



Dear friends of thematic philately

Herewith is number #26 of TCNEWS Bulletin with 39 pages dealing with thematic philately. Please forward this bulletin to all philatelists you know, especially those collecting thematic philately.

Important Statement

FIP has no rule about page size

Do we have a problem? - During last years' thematic philately seminars (Jakarta 2012, Melbourne 2013 and Rio de Janeiro 2013) I have met a number of thematic philatelist and exhibitors talking with me about page sizes in competitive philatelic exhibits. I have also received a number of e-mails dealing with the same subject - page sizes. From the information I receive I understand that there are serious misunderstandings, and in a number of cases a wrong perception, about page size. Again:

FIP has no rule about page size.

Let me refer to the FIP GREX:

GREX 6.1 *General FIP World Exhibitions should have an overall frame space of at least 2'500 m² and a maximum of 4'500 m² at their disposal for the Competitive Classes. Exceptions must be approved by the FIP Board. The term one m² shall be taken to refer to a single frame capable of taking 16 sheets.*

GREX 6.4 *In all other Competitive Classes (except Youth or Literature class) 5m² will be uniformly allotted to all accepted exhibits that have received up to 84 points including first time exhibits. Similarly 8m² will be uniformly allotted to all accepted exhibits that have received 85 points or higher at a FIP Exhibition.*

Conclusion: GREX is defining frame space as “m²” (square-metres) with a capacity of 16 sheets. This means that an exhibit developing a subject has 5 m² or 8 m² at disposal, each with a capacity of up to 16 sheets. There is NO RULE about exact page size. All exhibitors correctly dispose the space available and convert the space using pages at the size needed for the subject treated and of course the practical demands referring to the philatelic material used (large size philatelic items needs larger page size).

Let me refer to the FIP GREV:

***GREV 3.5** The presentation and the accompanying text of the exhibit should be simple, tasteful and well balanced. It should add information to that provided by the material and show the level of understanding of the subject and the personal research of the exhibitor.*

***GREV 4.9** The criterion of “Presentation” requires an evaluation of the overall aesthetic appearance of the exhibit.*

Conclusion: The concepts defined for “presentation” in GREV don’t mention anything about the need for a certain page size.

Unfortunately I hear from philatelists that judges they have met, or even worse have been judged by, have given comments like:

- *Large pages are not good.*
- *Large pages are difficult to read.*
- *You are using too many large-sized items. As for original artworks, large ones that need a whole large page should be avoided.*
- *Definitely I can not agree with the judges but I cannot say anything, they are judges.*

As chairman of the Thematic Philately commission I want to state that I am very disappointed hearing these types of comments since they are NOT CORRECT. I am even more worried when I hear that exhibitors receiving these comments, they know that there are now rules about page size, but they have no influence on the judges claiming that the judges are wrong.

The use of page size is a decision of the exhibitor based on the exhibitor’s need for a certain page size and by referring to the use of the items’ sizes. It’s also a decision based on exhibitors taste referring to the exhibor’s perception on how to achieve GREV’s: 3.5 and 4.9 (see above). The use of large size pages exists in all exhibition classes because exhibitors need to do that for their concepts chosen (i.e. treatment/development) and the philatelic material used.

Jonas Hällström

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French Proofs – a Comment

By Gunnar Dahlvig, Sweden

In TC News No. 24 was published an article/advertisement about French so called proofs which I think need some comments.

1. Die Proofs (French: *Épreuve d'artiste*)

Beginning in 1928 the engravers made proof prints of the stamps in a hand press, using the original engraving. The prints were made in order to introduce the stamps to deciding postal authorities. The colour of the prints was often black and they were printed on a thick and soft paper in a number of 2 to 15. The size of the paper fluctuated, but was often about 12×10 cm. The engraver has always signed the proofs and the signature was written in pencil. Of each stamp some prints (up to five) went to the Post (i.a. the Postal Museum) and the engraver had the left-over to his own disposal. It is this left-over, which now is on the market.



From 1956 the printing house took over the production of these die proofs and the number was settled to 18. Half of them were given to the Postal Museum and other Postal institutions and the other half the engraver had to his disposal.

