the settlement of foreign merchants under privileged conditions, a fact that particularly favoured the Greeks, who were already experienced in the transit trade of the Mediterranean and the Black Sea.



The Greek presence in the city emerged after the *Treaty of Passarowitz* (1718). Primarily merchants, Greeks became key-players in the economic life of Trieste. Some amassed enormous fortunes, and the palatial buildings they constructed still adorn the Adriatic city today (Palazzo Carciotti; the residences of Nikolaos **Stratis** and **Angelos Yannikesi**). A characteristic indication of Greek commercial activity at the end of the 18<sup>th</sup> century is the establishment in Trieste of the first Greek insurance company (*Società Greca di Assicurazioni*).

The Greek community of Trieste was organically integrated into the network of major Greek diaspora communities (Marseille, Vienna, Livorno, Odessa, Brăila, Bucharest, Alexandria), functioning as an intermediary link between the Eastern Mediterranean and Central Europe.

## Origins and Social Structure

The Greeks who settled in Trieste came mainly from Epirus, Macedonia, Chios island, the Cyclades, and the Ionian Islands. Migration was not mass-based but selective, relying on kinship and commercial networks.

The social stratification of the community included:

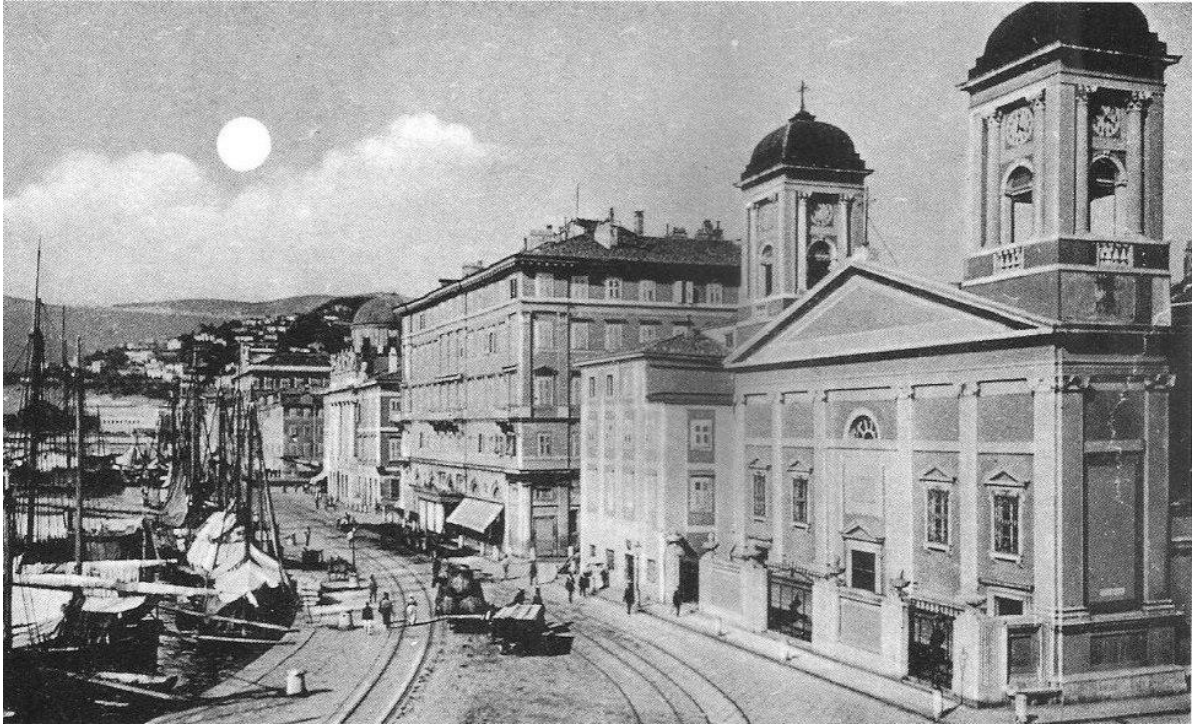
- large commercial houses of international scope,
- medium-sized merchants and agents,
- clerks, sailors, and accountants of Greek origin,
- craftsmen and artisans (especially marble and wood workers).

## Commercial Activity and Greek Trading Houses

Greek commercial houses in Trieste were mainly active in the grain trade from the Black Sea (Ukraine, Romania), Egyptian cotton, wine, olive oil, and colonial goods, primarily from the Ottoman Empire. At the same time, major shipping families established themselves, with branches extending from London and Marseille to Constantinople and Odessa.

Indicatively (without being exhaustive), prominent families included the Ralli, **Skylitsis**, **Karatheodoris**, **Sina** (with parallel activity in Vienna), **Vourou**, **Zographos**, **Oikonomou**, **Vallianos**, among others.

Many Greeks participated directly or indirectly in the *Lloyd Austriaco*, either as financiers, shippers, or insured merchants.



*Triest circa 1880 and the Saint Nicholas' Church*

## Community Institutions and Education

The central institution of the community was the Greek Orthodox Church of **San Nicolò dei Greci**, which functioned not only as a religious centre but also as the administrative seat of the community and as a body promoting education and philanthropy.

The Greek community—maintained schools, scholarships, and extensive archives of minutes, accounts, and correspondence. During the Greek War of Independence in 1821, it often served as an informal consular authority within the Austro–Hungarian Empire.

## Relations with the Greek State

After the establishment of the Greek State (1824), the community maintained close ties with the national center. Greeks of Trieste financed educational institutions and national initiatives, acting as a key source of capital and ideas for modern Hellenism.

## Trieste Today

Today, the small Greek community of Trieste—numbering approximately 300 people—remains highly active. It maintains a functioning primary school with about 25 pupils, the Church of Saint Nicholas, the Hellenic Cultural Foundation, and a Museum of Greek Heritage that highlights the history of the community.

The Museum houses artworks belonging to the Byzantine Orthodox tradition, including portraits of prominent members of the community.

In the section dedicated to Orthodox sacred art, one encounters icons dating from the 15<sup>th</sup> to the 20<sup>th</sup> century, originating from different cultural regions: Greece, the Aegean and Ionian islands, Crete, as well as Russian, Slavic, and Middle Eastern icons– from Mount Athos to works created in the Venetian area and in Trieste by Greek painters active there. Of particular note is a significant epitaphios (funerary cloth shrine), carved in wood and gilded, made in 1823 under the guidance of the Corfiot painter **Michael Sperantza**.

Of special importance are the portraits of distinguished members of the community, which are also significant for the history of Trieste. These include the portrait by Antonio Lonza depicting the generous benefactor **Alessandro de Manussi**; the work by Eugenio Scobarini portraying **Baron Ambrogio di Stefano Ralli**, a wealthy merchant and one of the founders of Trieste's first insurance companies (*Lloyd Triestino*, later *Lloyd Austriaco*), also known for his philanthropic activity; the portrait of the merchant from Chios, **Leon Zizekli**, by Giuseppe Tominz; and the painting by Sorio depicting **Baron Dimitrios Oikonomou**, who, starting from the grain trade, expanded his interests into industry and finance. Also noteworthy are the portraits by Gino Parin, such as that of the merchant **Themistoklis Athanasoula** and the female portrait of **Aglaia Georgiadi**.

### Postal and Philatelic Evidence of the Greek Community

Trieste represents a pivotal point in the history of communications in Greek commerce, as it functioned as a center for the transfer of letters, goods, and money.

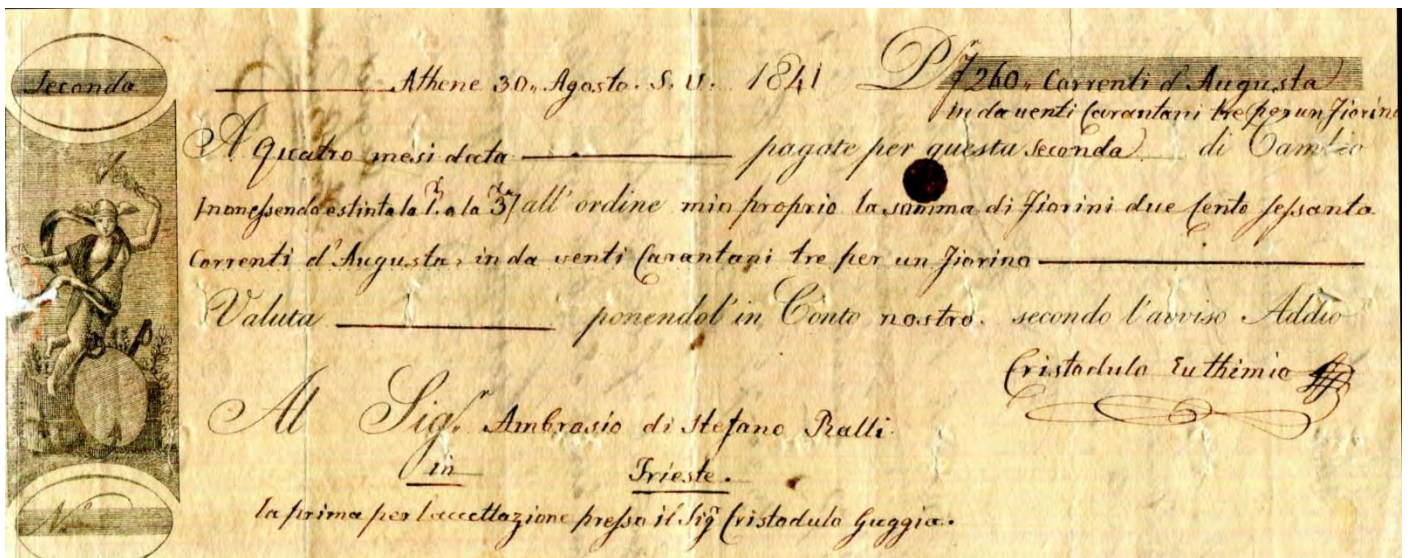
The main postal routes served by Trieste (before they were partially reduced due to the development of Brindisi after the opening of the Suez Canal) were the following:

- Trieste → Vienna → Central Europe
- Trieste → Venice → Italian states
- Trieste → Syros → Smyrna / Constantinople → Eastern Mediterranean

Of particular interest to philatelists are covers of commercial correspondence bearing Greek cachets of trading or shipping houses, the use of the *K.K. Post* (Austrian Postal Service) with prepayment or postage due, as well as private forwarding marks of merchants and prominent individuals who resided in or passed through Trieste in transit.

For the philatelist–historian, Greek correspondence connected with Trieste provides evidence of both economic and administrative history according to items either in my possession or others that have appeared as part of major auctions.

Among the documents supporting the above information are a cheque issued by the Athens merchant **Christodoulos Efthymiou** on 30 August 1841 to **Ambrosios Ralli** in Trieste.



Similarly a cheque issued in 1881 by Konstantinos Vourou of the Commercial Bank of Trieste to Stefanos Ralli for the amount of 2,100 Austrian shillings.



In a letter from the great merchant, broker, and shipowner Panagiotis Vallianos, sent from London to Athens in 1858, he explicitly states his wish that the letter should follow the route London - Ostend - Trieste - Patras.



Mail carried on Austrian Lloyd 1863: Cover from Patras to Trieste, Austria franked at 75 lepta rate (including 20 lepta internal) with 1861 Paris printing 40 lepta overlapped by 1862 Athens printing 5 l. deep green on greenish, 10 l. orange on greenish and 20 l. blue all tied by dotted '9' numeral of Patras, with despatch cds (Aug 20) alongside. Reverse with manuscript '3/15' in red crayon (3 kr. Trieste local fee + 15 kr. = 55 lepta ship fee). (CORINPHILA)



Mail carried on Austrian Lloyd 1864: Cover from Athens to Vienna via Trieste, franked at 110 lepta rate (including 20 lepta internal) with 1862 Athens printing 10 l. orange on blue, 20 l. blue and 80 l. carmine all tied by dotted '1' numeral of Athens, with despatch cds (Nov 14) alongside. Reverse with manuscript '15/15' in red crayon (15 kr. Austrian internal charge + 15 kr. ship fee = 90 lepta). Cover torn at lower right away from adhesives. (CORINPHILA)



A folded letter of 1869, sent by St. Vourou from Athens to Ambrosio Ralli in Trieste. It was unpaid and returned. This meant that it was either not delivered or not accepted.”



Mail carried on Austrian Lloyd 1870: Cover from Chalcis, Isle of Euboea, to Trieste, franked at 70 lepta rate in error with 1862/67 5 l. green in a creased horizontal pair and three overlapped 20 l. blue, all tied by '56' dotted numeral with 'Chalcis' despatch datestamp in black alongside. Reverse with Athens transit cds (May 9) and oval Triest arrival. The adhesives with imperfections but an unusual usage – the 'Port' rate of 55 lepta not being applied and thus 15 lepta overpaid. (CORINPHILA)



*Comunità Greco Orientale  
di Trieste*

### Selected Bibliography and Archival Sources

- Archives of the Greek Community of Trieste (General State Archives of Greece & Ministry of Foreign Affairs)
- Commercial correspondence of Greek trading houses (private collections)

### Publications

1. Kitromilides, P., *The Greek Diaspora in Central Europe*
2. Apostolos E. Vacalopoulos, *Trieste and the Greek Merchant Class*

# THE EVOLUTION OF PHILATELY :

## DIGITALIZATION & COLLECTING CULTURE

Philately continues to serve as a bridge carrying cultural heritage across generations without losing its value even in the digital age.

### Penny Black and the birth of philately

The story of philately begins in 1840 in England with the printing of the first official postage stamp, the **Penny Black**.

Before 1840, postal fees were generally paid by the recipient. In some cases, if the recipient refused to pay the fee, the mail would not be delivered. This problem was solved with the introduction of the first official postage stamp, which proved that the postage had been paid by the sender.

In the early years, stamps were cut from sheets using scissors. In 1854, the introduction of **perforated edges**, which allowed stamps to be easily separated from sheets, provided both ease of use and an aesthetic standard.

Soon, stamps became cultural ambassadors that communicated countries' cultural values and important events to the world. Stamp collecting began to spread as a hobby shortly after the first stamps were issued, becoming particularly popular in the **1860s**. During this period, which is often referred to as the **traditional period of philately**, stamps were generally classified only according to their country of origin and year of issue.

### Postal History and the Expansion of Philately

In philately, **postal history** refers not only to the stamp itself but also to the entire story of the journey taken by the envelope to which the stamp is attached. In this sense, postal history can be considered a subfield of historical studies.

The establishment of the **Universal Postal Union** in 1874 standardized international postal exchanges and enabled philately to spread beyond national borders.

Today, philately also continues to exist as a serious **investment field**, as extremely rare stamps can fetch millions of dollars at auctions.

For many years, the philatelic world viewed stamps merely as symbols of national sovereignty and as proof that postage had been paid. However, in recent years it has been discovered that the images on stamps can come together to tell a much larger story. This narrative is not told only through stamps but also through other elements of postal history such as **postmarks, cancellations, and envelopes**.

The issuance of stamps depicting important historical events, artists, and nature led to the emergence of **thematic philately**.

What was once considered merely a hobby has today evolved into a form of collecting that requires both **academic research and aesthetic sensibility**.

In the past, obtaining detailed information about stamps required access to expensive and rare catalogues. Today, thanks to internet research, it is possible to access technical details such as **print quantities, paper types used, and the designers of stamps**.

In thematic philately, the themes that can be chosen are virtually limitless. Some examples of classic themes include the Olympic Games, World Cups, football, and other sports-related topics.

The stamps issued for the **1896 Summer Olympics** hold an important place in sports-themed stamp collecting.




*From the "1896 Olympic Games" collection of Edip Aġaoġullari."*

Again, within the cultural category of thematic philately, we can refer to my collection entitled **“The Wingless Swans of the Ballet World.”**

Here, I want you to know that on the digital platform in question, I have made extensive use of the internet to access various materials related to this collection and to support the flow of my story with accurate thematic and philatelic information.


P-4. **KINGS ALSO LIKE BALLET, SWEDISH ROYAL BALLET.**

It is one of the oldest ballet communities in Europe, based in Stockholm. The community was established by King Gustav in 1773 as part of his national cultural project, which he created in spite of his French and Italian superiority. He also founded the 3rd Gustav Swedish Royal Opera and the Royal Drama Theater.




Central vignette color proof

\*Life ends when I see your tears.  
Goodbye Sweden, goodbye victory and my country. I wish to die better.\* The above words are the closing words of the Gustav 3 in the Masked Ball Opera by Daniel Francois Esprit Auber. This opera was first exhibited in Paris in 1833 and describes the last hours of the Swedish King's.




Trial color proofs.





Cover 50+0.10 cent, domestic usage, France, 1972

The dance museum was really worth seeing.


Koda visited The dance Museum in Ströckholm, the capital of Sweden, it displays interesting ballet costumes and accessories made for the rarest works of the dance world. The museum was opened in the basement of the Royal Opera House on 1953



Sweden Opera House





Sweden Opera House. Booklet



Parcel post from Sweden to Pakistan, franked 7x6-42 kron postage fee, 1977

The Royal Swedish Ballet offers both classical ballet and contemporary dance. With one foot rooted in tradition and the other stepping into future.



*From the  
“Wingless  
Swans of  
the World  
of Ballet.”  
collection  
of  
Yasemin  
Yazgan*

## Young Collectors

Unlike traditional collectors, the younger generation tends to shape their philatelic interests around more modern and specific themes. By directing their attention to subjects that resonate with contemporary popular culture, they define their areas of interest and reflect these preferences in their collections.

Stamp series issued by the Royal Mail featuring themes such as Harry Potter, Star Wars, and Game of Thrones are among the examples that have helped attract younger audience to thematic philately.

## Philately in the Digital Age

In earlier periods, preparing a thematic philatelic collection (for example, “*Birds*,” “*Olympics*,” or “*Space*”) required extensive research, often involving long hours spent in libraries and archives. Collectors needed to consult printed catalogs, books, and specialized publications in order to gather accurate thematic and philatelic information.

Today, however, the rapid development of digital technologies and the widespread use of the internet have fundamentally transformed this process. Online catalogs, digital archives of thematic philatelic societies, and various electronic databases provide collectors with access to an immense pool of information. As a result, the research and detailed development of a chosen theme can now be carried out within seconds.



Harry Potter



Star Wars



Game of Thrones

This transformation offers a significant advantage for **fourth generation thematic collecting**, in which establishing a meaningful and well documented relationship between the theme and the visual philatelic material is of crucial importance. Digital resources enable collectors not only to identify appropriate materials but also to contextualize them within a coherent thematic narrative.

Furthermore, virtual communities such as social media groups and online forums have created new platforms for interaction among collectors worldwide. Through these digital networks, collectors can share the story and philatelic significance of items in their collections with thousands of enthusiasts simultaneously, thereby fostering knowledge exchange and strengthening the global philatelic community.

## Sales on digital platforms

Thanks to digital sales platforms, it has become extremely easy to participate in an auction on the other side of the world and purchase a rare philatelic item directly from its owner. This development has significantly increased both the speed and the variety with which collectors can complete the missing pieces of their collections.

As a result, the internet has transformed philately from what was once perceived as an outdated hobby into a cultural research platform closely intertwined with modern technology.

## Crypto Stamps

Crypto stamps, introduced by the Austrian Post under the name “**Crypto Stamp**,” are postage stamps that possess both a physical form and a digital twin in the form of an **NFT (Non-Fungible Token)**. The physical stamp can be used for postal purposes, while its digital counterpart is securely stored on the blockchain. Through this system, detailed information about the stamp such as its issuance quantity, ownership history, and all transfer records can be transparently tracked.

While the sale of a physical stamp traditionally requires postal delivery, its digital twin can be exchanged with collectors across the world within seconds. This technological integration has opened new possibilities for philately by combining traditional stamp collecting with blockchain based digital assets.

## QR Coded Stamp

The QR code on the stamp is generally used to verify its authenticity, track shipments or direct the user to a specific website. Most modern stamps include QR codes simply to facilitate logistical processes and improve tracking.

## Personalized Stamps

Thanks to the development of digital technologies, the creation of personalized stamp designs has become much easier. Through the “design your own stamp” service, collectors and individuals can produce stamps featuring their own designs for special occasions or specific themes. These stamps can be used in place of regular postage under the regulations of post-administrations. However, the images and visual elements used in the design must comply with general moral standards and the content guidelines established by the relevant postal authority.





*Used strip of 5 personalized stamps of mine on cover,  
sent from Istanbul to Spain on 20.12.2015 by registered mail.*

“In conclusion, while digitalization has diminished traditional letter writing, it has simultaneously equipped philately with modern tools and opportunities, allowing the hobby to evolve and remain relevant in the contemporary era.”

Text prepared

by **Yasemin Yazgan**

based on Fundamentals of Philately by  
L.N Williams, Foundation of Thematic  
Philately and Wikipedia .

# UNPAID AND UNDERPAID LETTERS IN BULGARIA

During and Immediately After Liberation

## The First Bulgarian Stamps “For Surcharge” – Origin, Use and Philatelic Interpretation

by Eng. Nikolay Grancharov

The history of unpaid and underpaid correspondence in Bulgaria during the first years after Liberation remains relatively poorly researched. The main reason for this is the scarcity of preserved postal and philatelic materials that have been sent, as well as the specific conditions under which the Bulgarian postal system was built in the period 1877–1882. Nevertheless, archival documents allow for the reconstruction of the regulatory framework and practice in the processing of such correspondence.

In a letter dated December 13, 1877 (No. 2084), Prince Cherkassky, head of civil affairs at the commander-in-chief of the Russian army in action, sent a proposal to the head of the postal department in Bulgaria to introduce a number of measures aimed at “the convenience of local residents and officials in exchanging their simple correspondence in areas where there are no receiving postal establishments, but there are post offices”.



According to these proposals, each horse post office was to be sent stamped envelopes with a printed tax mark, postage stamps of various denominations, as well as forms for open letters. Announcements for the sale of postal materials were to be hung on the mailboxes placed at the stations, as well as instructions that letters placed in the boxes must be prepaid with stamps of 8 kopecks for each lot (1 lot  $\approx$  25 g).