The paper had an impressed seal with the text '*Republique Francaise*'. Different colours can be found. In 1964 the impressed seal was changed (showing a hand press) and the number of prints for the engraver was lowered to eight, while the Post got 12 (Monaco 13, Andorra 14 and former colonies 20). Some of the postal quota went to postal officials and also these often landed on the free market. Unlike earlier proofs, the name of the engraver is missing. The colours can still vary.



2. Sepia Printer's Die Proof (*Epreuve de reception*)



These proofs are the scarcest of the French die proofs. They were made from the unhardened die and were the last control for possible corrections of the engraving. They were made in 3-5 copies, one going to the Postal archives and one to the Postal Museum and the rest to the free market.

Also these proofs were printed on soft paper and the colour was always sepia. At the bottom of the paper we find three holes, two squares and one arc. No signatures and no seal. **Fig. 3.**

3. Trial Colour Proofs (Epreuve de couleur)

Earlier method



The same perforated paper as for the sepia printer's die proofs was used to make colour proof prints. They were made by the hardened original die in 15-20 different colours, each colour in two or three copies. The lower right corner has a pencil note with the number of the colour.

Later method



In the 1950-ies proofs were printed in three colours and in the 60-ies even in six colours. The colours proof prints of these stamps were made in sheets of 25 stamps (5x5). The first three rows were printed in one colour each, the

fourth row repeats alternating two of the colours and in the last row the colours are combined in different ways on each stamp.

If more than three colours would be tested, further sheets with other colours were printed. Beyond the copies for the Post and the Postal Museum, some stamps are given to higher officers. Furthermore a number of stamps are given to the Postal Charity Organisation. Between 400 and 1000 stamps are printed (800 to 2000 for small-size stamps). The stamps are sold in singles, in pairs, in rows of five and, more seldom in full sheets.

4. De Luxe Sheets (Epreuve de Luxe)



These sheets – also called Minister's sheets – have been printed since 1923 with the help of a special die, which never was used for the regular stamps. The sheets were printed in the same colour as the issued stamps (yet some time in black) on paper in the size 165x130, 155x130, 145x130 and since 1960 150x100 mm. Up to 1960 the paper has the same perforation as The Sepia Printer's Die Proofs and the Trial Colour Proofs. In the lower right corner is printed either "Atelier de Fabrication des Timbres-Poste – Paris" or "Imprimerie des Timbres-Poste – Paris" or "Imprimeries des Timbres-Poste – France" (different texts during different periods).

In France is about 250 such sheets printed to be distributed among VIP persons and cabinet ministers. Sheets with more than one stamp exist (Epreuve de Luxe Collectives). They are only printed in 25 copies. I haven't succeeded in finding the target group for these sheets, but it is probably the same as the last one. Between 1946 and 1959 these sheets also exist gummed and perforated (Epreuve de Luxe Dentelées et Gommées). The number was about 20 pieces and unlike all other sheets, they could be used for franking.



5. Imperforated Stamps



These in fact don't belong to the printing proofs or de luxe sheets, but are related. Imperforated stamps up to 1941 are by the Frenchmen considered as variants in the production. After 1941 1000 or 2000 (small-size) stamps are made imperforated. They are distributed as the de luxe sheets, but some are sold to two or three wholesale dealers. They are not valid for franking.

What is worth to collect?

Of course, everyone can collect everything, but for the exhibitor it is vital to know what the FIP rules say about the material in the exhibit. Much of the material mentioned above is relatively expensive.

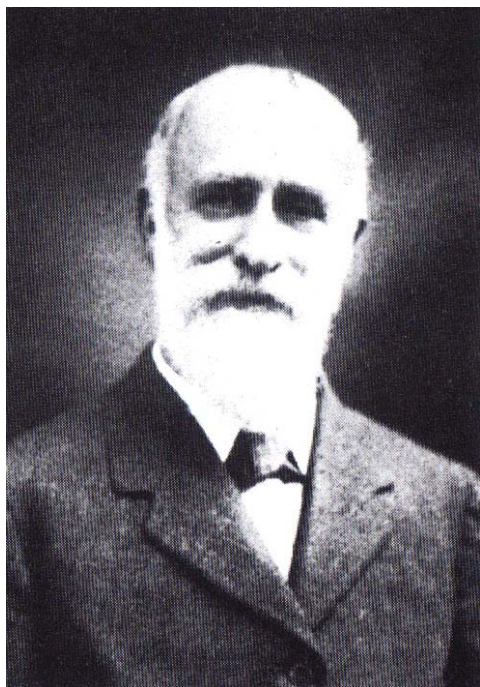
The Guidelines to the Thematic SREV states:

Appropriate postal-philatelic material is that which, for the purpose of transmitting mail or other postal communications, has been issued, intended for issue, used, or treated as valid for postage by governmental, local or private postal agencies, or by other duly commissioned or empowered authorities.

French philatelists have given me the following recommendation (which I fully agree with): The types 1, 2 and 3 above fully correspond with the Guideline text and can accordingly be used in a thematic exhibit. On the contrary, types 4 and 5 don't accord to the definition of appropriate material and therefore should not be used in an exhibit. Now it is difficult to remember all characteristics mentioned above, when standing at a dealer's booth and offered an item. A simple rule of thumb is that if you see a printed text down to the right of the sheet – don't buy! And imperforated stamps from before 1941 are OK – later are not.

An Early Thematic Exhibitor

By Gunnar Dahlvig, Sweden



George Allen Higlett (b. 1860 – d. 1940) was a famous English philatelist at the beginning of the 20th century. He was a general collector from 1890, specializing in France, Great Britain, Greece and Netherlands but also Belgium, Colombia, Sweden and Turkey. He signed The Roll of Distinguished Philatelists in 1923, the same year as he got a gold medal for his exhibit *Turkey* at London International Exhibition.

Higlett wrote several serious studies about stamps from the countries he collected, but he was – and is – most known for his satirical essays about stamp designs, which he issued in 43 leaflets and 20 booklets. In total he dissected 195 stamp designs from 75 stamp issuing territories.

But less known is that he also was an early exhibitor of a thematic collection. In April 1933 he wrote about what he described as his “...rather gratifying experience over one of my displays”. He said:

“I have been asked more than once to display my modern Sweden, and have declined, as I think that showing page after page of the same design must be boring to anyone not particularly interested in the country, and my 20th century stamps of Sweden fill 10 albums”

After speaking about a display of curiosities of design, errors of design and amusing designs (all themes of his satires) he continues:

“For the Brighton show I made a special feature, by writing a life of Columbus, as illustrated by stamps, giving a very brief sketch of his voyages and places visited, his death and burials, etc. illustrated by over 25 pages of stamps and other illustrations, and really the stamp makers have excelled in producing a collection of the most ridiculous scenes connected with him. I read this paper and it went down well, though it involved the cutting down other part of my show.

I shall have numerous demands for it for next season – they are already coming in. It aims at being instructive, interesting and amusing, appealing even to non-collectors – a piece of propaganda for the hobby”

We – the thematics of today – couldn’t have said it better!

I finish with an example of his satires, which also can be an inspiration to thematic collectors to incorporate a critical view of the design in the development.

Sailing Sideways (leaflet No 13)

The navigation of sailing ships is a mystery to those who have never been at sea. People who live in our se-coast towns may have some acquaintance with the types of vessels that frequent their harbours, but what do they know

of the ships of distant lands and remote seas, the gondola of Venice, the dug-out canoe of some West African river, the Arab dhow, the Madras catamaran, the Malayan proa, the Papuan lakatoi and the Chinese junk?



This stamp brings to our notice a vessel never seen on our coasts, but peculiar to, and only to be seen in Danish Waters.

The foremast rises from the bows, and bears a large yard, with a furled sail. The mainmast carries a large mainsail and topsail, and here we see how different are all the principles of navigation in Denmark from those practiced on our own coasts. These two large sails are not set at right angles to the length of the ship, but parallel with it, or sideways. The gay-ropes controlling them are fastened in front of and behind the mast; in fact, one set from the topsail seems attached to the top of the mizzenmast, which has no rigging attached to it, and so every time it is needful to do anything with these ropes, a sailor has to climb

up this mast to attend to it. As this mizzenmast seems to raise straight up from above the rudder, it must be in reality a part of the steering apparatus, and used for working the rudder.