In the same letter, Cherkassky specified:

“If letters turn out to be without full payment by weight and unpaid at all, and at the same time there is no indisputable evidence of who put them in the mailbox — a private person or even a person unrelated to another, called up for any activity in Bulgaria — then all such letters should be sent by affiliation on a par with paid ones.”<sup>1</sup>

These provisions correspond to the circular instruction No. 19,789 of November 25, 1876 of the Postal Department of Russia, according to which ordinary open private letters and closed letters weighing up to 2 lots, addressed from Russia to the active army and back, are transported free of charge.<sup>2</sup>

In this context, although both field postal establishments and civil postal services in Bulgaria (subordinated to the main command of the Russian active army) had stamps for incompletely paid correspondence, their actual use seems to have been severely limited. In practice, such activity could only be carried out legally when processing unfranked or insufficiently franked international correspondence arriving in Bulgaria, as well as in the case of any unpaid letters weighing more than 2 lots.

With the gradual withdrawal of the Russian army from Bulgaria, postal practice began to change. By circular No. 850 of April 19, 1879, the Postal Department of the Department of Internal Affairs of the Office of the Imperial Russian Commissioner in Bulgaria notified the postal establishments in the country:

“Since, under the existing procedure for sending in Russia the private simple correspondence of the ranks and persons belonging to the composition of the occupation troops, who are granted the right to free sending, the same privilege is quite incorrectly used by persons not belonging to the troops, then in order to eliminate the unnecessary damage to the treasury, His Excellency the Imperial Commissioner ordered: from May 1, only those letters on which the stamps of the units and institutions in which their senders are located are to be sent free of charge. All other unpaid letters, subject to a weighted sum and not having the aforementioned stamps (on the envelope on the side of the lid), are not to be sent at all. Unpaid letters taken out of the mailboxes are to be placed in a visible place and after the expiration of three months to be presented to the department.”<sup>4</sup>

The issue of “unpaid letters” and those “subject to a weight fee” was further specified by the “Temporary Rules for the Postal Department in Bulgaria”, which came into force on May 1, 1879. According to item 13 of these, simple closed letters for the interior of the country weighing more than 15 g are accepted for carriage only if they are affixed with a postage stamp of no less than 25 centimes. Letters with a stamp of a lower value, even if they weigh less than 15 g, are considered unpaid and are not sent.

In contrast, closed letters for abroad are sent regardless of whether they are unpaid or insufficiently franked. When distributing internal letters that are not fully paid by weight, as well as letters received from abroad that are not franked or insufficiently franked, a double fee is collected from the recipient on the amount due<sup>5</sup>.

In item 16 of the rules it is explicitly stated that open (open) letters for the country and abroad are sent for their intended purpose only if they have a printed 10 centimes tax stamp or are affixed with stamps of the same value. There is no information regarding unpaid or underpaid open letters received from abroad, which leads to the conclusion that the other countries — members of the Universal Postal Union (UPU) — probably did not send such correspondence abroad.

A significant stage in the development of the unpaid correspondence regime was the admission of the Principality of Bulgaria as a member of the European Postal Union (later the UPU), effective from 1 July 1879. In this regard, on 28 July of the same year, an instruction was sent to the Ruschuk Post Office, according to which, upon receipt of unfranked or insufficiently franked letters from abroad, they should be stamped with the letter "T", and the amount due should be noted in blue pencil in accordance with item 13 of the Temporary Rules<sup>6</sup>.

From 1 January 1882, the carriage of unpaid and underpaid letters in Bulgaria was completely liberalized. This was regulated by the "Temporary Statute for Posts and Telegraphs", adopted on 1 December 1881.<sup>7</sup> It granted the sender the right to pay or not to pay for the simple letters he sent. The fee for unpaid letters was set at 30 stotinki for 15 years or part thereof, and the unpaid fee was collected from the recipient in double the amount (Art. 43, 49 and 50).

In this way, based on the available documents, the history of unpaid and unpaid correspondence in Bulgaria for the period 1877–1882 can be traced. Unfortunately, due to the shortage of preserved postal and philatelic materials from these years, it is not possible to draw completely categorical conclusions about the practical application of the regulatory provisions.

The liberal attitude of the Russian military and civil administration in Bulgaria in 1877–1879 towards postal correspondence explains the lack of known letters that traveled in Bulgaria and from Bulgaria to Russia, stamped with the "T" stamp before the introduction of the "santimes", although such stamps were available both in the field and in the newly established civil postal establishments<sup>8</sup>.

In philatelic literature, it is often claimed that the "T" stamp was introduced into the postal services in Bulgaria in 1880. However, this claim is not confirmed by the letter to the Ruschuk Post Office of 23 July 1879, which explicitly ordered the use of the "T" stamp.

Documentary sources show that all postal establishments in the Principality of Bulgaria, opened in 1878 and early 1879, had such a stamp. It was metal, with the letter "T" 12 mm high, 9 mm wide at

the top and 5.5 mm at the bottom. The diameter of the circle was 20 mm, and the imprint was made with blue, less often black ink<sup>9</sup>.

Such a stamp is also attested on a postcard sent from Sofia to Prague on 16 June 1881 (Fig. 1). This specimen has caused conflicting assessments among the philatelic community. Although it seems unusual to place a "T" stamp on an open letter for a foreign country, franked with 10 centimes, it is possible that the 5 centime stamp was added additionally after an initial irregularity was identified. Later manipulation cannot be ruled out in order to increase the attractiveness of the material. Nevertheless, the "T" stamp corresponds to the original samples in shape, color and execution, and the presence of marking with a blue pencil also corresponds to the regulations.



Also, indicative is the envelope from Ruschuk to Lovech with a "T" stamp of Lovech, sold about two decades' ago at an auction by "Corinphila" in Switzerland (fig. 2). Subsequently, this material was extensively exposed as a forgery in specialized literature and represents yet another proof of the exceptional rarity of authentic unpaid and underpaid letters from the early Bulgarian philatelic classics.

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# The History of Maximum Cards

by Bostjan Petauer FRPSL

There is, among some philatelists, prevailing opinion that maximum cards (MC) are an "invention" of modern times, and that they are still rather philatelically inspired – and without any special rules. Neither is true. It is one of the most regulated fields according to FIP rules, so it is not easy to prepare a good MC. As we believe that readers are familiar with those rules and regulations, we won't go any further on this point.

Early card maximums can be classified into two categories:

- Maximum cards based on stationery and
- Maximum cards based on (early) picture postcards

We'll show some examples of both categories, other of course exist.

## Maximum Cards based on postcards

The first maximum cards appeared more than 30 years after the first postage stamp (the famous Penny Black) and at the same time as stationery; such MKs are called the predecessors or precursors of maximum cards. At that time, of course, no one had even dreamed of maximum cards, but they were declared MCs later.

In relation to MCs, stationery at that time performed the function that postcards have today. Of course, not every stationery could be the basis for MK. They usually had a printed stamp and if only another similar stamp was stuck next to it (due to, for example, sending a postcard abroad), that was not enough. Another motif had to be printed on the card, and only a combination of an affixed stamp and the same or at least a very similar motif on the postcard is considered a maximum card.

The first postcard-based maximum card was published in 1872 in Germany. In the middle it had the imperial coat of arms, and on the right, there was a place for a stamp, which also had the imperial coat of arms as a motif; this postcard was even without a printed stamp. The stamp came into circulation on June 1, 1872, I have not been able to find out when for the postcard, as catalogs only list those with printed stamps.



Figure 1. The World's First Maximum Card

The motifs were on the stationery of countries where the form of government was a monarchy, mainly imperial coats of arms or the image of the ruler.



Figure 2. Bosnian Maximum Card from 1891 – the stamp is nicely under the Coat of Arms.

In addition, it is a beautiful postcard with a rather rare destination.



Figure 3. Swedish Maximum Card from 1897.

The card was issued on the 25<sup>th</sup> Anniversary of the reign of King Oskar II.



Figure 4. In addition to postcards, other types of stationery were also used for Maximum Cards, which were much less common – in this case, the Russian letter card from 1896.

In countries with a Republican form of Government, other motives prevailed.



Figure 5. On the Brazilian MK from 1897 - there is a motif from the Bay of Rio de Janeiro on both the stamp and the stationery.



Figure 6. On the Guatemalan MC from 1896, both the stamp and the stationery bear the Guatemalan Coat of Arms of that time (today's design is slightly different), which shows the year 1821 - Liberation from Spanish rule and the Quetzal - a bird symbol of the country.

## Maximum Cards based on (early) postcards

At the end of the 19<sup>th</sup> century, both the first postcards and commemorative stamps appeared, and in addition, regular stamps became more picturesque and eye-catching compared to the previous ones; the maximum cards made on their basis are more beautiful. Of course, even in this period there were still MCs based on stationery.

In the following, we will show some examples of early MKs from the period up to World War I; it should be noted that even these MCs were created more by chance, since even in that period the concept of a maximum card did not yet exist.

Most of the maximum cards shown are rare whilst some others are probably unique.



*Figure 7. A Spanish MC from 1905 shows a scene from the novel Don Quixote of La Mancha (by Miguel de Cervantes), where the main character of the novel is kneeling before women workers on horses.*

*Figure 8. Japan MC from 1906 shows confiscated weapons from the Russo-Japanese War of 1905.*

*The image and the stamp show the same confiscated cannons, and the stamp is cancelled with one of the earliest Japanese (bilingual, Japan-English) – unfortunately illegible – postmark, in connection with the subject of the image and stamp.*





*Figure 9. An Italian MC from 1912 shows the bell tower of St. Mark's Church – the patron Saint of Venice – both on the postcard and on both stamps – cancelled First Day of Issue.*

*Figure 10. Maximum card from Martinique – year 1917 – shows a Creole girl with a typical hairstyle. The number of feathers in the head shows different levels of the girl's romantic involvement, namely; one feather means – my heart is free, two feathers – I'm engaged, but you can try, three feathers – I'm engaged and four feathers – anyone who wants to try is welcome.*



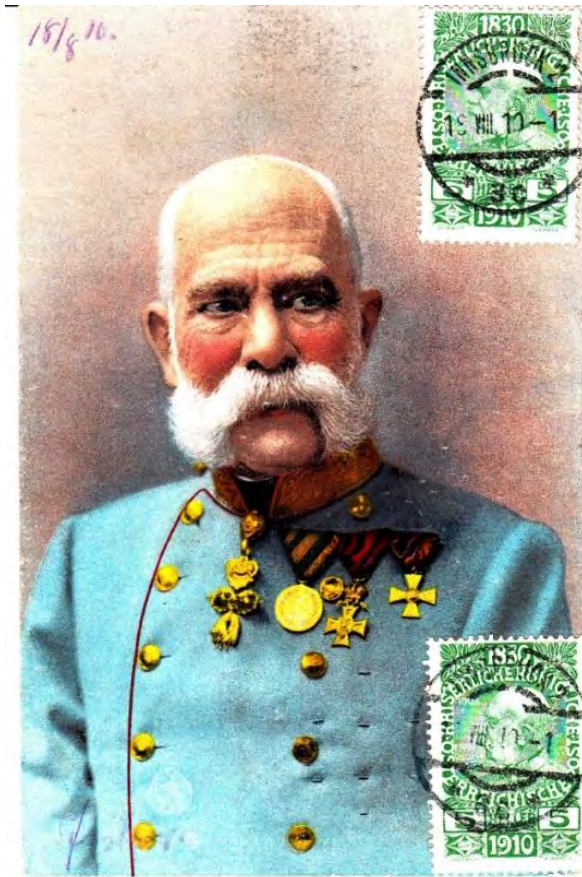


Figure 11. Austrian MC from 1911 shows Emperor Franz Joseph (1830–1916, reigned from 1848)



Kaiser Menelik II. von Abessinien im Ornat.



M. Brice

Figure 12. Ethiopian MK from 1909 shows Emperor Menelik II (1844–1913) with a Crown, the peculiarity of which is that it is worn on a turban and not directly on the head like conventional crowns.

# The Panagiotis N. Kourtesis Brandy Distillery in Piraeus

by Dimitrios Varelas

In the context of the Greek state's development during the final decades of the 19th century, the port of Piraeus saw the emergence of entrepreneurs originating from Kynouria, Leonidio, Galaxidi, Spetses, Chalkida, and the Cyclades. These figures engaged in the colonial goods trade, general commerce, and manufacturing. Within this entrepreneurial environment, the distilling industry underwent significant growth. Pioneering families in the sector included, among others, the Barbaressos brothers, the Kotsonis brothers, Pouris, and Metaxa. However, large-scale distilleries and brandy manufacturing plants (*koniakopoieia*) began to diverge from small-scale liquor workshops, appearing predominantly from the mid-1880s and especially during the 1890-1900 decade.

Key catalysts for this transition were the "Currant Crisis" and the subsequent processing of non-exportable currants, alongside the protectionist policies of the second Deligiannis administration, which incentivized the domestic industry and brandy exports. The majority of industrialists, particularly those of the early period, lacked formal mechanical or technical expertise; instead, they relied on the empirical knowledge accumulated through their long-standing involvement in trade.<sup>1</sup>

During the 19th century, the distilling industry in Greece operated primarily on a small-scale manufacturing basis (*biotechnia*), represented by numerous small units dispersed across the Greek territory. Until the first thirty years of the 20th century, approximately 60 factories were active nationwide, 13 of which were located in Athens and Piraeus.<sup>2</sup> Despite the presence of imported spirits, alcoholic beverages ranked 7th among Greek exports, with a total value of 1,197,409 drachmae in 1875.<sup>3</sup>

The Panagiotis N. Kourtesis brandy distillery was established in Piraeus in 1890. By the late 19th century, the "Kourtesis Special Factory" (*Eidikon Ergostasion*) was documented at Loudovikou Square<sup>4</sup>, situated opposite the Athens-Piraeus Railway Station.<sup>5</sup> At that time,

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<sup>1</sup> See the excellent doctoral dissertation by I. Giannitsiotis, "I diamorfosi tis astikis taxis tou Peiraia 1860-1909" [The Formation of the Piraeus Bourgeoisie 1860-1909], p. 119.

<sup>2</sup> MEGALI ELLINIKI ENKYKLOPAIDEIA [Great Greek Encyclopedia], Vol. ELLAS, p. 136, PYRSOS S.A. Publishing, 1934.

<sup>3</sup> A. N. Vernardakis, "Peri tou en Elladi Emporiou" [On Trade in Greece], 1885 ed., p. 75.

<sup>4</sup> Loudovikou Square in Piraeus (adjacent to the Athens-Piraeus Electric Railways station) has undergone several renamings: Odessa Square, Sidirodromou (Railway) Square, 4th of August Square, and Roosevelt Square.

<sup>5</sup> See "Oi Palies potopoiies tou Peiraia" [The Old Distilleries of Piraeus], available online at: <https://mlp-blog-spot.blogspot.com/2014/11/PaliesPotopoiies.html>

the Piraeus Railway Station served as the epicenter of the city's commercial activity. All major commercial enterprises were headquartered within a short distance of the station, benefiting from the rapid development of the port, which functioned as the vital link to the state capital.

In the investigation of the era's tax registries, Panagiotis Kourtesis is recorded with the following details<sup>6</sup>:

#### Tax Registry Entry: Panagiotis Kourtesis

<b>Year</b>	1892
<b>City</b>	Piraeus
<b>First Name</b>	Panagiotis
<b>Last Name</b>	Kourtesis
<b>Type of Trade / Profession</b>	Distiller
<b>Business Location</b>	Kapodistriou Street
<b>Partners and Assistants</b>	---
<b>Annual Rent</b>	600 (drachmae)
<b>Observations / Notes</b>	1892

Although the distillery of P. Kourtesis (infrequently cited as "Kortesis"), primarily known for its brandy production (*koniakopoieia*), did not reach the scale of major competitors such as Metaxa, Pouris, or the Barbaressos brothers, it maintained a consistent advertising presence in newspapers and annual directories both in Greece and the Levant (see Fig. 1, 2, 3).

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<sup>6</sup> See "Kourtesis Panagiotis," available at: [Κουρέσης Παναγιώτης \(forth.gr\)](http://kourtesispanagiotis.forth.gr)

4 ΑΝΑΓΕΝΝΗΣΙΣ

# ΖΗΤΗΜΑ ΥΓΕΙΑΣ - ΕΘΝΙΚΗ ΠΡΟΟΔΟΣ

ΘΕΛΕΤΕ ΥΓΕΙΑΝ;  
πίνετε τακτικά  
ΤΟ ΚΟΝΙΑΚ Π. ΚΟΥΡΤΕΣΗ



**ΚΟΝΙΑΚ**  
ΑΓΝΟΝ ΣΤΑΦΥΛΗΣ ΠΑΛΑΙΟΝ  
ΠΡΟΜΟΝΟΥΝΤΙ ΤΩΝ ΔΙΑΦΟΡΩΝ  
ΜΟΛΟΚΟΜΕΙΩΝ  
ΚΑΤΑΣΤΗΜΑ ΙΔΡΥΘΕΝ ΤΟ 1881.

**ΠΑΝΑΓΙΩΤΗ Ν. ΚΟΥΡΤΕΣΗ**  
ΕΝ ΠΕΙΡΑΙΕΙ  
ΠΛΑΤΕΙΑ ΛΟΥΔΩΒΙΚΟΥ

ΣΥΝΙΣΤΑΤΑΙ  
ΥΠΟ ΠΑΡΕΣΤΟΝ ΕΠΙΣΤΗΜΟΝΩΝ  
ΙΑΤΡΩΝ

**ΖΗΤΗΣΑΤΕ ΤΟ ΠΑΝΤΑΧΟΥ**  
(ΕΙΔΙΚΟΝ ΕΡΓΟΣΤΑΣΙΟΝ ΕΝΑΝΤΙ ΣΤΑΘΜΟΥ ΣΙΔΗΡΟΔΡΟΜΟΥ ΠΕΙΡΑΙΩΣ—ΑΘΗΝΩΝ)

Τὸ **Κονιάκ** τοῦ ὡς εἴρηται ἐργοστασίου, ἀμιλλώμενον ἀνελλιπῶς πρὸς τὰ περιώνυμα εὐρωπαϊκὰ τοιαῦτα κατὰ τὴν ποιότητά, τὴν γεύσιν, τὴν ὄσφιν καὶ τὸ ἄξιον τῆς κατασκευῆς, κατακτᾷ ὁσμῆρα τὴν γενικὴν ἐκτίμησιν, ὡς τοῦτο καταφαίνεται ἐκ τῆς καταπληκτικῆς εὐρύσεως τῶν ἐφοσίων του καὶ ἐκ τῆς πολλαπλασιαστικῆς αἰτήσεως ἐς πλείστον πρὸς τὴν **Βισέθουσαν** τοῦ ἀνωτέρου ἐργοστασίου μερῶν. Παρὰ κτηθῆσεν **Κονιάκ** εἰς ριζίλια καὶ κιδώτικα εἰς ἰσκανὴς γιλιάδας διὰ δυνάμει ἀνερχομένη. Τὸ ἐργοστάσιον ἐπιτελεῖ αὐτοστιμῆται καὶ ἀνευ ἀναβολῆς ὅσας δῆποτε πρὸς αὐτὸ παραγγελλίαι. Ἄνευ ρεζιλιάμας δοκιμάσατε διὰ νὰ πευθῆτε καὶ τὸ ἄξιον **Κονιάκ** τοῦ Παναγ. Κουρτέση.

Fig. 1: Advertisement for the P. Kourtesis enterprise in the newspaper "ANAGENNESIS," issue no. 23, April 17, 1896.

**ΤΟ ΛΘΑΝΑΤΟ ΝΕΡΟ**

*Ἐπιθυμεῖτε ὑγείαν;  
Ἐπιθυμεῖτε ἀποφυγὴν προσβολῆς πάσης ἐπιδημικῆς νόσου;  
Ἐπιθυμεῖτε τέλος εὐζωίαν καὶ εὐρωστίαν;*

**ΜΕΤΑΧΕΙΡΙΣΘΗΤΕ ΑΝΕΝΔΟΙΑΣΤΩΣ**  
τὸ παρὰ πάντων ἐπονομασθὲν ΛΘΑΝΑΤΟ ΝΕΡΟ

**ΚΟΝΙΑΚ ΚΟΥΡΤΕΣΗ**  
ΤΟΥ ΕΝ ΠΕΙΡΑΙΕΙ ΕΡΓΟΣΤΑΣΙΑΡΧΟΥ ΠΑΝΑΓ. Ν. ΚΟΥΡΤΕΣΗ

**ΚΑΤΑΠΛΗΚΤΙΚΗ ΔΙΑΔΟΣΙΣ - ΚΑΤΑΠΛΗΚΤΙΚΗ ΚΑΤΑΝΑΛΩΣΙΣ**  
**ΜΕΓΑΛΗ ΠΑΡΑΚΑΤΑΘΗΚΗ**

*Γενικὸς ἀντιπρόσωπος δι' ἅλην τὴν Ὀθωμανικὴν Αὐτοκρατορίαν,  
Ρουμανίαν, Βουλγαρίαν καὶ Σερβίαν*

**ΣΩΤΗΡΙΟΣ Χ. ΓΑΤΣΟΣ**  
*Ἐ Γαλατῶν Κων/λεως, ὁδὸς Κιουρεκτσιλέρ, Ταϊκμάς σοκάκ, ἀρ. 2.*

Fig. 2: Advertisement for the P. Kourtesis enterprise in "FAROS TIS ANATOLIS," Encyclopedic Calendar, 1902.

**ΕΡΓΟΣΤΑΣΙΟΝ ΚΟΝΙΑΚ**  
**Π. Ν. ΚΟΥΡΤΕΣΗ**  
 ΕΝ ΠΕΙΡΑΙΕΙ  
 Πλατεία Λουδοβίκου, Έναντι σταθμού Σιδηροδρόμου  
 Ἀθηνῶν—Πειραιῶς.

---

**Κονιάκ σταφυλῆς ἄγνόν.**  
**Διάφορα οἶνοπνευματώδη Ποτά**  
**καὶ Ἡδύποτα.**

---

Ἄπαντα βραβευθέντα εἰς διαφόρους Ἐκθέσεις  
 καὶ τελευταῖον εἰς τὴν Ἐκθεσιν τῶν Παρισίων τοῦ 1900  
 διὰ χρυσοῦ μεταλλίου.