The wind is blowing strongly abeam, swelling out the sails as seen, and thus clearly proving that this ship is sailing sideways. The ship is scarcely submerged, it floats almost entirely on the water, and presents a lofty and very large surface to this cross-wind, and so assists materially in its crablike progress sideways.

There may also be seen floating on the surface of the waves, and not in the least submerged, a very large Danish fish, in defiance of the law of gravitation discovered by Sir Isaac Newton two hundred years ago. This shows as that, while the natural law may apply to apples that fall from trees in England, it certainly does not apply to fish and ships (not fish and chips) in Danish waters.

Some have supposed that this was intended to represent the sea-monster waiting with open mouth for Jonah to be thrown overboard to it. This finny subject of the sea is no whale, rorqual, grampus, dolphin, porpoise, nor other cetacean. It is the beautiful Danish nymph of the sea, attempting to bewitch the sailors with its wanton mermaid's song, and if those Danish sailors have not their ears stopped against this siren's sweet music, their days of sailing sideways will quickly end forever.

"It may be so in Denmark" Hamlet I,5

European Championship for Thematic Philately in Essen

The 6th European Championship for Thematic Philately (ECTP) joined the best thematic exhibits in Europe in one single show and promoted the competitive aspect in exhibiting.

ECTP is recognized by the European Federation of Philatelic Associations (FEPA) as official European Championship for Thematic Philately and was held for the first time in 2006.

ECTP is bi-annually organized in conjunction with the International Stamp Fair in Essen, this year 2-4 May (in 2010 the ECTP was provisionally moved to Paris). The fair in the fairgrounds of the Messe Essen is organized in a professional manner and ranks amongst the most successful philatelic fairs in Europe.

ECTP itself is realized by the German Philatelic Federation BDPPh, namely by its regional federation of Nordrhein-Westfalen. All exhibits are judged according to F.I.P. regulations, applying solely the SREV for thematic philately.

ECTP this year saw eight new European champions in eight different competitive classes



**Torsten Eckel,
Germany**
"Arts and Culture"



**Fernando Martinez,
Switzerland**
"History and Organisations"



**Hans Jürg Weber,
Switzerland**
"Man and Everyday Life"

1. Arts and Culture				
1	Eckel, Torsten	Germany	Albrecht Dürer - Unternehmer der Renaissance	91 G
2	Kemppiä, Ulla	Finland	The Story of a Book - From an Author to a Consumer	90 G
3	Schmidt, Willibald	Austria	"Bitte lächeln" - ein Streifzug durch die Welt der Photographie	88 LV
4	Ieko, Philippe	Belgium	L'impressionnisme, une charnière majeure dans la peinture	87 LV
4	Plüghan, Peter	Germany	Europäisches Operschaffen von Claudio Monteverdi bis Richard Strauss	87 LV
6	Wheeler, Richard	Great Britain	Evolution of Puppetry	86 LV
7	Lang, Peter	Germany	O Fortuna ... Wirken, Werk und Würdigung des Komponisten Carl Orff	85 LV
8	Bottu, Mark	Belgium	Music, talking with GOD	83 V
8	Poloniato, Guido	Italy	The musical hymn in the mosaic of history	83 V
10	Paquet, Jacques	Belgium	La cathédrale gothique, entre Dieu et les hommes	80 V
10	Tornare, Jean-Pierre	Switzerland	Ludwig van Beethoven	80 V