---

**FABRIQUE DE COGNAC**  
**P. N. COURTESSI**  
 A PIRÉE  
 Place Louis, vis-a-vis de la gare du Chemin-de-fer  
 Athènes—Pirée.

---

**Cognac de raisin pur.**  
**Divers spiritueux et liqueurs.**

---

Prix en diverses expositions Medaille d' or à  
 l' Exposition universelle de Paris de 1900.

*Fig. 3: Advertisement for the P. Kourtesis enterprise in the "GUIDE TO PIRAEUS" by G. Vokos, 1902. The enterprise appears to have cultivated an extensive clientele across the Levant, as well as in Northern Europe.*

The following postal cards from various cities are addressed to the Panagiotis Kourtesis firm:



*Postal card with a cancellation mark from the Austrian Post Office: "CONSTANTINOPLE I 13-1-95," sent by M. B. MARASSOGLOU, CONSTANTINOPLE.*



Postal card with a "WIEN 1/1 11-3-99" cancellation mark, arriving in Piraeus with a "PIREES 6 MARCH 99" arrival postmark



Postal card with a cancellation mark from the Austrian Post Office: "SMYRNA 1-4-99"



Postal card with a cancellation mark from the Austrian Post Office: "VALONA 30-1-900"



Postal card with a cancellation mark from the Austrian Post Office: "SALONICH I 23-9-03"



Postal card with a cancellation mark from the Austrian Post Office: "JANINA 6-3-03"



Postal card with a "BUDAPEST 6 FEB 04" cancellation mark



Postal card with a cancellation mark from the Austrian Post Office: "PREVESA 9-5-04"



Postal card with a cancellation mark from the Austrian Post Office: "VATHY 17-5-05"



Postal card with a "CHANIA 22 MARCH 05" cancellation mark



Postal card with a cancellation mark from the French Post Office: "BEYROUTH 22 OCT 06," with transit postmarks: "PORT SAID EGYPT 24-10-06" and "ALEXANDRIA 26 X 06"



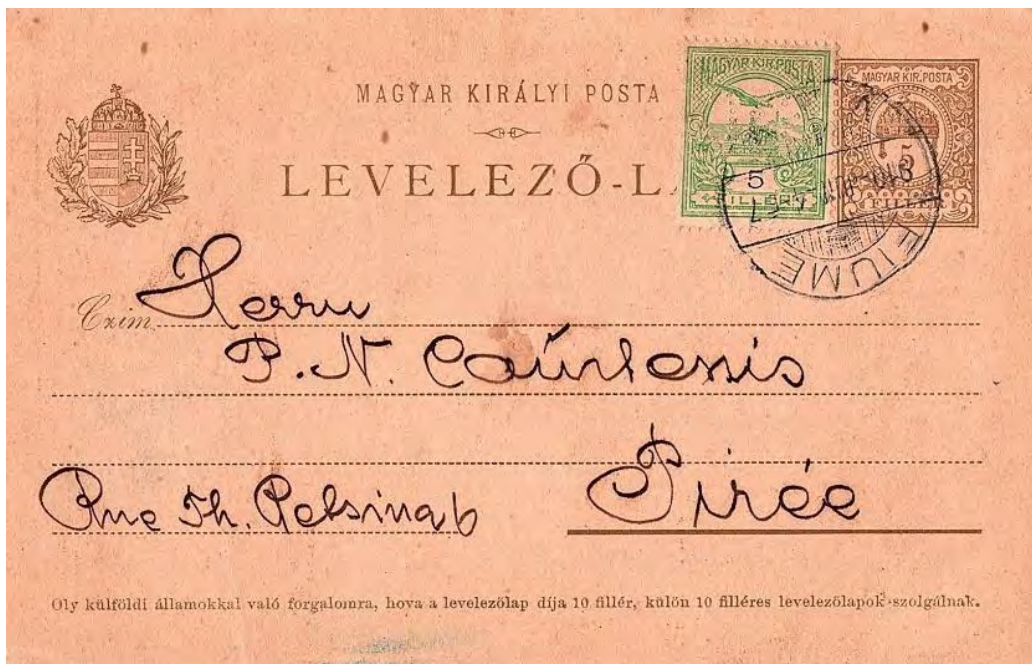
Postal card with a cancellation mark from the French Post Office: "MERSINA 7 9 06"



Postal card with a cancellation mark from the Austrian Post Office: "KERASSUNDE 1905."



Postal card with a cancellation mark from the Austrian Post Office: "TRAPEZUNT 1910."



Postal card with a "FIUME 4 JUN 1910" cancellation mark.



*Postal card with an Italian maritime cancellation mark: "EPIRO 15 GEN 08 PIROSCAFO POSTALE ITALIANO," sent via Santa Maura (Leukas).<sup>7</sup>*

Research in the Piraeus press reveals that Panagiotis Kourtesis is cited among the prominent distilling enterprises. According to the newspaper *Sfaira* in 1915, these businesses, alongside firms from various other sectors, collectively constituted the "Piraeen Grandeur" (Peiraikon Megaleion) within the realms of industry, commerce, and shipping.<sup>8</sup>

From the early 20<sup>th</sup> century, the enterprise maintained a branch office in Constantinople, as evidenced by a postal card addressed to Panagiotis Kourtesis in Piraeus, bearing the Austrian Post Office cancellation mark: "CONSTANTINOPEL 1 OSTERR. POST 9-1-1909."

The commercial stamp on the document reads: "BRANCH of the P. N. KOURTESIS Brandy Distillery of Piraeus, CONSTANTINOPLE-GALATA, 2 KIOUREKTSIDER TSIKMAS ST. 2" (Fig. 4).

<sup>7</sup> The steamer *Epiro* (513 tons) was constructed in Livorno, alongside two other vessels, the *Molfetta* (833 tons) and the *Jolanda* (211 tons). All three ships entered service between 1903 and 1904, facilitating transport and postal communication between Albania and Greece, which allowed for a frequency of two scheduled routes per week. By 1915, only the *Epiro* remained in commercial service; the other two vessels were requisitioned and outfitted with 57mm light guns to conduct naval anti-submarine reconnaissance operations and to supply provisions to frontline troops.

<sup>8</sup> *Sfaira* newspaper dated February 17, 1916



Fig. 4

Another archival entry reveals that the enterprise maintained a General Agent, Nikos Polyzoidis, located on Tyfektsiler Street in Adrianople<sup>9</sup> (Fig. 5).



Fig.5

<sup>9</sup> See : . [https://adrianou125.blogspot.com/2012/04/blog-post\\_03.html](https://adrianou125.blogspot.com/2012/04/blog-post_03.html)

## The Taxation Conflict: The Distilling Industry in Crisis

The rapid expansion of the distilling industry, coupled with the state's increasing fiscal requirements, inevitably led the distillers' guild into conflict with the government over taxation issues. An article by Ioannis Pamboukis, a prominent distillery owner, titled "*The Distilling Industry Shaken*,"<sup>10</sup> was published in the newspaper *Akropolis*. The article provides significant data regarding the burgeoning Greek distilling sector, noting the following:

### Key Points of the Article by I. Pamboukis regarding the Greek Distilling Industry:

- **Annual Fiscal Revenue:** The total annual taxation imposed on the sector amounts to 1,000,000 drachmae.
- **Employment and Livelihood:** Approximately 30,000 Greeks derive their livelihood from this specific industry.
- **Market Concentration:** Only ten large-scale factories are currently capable of meeting their financial and operational obligations.
- **Small-Scale Producers in Crisis:** The remaining 300 distillers across Greece are struggling to cover high overhead costs through intensive personal labor; it is estimated they can sustain operations for no more than two additional years.
- **Disproportionate Taxation (since 1904):** The primary cause of the crisis is the inequitable tax regime established in 1904. The fixed annual tax of 100 drachmae fails to differentiate between production volumes; consequently, a large-scale distiller consuming 100,000 *okas* per year is taxed at the same rate as a small-scale producer consuming only 15,000 *okas*. Similar disparities apply to liquor retailers.
- Finally, the taxation on alcohol is considered exorbitant; consequently, a formal memorandum has been submitted to the government, requesting a reduction in the tax rate<sup>11</sup>.

### Productive Capacity and Corporate Profile: The 1915 Inglessis Directory

According to the *Directory of Greece (Odigos tis Ellados)* by N. Inglessis for the year 1915, the P. N. Kourtesis brandy distillery is recorded with a daily production capacity of 2,000 *okas* per 24 hours.<sup>12</sup> Furthermore, in this monumental publication for its era, the enterprise holds the primary entry under the "Brandy Distilleries" (*koniakopoieia*) category,

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<sup>10</sup> Newspaper *Akropolis*, issue dated March 31, 1908

<sup>11</sup> Similar reports regarding protests by distillers' associations were also published in the newspaper *Empros* (issues dated November 22, 1908, and November 24, 1908, among others).

<sup>12</sup> N. Inglessis, *Odigos tis Ellados [Directory of Greece]*, 1915, Vol. B, p. 892

explicitly citing its establishment in Piraeus in 1890. For the year 1915, the corporate headquarters is listed at 6–8 Th. G. Retsina Street, Piraeus.<sup>13</sup>

In January 1921, during the forthcoming elections for the Piraeus Chamber of Commerce and Industry, Panagiotis Kourtesis was officially listed among the eligible voters within the distilling industry category. This inclusion underscores his established standing within the city's industrial elite during the early interwar period<sup>14</sup>

### **Absence from the 1921 "Greater Greece" Directory**

In the noteworthy volume by journalists Z. Pavlopoulos and G. Papagiannis, titled *"The Families of Greater Greece – Greek Names in the Homeland of Three Continents"* (published in 1921 as a Greek directory), neither the enterprise nor the name of Panagiotis Kourtesis is mentioned. Within the registry of Piraeus residents, the only relevant entry is a certain "Kourtesis P.," identified as a property owner (*ktimatias*).

### **The Decline and Possible Cessation of Operations (Post–1921)**

The P. Kourtesis enterprise is conspicuously absent from the *Panhellenic Album of the National Centenary (1821–1921)*, Volumes B1 and B2 (*Industry and Commerce*), published in 1925 by the I. Ch. Chatziioannou publishing house. This omission serves as a strong indication that by the third decade of the 20th century, the firm was no longer considered prominent enough for inclusion in such a comprehensive commemorative work. Several factors may account for this, most notably a potential cessation of operations, particularly in the aftermath of the Asia Minor Catastrophe. Research into commercial directories and newspapers post–1925 further corroborates this hypothesis, as the enterprise ceases to appear in advertising records.

### **Conclusion: The Life Cycle of the Kourtesis Distillery**

The absence of the Panagiotis Kourtesis enterprise from the *Inglessis Directory of Greece* for the years 1947–1948 further confirms its definitive cessation of operations. Based on the aggregated evidence, it is hypothesized that the firm entered a period of decline after 1921. Its active lifespan appears to have spanned approximately thirty years (1890–1920), with its peak decade of prosperity and expansion occurring between 1905 and 1915.

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<sup>13</sup> N. Inglessis, *Odigos tis Ellados [Directory of Greece]*, 1915, Vol. B, p. 949

<sup>14</sup> Newspaper Sfaira, issue dated January 9, 1921

# Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

Ottoman stamps were printed by the Dette Publique (Public Debt Administration) from 1892 onwards. These stamps generally featured designs engraved by calligraphers. Over the years, with the development of photographic techniques, images from photographs and postcards began to be used. In this context, photographs showing various historical and important places in Istanbul began to be used on stamps. The first series of stamps, consisting of 17 different denominations, titled "Views of Constantinople," was printed by the British firm Bradbury, Wilkinson & Co. on January 1, 1914. These stamps are known in the philatelic world as the First London Series. This series, consisting of 17 different denominations, used images of Istanbul taken at different times, many of which had been published by postcard editors. Because these stamps were printed by Bradbury Wilkinson and Co. in London, they are called the First London Series. The embroidery on the stamps was done by architect Muzaffer, and the Turkish calligraphy by calligrapher Mehmet Efendi.

## I. London series



# Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

## II. London series

Following the end of World War II, the British firm Bradbury, Wilkinson & Co. was contacted again, and stamps were printed featuring images of Istanbul, mostly from the first London series. These stamps, totaling eight different denominations, differ most significantly from the first London series stamps in the absence of Sultan Reşad's Tughra (imperial seal). The Tughra of an Ottoman ruler under occupation was not printed on the stamps. These stamps are known in the philatelic world as the second London series.



This study will introduce the postcards used on stamps, these stamps themselves, and the surcharges applied to these stamps over time. In the first part of this studies **3 stamps (2,4 and 5 paras)** will be evaluated.

# İstanbul Views on Ottoman Stamps - 1914-1921 (Part I)

## DİKİLİTAŞ MEYDANI-BEYAZIT “THE OBELISK of THEODOSIUS”

It is the first stamp of the 1st London series, 2 paras.



The obelisk was erected by Pharaoh Thutmose III in the Great Temple of Karnak in Egypt in 1450 BC. Thutmose III's ancient Egyptian obelisk was transported to Constantinople (Istanbul) by Roman Emperor Theodosius I in the 4th century AD and re-erected in the Hippodrome Square (today known as At Meydanı or Sultanahmet Square).



A postcard published by editor A. Zellich and sent from the French post office in Istanbul.

Between the four corners of the obelisk and its base are four bronze cubes used in its transportation and re-erection. On each of its four faces is an inscription column celebrating Pharaoh Thutmose III's victory over Mitanni on the banks of the Euphrates River around 1450 BC.

# Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)



Registered envelope from Kadiköy post office, cancelled by the Istanbul Censorship Board.



# Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

It is also used by the French in the "Cilicia" (Adana-Mersin) region, which was occupied by the French after the Armistice of Mondros, with a surcharge applied between 1919-1921. There are 3 different types of surcharges.



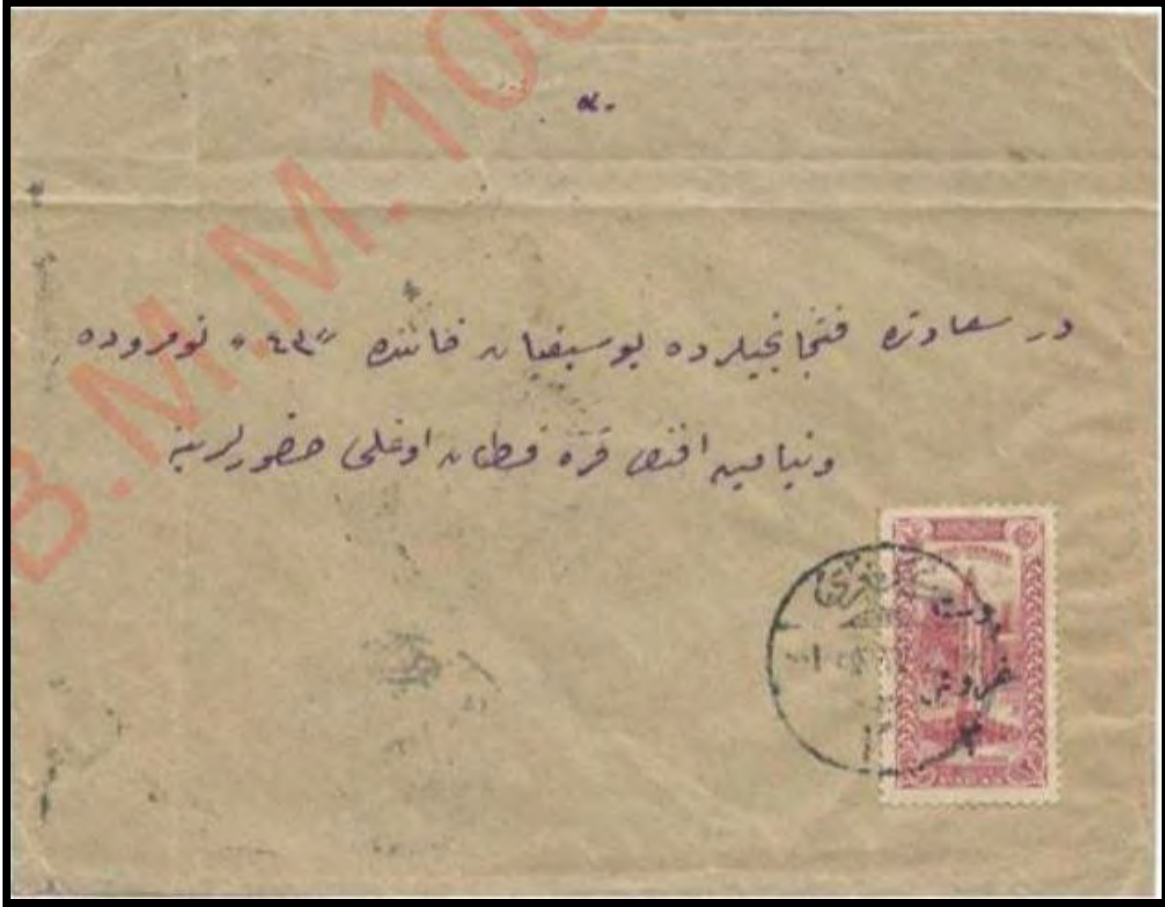
Envelope sent from Adana on March 9, 1919, using a type 2 ("Big type surcharged Cilicia") surcharge stamp featuring an obelisk image.

## Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

These two-para stamps were issued by the Anatolian Government-National Forces in 1920 to meet the demand for stamps in Anatolia during the War of Independence. They were surcharged with three different types of "Ankara 3 Kuruş" stamps.



The images above are taken from the "İsfilâ" catalog.



This image is taken from Mr. Serdar Yazgan's collection, "From the Ankara Government to the Turkish Republic -1920-1928".

## Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

After the British occupied Iraq and Baghdad following World War I, they collected the stamps available at post offices to meet their stamp needs and implemented "British Occupation Service" surcharges.



Images are taken from "Opal-Tuğra-2017 issue 236".

### FEKE Surcharges



FEKE Damgası

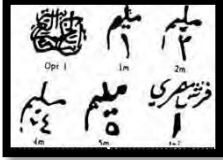


On March 17, 1920, Turkish troops under the command of two Turkish officers (Mr. Ruhi and Mr. Doğan) entered Feke-Adana. Mr. Ruhi and Mr. Doğan collected all available stamps (Ottoman, Cilician, French) and applied a surcharge made of brass, bearing the inscription "Feke National Forces, March 17, 1336, Ruhi and Doğan," as shown in the example below. Unfortunately, the reason for this action by the two officers remains unclear to this day. Perhaps this stamp was applied to symbolically declare the town's independence.

The image example is taken from the İsfila catalog.

## Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

Syria's new administration  
(Arab kingdom) surcharge



The stamp was surcharged and used for a time in Syria by the new administration (under the name of the Arab Kingdom) after the French occupation of Syria.

# İstanbul Views on Ottoman Stamps - 1914-1921 (Part I)

## ÇEMBERLİ TAŞ Sutunu-Column of Constantine

The 4 paras stamp from the 1st London series features an image of Çemberlitaş.



The Column of Constantine (also known as the Column of Çemberlitaş or the Burnt Stone Column) is a Roman monumental column erected by order of Roman Emperor Constantine the Great to commemorate the proclamation of Constantinople as the new capital of Rome (330 AD).

The column is located in the center of Istanbul, in the Çemberlitaş neighborhood of Fatih district, on Yeniçeriler Street, along the old Divan Road (Imperial Council Road) between the Hippodrome of Constantinople (now Sultanahmet Square) and the Forum of Theodosius (now Beyazıt Square).

## Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

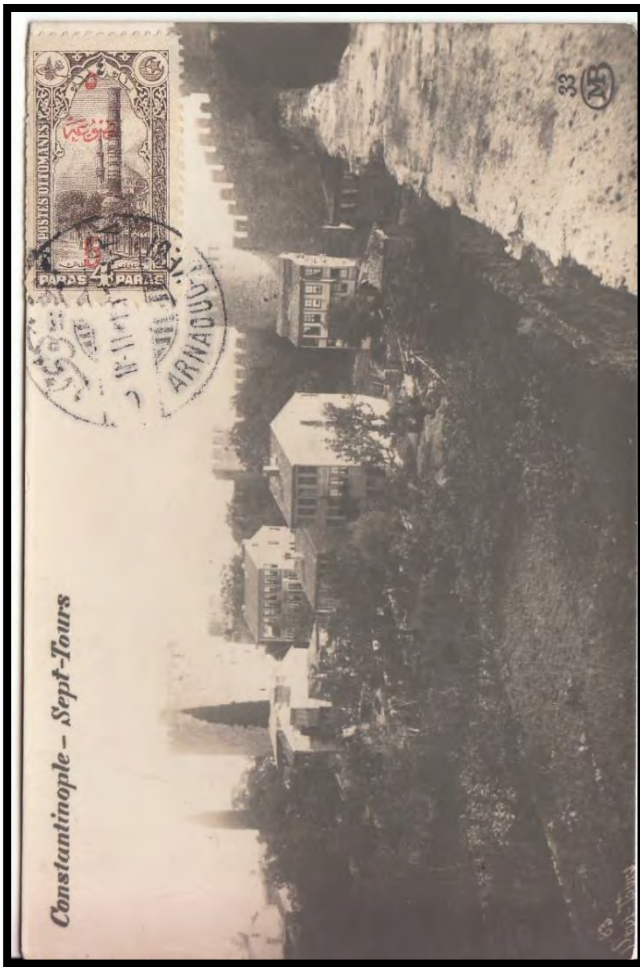


Five Four paras and one War Orphan's tax stamps were used to send this envelope from Yalova-Adapazari to Istanbul. The envelope bears a censorship stamp: "Istanbul Censorship Board 47".

Due to changing postal rates and bottlenecks in stamp supply over time, the 4-para stamp has been subject to surcharges. In 1920, a 5-para red overprint was applied to the stamp



## Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)



A postcard showing the Topkapi walls of Istanbul, featuring a 5 para overprint stamp.