2. History and Organisations

1	Martinez, Fernando	Switzerland	Tiempos Oscuros de Europa: De Versailles a Nuremberg	95	LG
2	Dehé, John	Netherlands	A city wall of water	91	G
3	Radzuweit, Thomas	Germany	Die Weimarer Republik	90	G
4	Groeneveld, Jeffrey	Netherlands	Duty and servitude - A history of the Netherlands and its Queens	88	LV
5	Samuelson, Tommy	Sweden	Allied fighter aircraft 1939-1945	86	LV
6	Erdt, Rainer	Germany	Im Zeichen des schwarzen Kreuzes - Aufstieg und Fall des Deutschen Ritterordens	83	V
6	Webers, H.	Netherlands	Geteiltes Europa im 20. Jahrhundert	83	V
8	Schmid, Peter	Austria	Gott zur Ehr, dem Nächsten zur Wehr	82	V
9	Welschhoff, Heinrich	Germany	Who and What were The Vikings?	78	LS
9	Kennerknecht, Hanns M.	Germany	Feuerwehr - "Ohne uns wird's brenzlich". Ein Gang durch die Geschichte der Feuerwehr	78	LS
11	Rathjen, Ruth	Germany	Australien - der Kontinent und seine Geschichte	75	LS



Ryszard Prange, Poland
"Sport and Leisure"



Paolo Guglielminelli, Italy
"Sport and Leisure"



André Scheer, Netherlands
"Medicine and Science"



Lutz König, Germany
"Animals and Plants"



Leif W. Rasmussen
Agriculture and Pets

3. Man and Everyday Life

1	Weber, Hans-Jürg	Switzerland	Unser Trinkwasser	87	LV
2	Menze, Xaver	Germany	Das Fahnen- und Flaggenwesen - eine Weltsprache	86	LV
3	Jaques, Marcel	Switzerland	Madame, ich liebe Sie ...	85	LV
4	Soreil, Charlotte	Belgium	Et l'homme se créa un visage	82	V
4	Van Duyn, Jan Cees	Netherlands	Dutch Everyday Life	82	V
6	Rasmussen, Leif W.	Danmark	Prevailing Western Social Structures in Bygone Times	81	V

4. Sport and Leisure

1	Prange, Ryszard	Poland	Basketball report	90	G
2	Bruno, Massimiliano	Italy	Footballers of the world play for a cup	88	LV
3	Jimink, Danny	Netherlands	World of Gymnastics	87	LV
4	Backhouse, Ron	Great Britain	Anyone for Tennis	86	LV
5	Germann, Dieter	Germany	Lockender Lorbeer - Der Sport in der griechischen Antike	85	LV
5	Zhochov, Valery	Russia	The Olympic Tradition will live	85	LV
7	Overgaard, Knud Rask	Danmark	Chess - war on 64 squares	83	V
7	Rathjen, Karl	Germany	Die Olympischen Sommerspiele 1936	83	V
9	Müller, Jörg	Switzerland	Olympische Sommerspiele 1936	80	V
10	Suys, Jean-Pierre	Belgium	Tennis, probably the most mysterious game in the world	78	LS
11	Dembski, Henryk	Poland	Olympic sport on snow and ice	75	LS

5. Transport and Technology

1	Guglielminetti, Paolo	Italy	The unfinished network - history of African railways	93	G
2	Polo, Pasquale	Italy	Two wheels is life	90	G
3	Helling, Nico	Netherlands	The motorcycle, nostalgia and use	88	LV
4	Limmen-Stegemeijer, E.M.A.	Netherlands	Illuminated guards of the coast	83	V
5	Tschumi, Marcel	Switzerland	Brücken, Wunder der Technik aus vier Perspektiven	82	V
5	Bachmann, Erich	Switzerland	"Zwei Räder" erobern die Welt mit Muskelkraft	82	V
7	Beckmann, Hans-Heinrich	Germany	Der Weg zum Licht - Die Entwicklung der Leuchtfeuer	78	LS
8	Gold, Werner	Germany	Verkehrsflugzeuge - Geschichte, Technik, Einsatz	76	LS

6. Medicine and Science

1	Scheer, André	Netherlands	Masks of the Universe	92	G
2	Struik, Peter	Netherlands	Mother Earth ... All Dynamics	91	G
3	Weir, Peter	Great Britain	Liquid of Life	87	LV
4	Brosche, Gerhard Giso	Germany	Ut fiat Immunitas - eine Geschichte der Pockenschutzimpfung	86	LV
5	Ikén, Rainer	Finland	"The Invisible Threat"	82	V