The 4-para stamp was also used by the French in the "Cilicia" (Adana-Mersin) region, which was occupied by the French after the Armistice of Mondros, between 1919 and 1921, with 3 different types overprints



## Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)



An envelope sent from Adana on March 4, 1919, using overprinted stamps. (Big type Cilicia surcharged)

The 4-para stamp was issued by the Anatolian Government-National Forces in 1920 to meet the stamp demand in Anatolia during the War of Independence. It was overprinted with three different types of "Ankara 3 Kuruş" stamps.



The images above are taken from the "İsfilâ" catalog.

# Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)



The envelope is from Mr. Serdar Yazgan's collection, "From the Ankara Government to the Turkish Republic -1920-1928".

Syria Arabs Kingdom Overprints



The stamp was re-issued and used for a time in Syria by the new administration (under the name of the Arab kingdom) after the French occupation of Syria.

FEKE Overprint



The image in the right example is taken from the İsfila catalog.

# Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

## BAĖDAT' Occupation Overprint

After Iraq was occupied by British forces following World War I, stamps were overprinted in England and used in Baghdad, Iraq, to meet the demand for stamps.

The British occupation overprint for Baghdad was applied as 1/4 Ann on stamps.



The image on left is taken from "Opal-TuĖra-2017 issue 236".

# Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

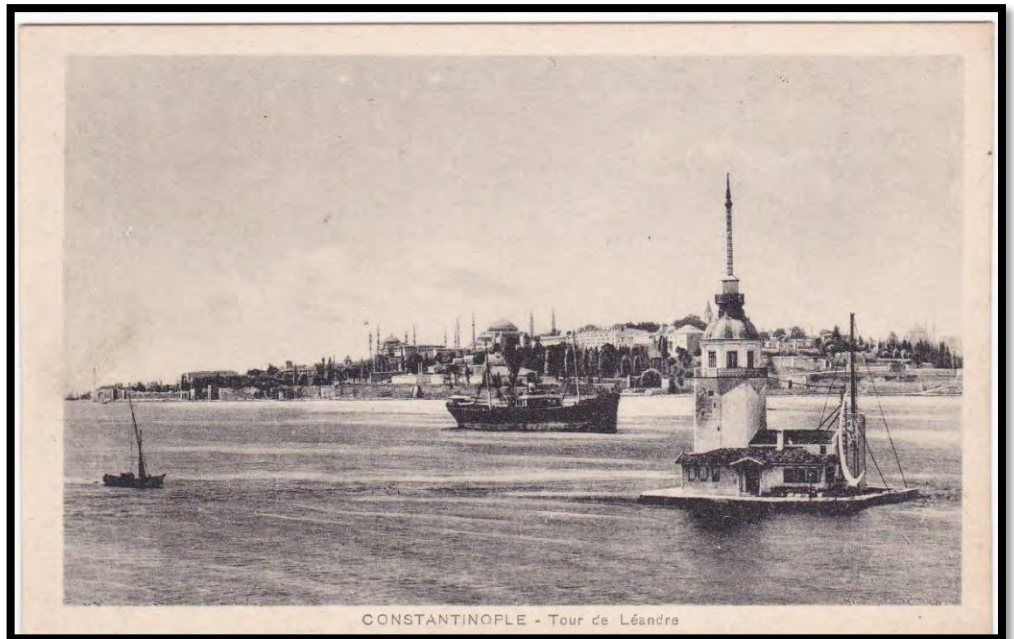
## KIZ KULESİ -Maiden's Tower

The 5-para stamp from the first London series features an image of the Maiden's Tower.



After his naval victory at Kyzikos, the ancient Athenian general Alcibiades had a special station built on a small rock in front of Chrysopolis (modern Üsküdar) for ships coming from the Black Sea. This station, intended to prevent the passage of ships, was stretched by an iron chain to another tower erected on the European coast, in the Mangana district of Constantinople. The islet was later connected to the Asian coast by a defensive wall, the underwater remains of which are still visible. After the Ottoman conquest of Istanbul in 1453, it was used as a watchtower.

The tower was destroyed in the 1509 earthquake and burned down in 1721. Later used as a lighthouse, its surrounding walls were repaired in 1731 and 1734, and it was rebuilt using stone in 1763. Used as a quarantine station from 1829 onwards, the tower was restored by Sultan Mahmud II in 1832. It has undergone various restorations in subsequent years and stands today.



## Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)



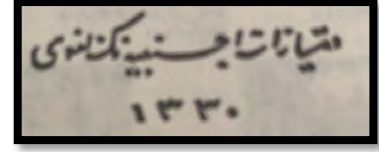
A register cover sent from Çanakkale (Dardalles) to Istanbul with 12 Maiden's Tower stamps



A fantasy postcard of Küçüksu Palace, sent from Istanbul with the stamp "Istanbul1".

## Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

**“Ecnebinin  
Lağvı” serisi**  
(Abolition of  
foreign post  
offices.)



The 5-cent stamp series has been subject to various surcharges over time due to changing postal rates and bottlenecks in stamp supply. The first surcharge was issued in 1914 for the "Abolition of Foreign Post Offices" series, commemorating the abolition of foreign post offices.



Registered cover sent from Istanbul on December 2, 1914, with foreign abolition stamps.

# Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

British Occupation Service" surcharges.



Syria's new administration (Arab kingdom) surcharge



# Istanbul Views on Ottoman Stamps - 1914-1921 (Part I)

## “II. London” series

The 2nd London series stamp, issued in 1920 and valued at 5 paras, uses the same image. The most significant difference between this stamp and the one issued in 1914 is the absence of Sultan Reşad's monogram and its yellow color.



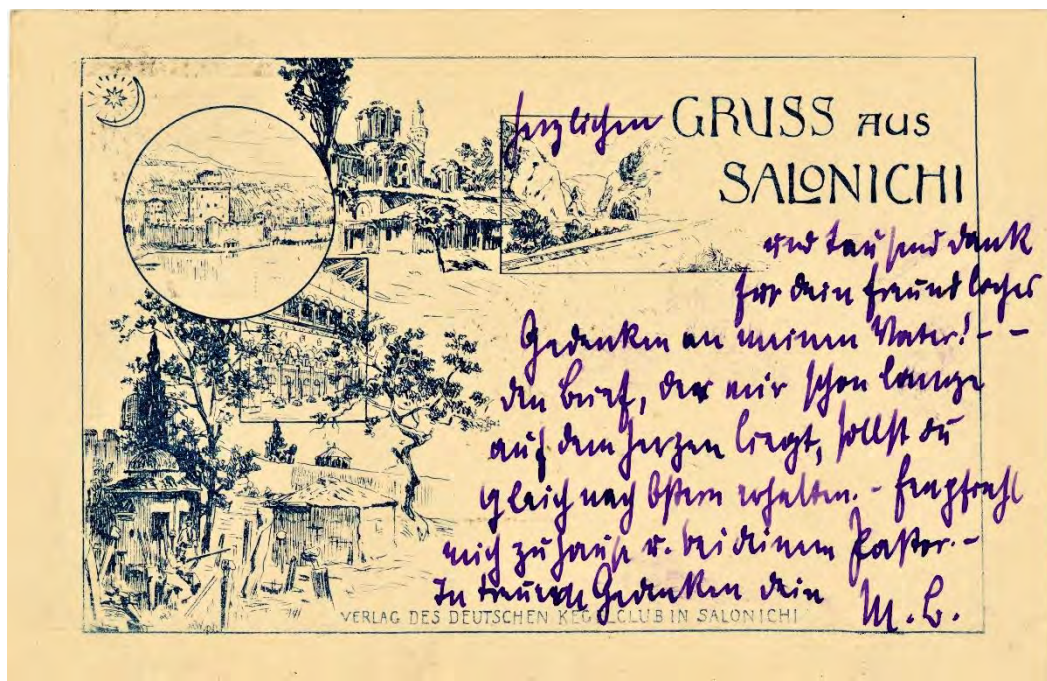
The back of a registered envelope sent from Istanbul to Poland on August 1, 1922, containing 5 paras of the II. London series stamps.

## IMAGES from THESSALONIKI that have been lost

Collection of Postcards from the period 1896–1912

by George Thomareis

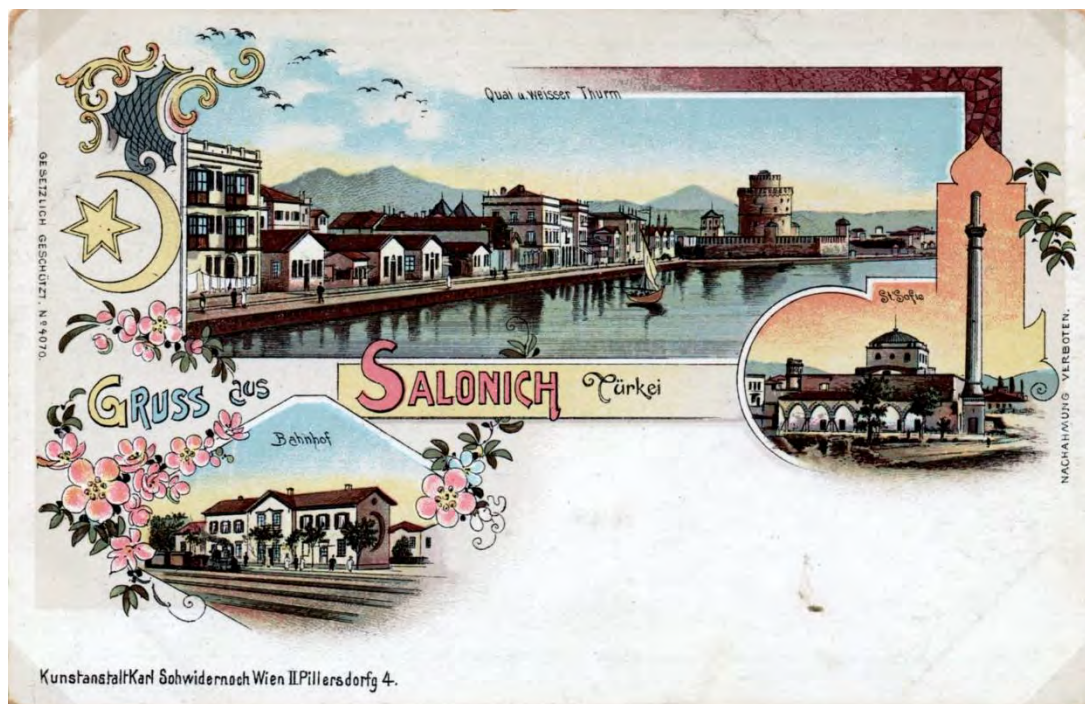
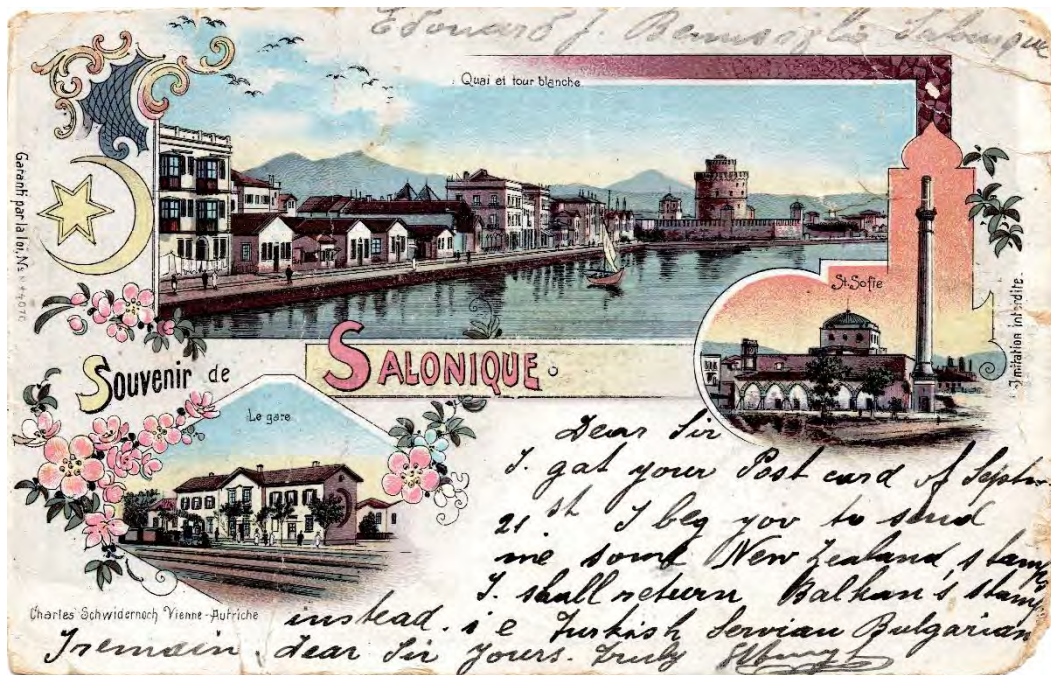
The first illustrated postcard of Thessaloniki (with monochrome sketches) that has been recorded dates from April 1896.



The card was published by the German Bowling Club in Thessaloniki (DEUTSCHEN KEGELCLUB IN SALONICHI), founded in 1887 by 27 members of the German-speaking community (Germans, Austrians, Swiss, one Dane, and one Turk). They relied on donations to create their own club with a bowling alley. On the card, drawn with a pen, we see some of the city's most important monuments: the White Tower, the Church of the 12 Apostles, the Mevlana, the interior of St. Demetrius, etc.

Almost all of the (few) postcards of Thessaloniki that were mailed in the 19<sup>th</sup> century are of the "Gruss Aus type" : multi-sided, with Art Nouveau decoration predominating, which was the fashionable aesthetic of the time, and printed in Germany. Publishers were : Schwidernoch, Bertl, Seibt.

*Triple theme: The section of the beach towards the White Tower, Agia Sofia, the Railway Station. The same card in French (Souvenir de) and German (Gruss aus) editions.*



From 1898–99, the bookstores of Thessaloniki –mainly were Jewish with the most well-known being the following : Bader, Molho Benveniste, Barzilai, Modiano, Matarasso, Assael, Peraha, Varsano, Vassif) as well as Greek-owned ones by Sonidis, Xenophontidis, Vikopoulos, Zouzakidis, Divolis, etc.)– began printing their own postcards, mainly with photographs taken by Michael. Liontas and Paul Zepdzi, who were the most important photographers of the time.

Globally, in the late 1890s and early 1900s, the popularity of picture postcards skyrocketed throughout Europe and the United States. This era, often referred to as the "Golden Age of Postcards," saw a huge industry development around their production and collecting.

In contrast to our times, where visual information is commonplace, at the time (the beginning of the 20<sup>th</sup> century), communication via postcards in Western societies (and beyond) was a major "innovation," but it also became a "fashion," adopted and spread throughout the world, facilitating the transmission of personal messages and, above all, expanding knowledge of the contemporary world.

The collection of postcards with a Thessaloniki theme has always been popular among collectors for many reasons:

The first reason is the chronological coincidence of this early era of postcards with economic prosperity, the radical modernization of the city, the first urban planning, and the presence of great architects (Vitaliano Poselli, Arigoni, etc.).

The first Great Fire of 1890 made it possible to draw up and, above all, implement the new urban plan of 1892, which opened up some central main roads, such as the precursors of Tsimiski and Metropoleos streets, and especially Saint Sofia Street.



The new Saint Sofia street (originally named Saint Paraskevi) at approximately the height of Metropoleos Street.



The new Tsimiski street a few years later, with the implementation of the new urban plan of 1892: it has been opened up, paved, and adorned with beautiful neoclassical buildings.



The large household goods store "Sto Louvro" (At the Louvre), on the corner of what are now Saint Minas and Tsimiski streets. All the household items needed for an urban home was available there, having an impressive number of salespersons.

Organized sports made their appearance in the early 20<sup>th</sup> century.



*Here are cyclists who participated in cycling races in Thessaloniki in April 1901.*



Villa Allatini is one of the most impressive buildings of old Thessaloniki that has survived to this day, serving as a reminder of the cosmopolitan city's past. It was built in 1896 based on designs by Italian architect Vitaliano Poselli, as a country residence for the wealthy Allatini Jewish family, known for its business activities and one of the three richest families in entire the Ottoman Empire. The Allatini family, of Sephardic Spanish origin, arrived in Thessaloniki via Italy around 1715.

The second reason is that Thessaloniki was the centre of important events in the first decade of the 20<sup>th</sup> century: the Macedonian Question, anarchist bombings, the Macedonian Struggle, the Young Turk Revolution, the Ottoman Constitution, the Sultan's visit. There

are postcards depicting and photographing important historical moments from these events. In my opinion, these are the best postcards in the collection.



The bombing of the Ottoman Bank building. The multiple bomb attacks in April 1903 were the work of the self-styled "Gemitzides", Bulgarian anarchists, some of whom were associated with the pro-Bulgarian Internal Macedonian Revolutionary Organization.



Theodoros Askitis (first interpreter of the Greek Consulate in Thessaloniki) was one of the coordinators of the Macedonian Struggle, under the guidance of Consul Lambros Koromilas. He was assassinated on February 22, 1907, by Komiti – Komitadjis.



The leaders of the "Union and Progress" (Ittihad ve Terraki) movement have arrived in Thessaloniki and boarded a carriage to participate in the celebrations for the Proclamation of the Constitution.

The Young Turk Revolution was the name given to the political revolution in the Ottoman Empire in July 1908, which forced Sultan Abdul Hamid II to restore the Ottoman Constitution of 1876 and convene the Parliament. The movement ushered in multi-party politics within the Empire. After the movement's success in July 1908, the achievement of its goal, the implementation of the 1876 Constitution, was revolutionary for Turkey. The Union under which they rallied was the Union and Progress Party (Ittihad ve Terraki).



*Card stamped on 17-12-1908 - the date the Young Turks' Parliament began its work - by a collector of the time, with almost all the post offices operating in Thessaloniki at the time.*



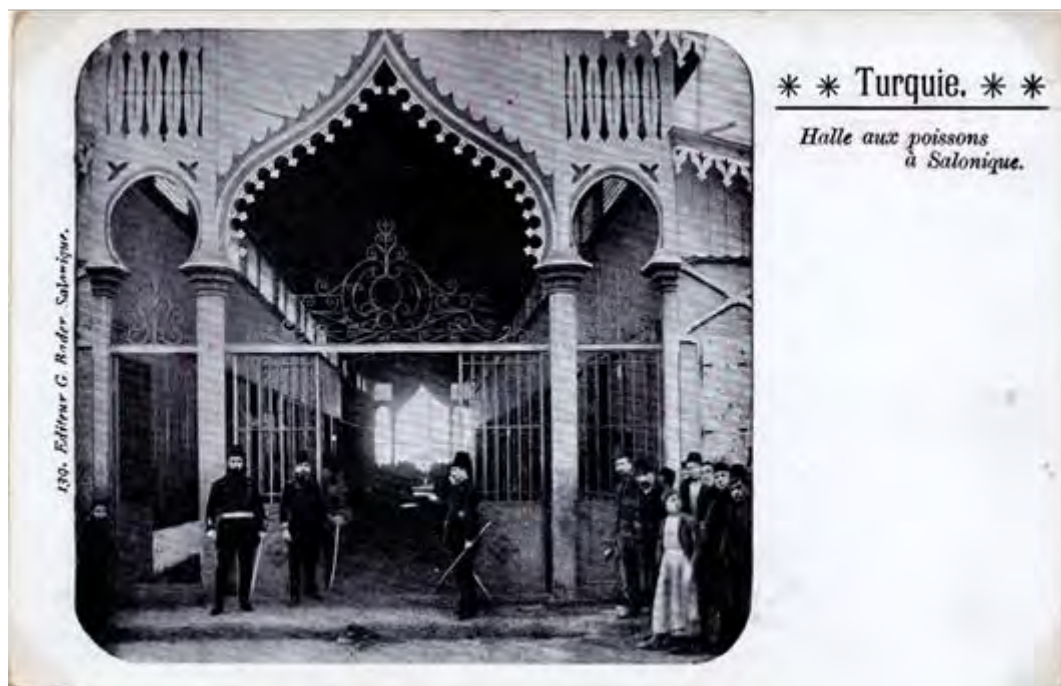
*From the Sultan's visit in 1911. The Arch of the Greek Community on Hamidiye Avenue.  
Orientalism and Art Nouveau are the dominant aesthetic trends of the period.*

The third reason is the fact that the beautiful city depicted on the postcards in the collection ceased to exist after the Great Fire of 1917 (but also due to the occasional construction booms of the following decades, with a few exceptions). Thus, thanks to the postcards, we can recall and admire the wonderful coastline with its two-story houses, the White Tower with its walls, Exochon Avenue (and Ethnikis Amyntis Avenue) with its beautiful mansions and villas, and much more.



*Images from the pier: Art Nouveau lights adorn the pier, along with Moorish-style kiosks, which marked the fenced-off area of the pier (for embarkation and disembarkation). The customs gate had not yet been built in 1900.*

The fish market was built on the coastal avenue (Nikis) at the height of Komnion Street, after the old one was destroyed by fire in 1890. It operated according to European standards, but the decor was clearly oriental.



The White Tower Square in 1909. After the Young Turk Revolution, it was renamed Union and Progress Square. The polygonal wall with the northern tower dominates, as does the tram with its two carriages, the old horse-drawn one and the new motorized one.



Villa Jimraz was located on Vas. Olgas Street, going down towards the center, on the right, just before the Archaeological Museum Street. In the 1900s and 1910s, it housed the Russian consulate. It was demolished in 1970.



The collection mainly includes postcards that were printed and distributed in Thessaloniki from the end of the nineteenth century to the first decade of the twentieth century, i.e. the late Ottoman period and until the establishment of Greek sovereignty (1914). From 1915, Thessaloniki became the capital of “Armée d’Orient – the Army of the East”, with hundreds of thousands of soldiers camped in the area.

Postcards ceased to be a hobby – a privilege of the bourgeoisie. Millions of postcards were printed mainly in France to be given to soldiers for free correspondence with their homelands. These postcards are of poor quality in terms of printing and aesthetics, and, with a few exceptions, use well-worn clichés from the past. Only a few of them (e.g., the cards published by Roumet) have a significant documentary and informational value.