7. Animals and Plants				
1	König, Lutz	Germany	Tauben, artenreich in der Natur - vom Menschen genutzt und verehrt	95 LG
2	Zehnder, Erika	Switzerland	Bären	90 G
3	van Nies, Peter	Netherlands	The family life of birds	89 LV
4	Häne, Koni	Switzerland	Wald und Forstwirtschaft	88 LV
5	Fuchs, Wilfried	Germany	Der Fuchs und seine wechselvolle Beziehung zu uns Menschen	85 LV
5	Gronwald, Kurt	Germany	Ausgestorben - ausgerottet - bedroht. Das Schicksal der Unpaarhufer	85 LV
5	Trawinski, Krzysztof	Poland	In the shadow of the trees	85 LV
8	Streit, Toni	Switzerland	Säugetiere: Menschliches, allzu Menschliches und Übermenschliches	84 V
9	Beck, Urs	Switzerland	Rendez-vous der ganzen Rinderfamilie	80 V
10	Andreyuk, Valery	Belarus	Forest and mankind - together through centuries	78 LS
10	Douwstra, Sijtze	Netherlands	Millions of years of nature encapsulated in stone	78 LS
12	Rothenburg, Jacques	France	Moi l'Algle!	76 LS
13	Thormann, Klaus	Germany	Vom Frühlingsrausch zum Sommerspektakel - Liebes- und Brutzyklus der Vögel	75 LS

8. Agriculture and Pets				
1	Rasmussen, Leif W.	Danmark	Animals subjected to man	92 G
2	Abram, Michel	France	Rencontre avec le cheval	91 G
3	Forestier, Géraldine	France	Des abeilles et des hommes	87 LV
4	Kälin, Sylvia	Switzerland	I love Hühnerfleisch	85 LV
5	Vandenhoute, Johann	Belgium	Chocolate, from drink of the Gods till a taste everybody knows	83 V
5	Muller, Roger	Switzerland	Vin mon ami	83 V
7	Lindberg, Tore	Sweden	Wind and Water Mills	81 V
7	Bayard, Alfons	Switzerland	Von der Rebe zum Wein	81 V

The Grand Prix final

In the ECTP, each European champion compete in the Grand Prix final, where the judges elect the Grand Prix winner. Besides the eight new European champions, there is always a champion's class where previous champions are entitled to compete. From the champion's class the best exhibit also compete in the final, this year Michel Meuwis from France with his exhibit "Apprenez-moi la littérature française".

The 2013 Grand Prix ECTP Champion is Lutz König with his fantastic exhibit "Tauben, artenreich in der Natur - vom Menschen genutzt und verehrt".



Christoph Gärtner (left) is the ECTP sponsor, here together with top three in the Grand Prix final: Fernando Martinez (2nd place), Lutz König (winner) and Michel Meuwis (3rd place).

*Jonas Hällström FRPSL
FIP Fédération International de Philatélie
Chairman Thematic Philately Commission*

Personalised stamps in a thematic exhibit

by Peter Lang

Many postal services today offer the possibility of creating one's own postage stamp. For the Post Office it is not aimed primarily at philatelists but rather at individual customers looking for an original gift or souvenir for the birth of a child, the birthday of a grandparent, or the anniversary of, say, a choral society.

Needless to say, this opportunity has also been exploited by philatelic societies, for whom the income from such stamps is often necessary to finance their activities. In Germany the price of such an 'individual stamp' depends on the number of stamps ordered. For smaller orders a stamp with a postage value of €0.55 can cost €2.00, so it is not unusual for the 'issuing authority' to charge €2.50 or €3.00 per stamp.

For collectors and exhibitors the question is how to deal with such stamps.

In general, collecting is an individual hobby, in which one may express one's own ideas, and thereby define and follow one's own criteria. Anyone who wants to obtain a personalised stamp for his collection is free to do so, and must decide for himself if the stamp is worth the price asked, knowing that such stamps are probably not likely to gain significantly in value.

For the exhibitor who wants to include a personalised stamp in an exhibit the matter is somewhat different.



AUSTRIA 65
Suitable for exhibit: Details of Mozart's portrait are available for a portrait of Mozart



AUSTRIA 65
Suitable for exhibit: Details of Mozart's portrait are available for a portrait of Mozart



OSTERREICH 55
Not suitable: Better material is available for a portrait of Mozart

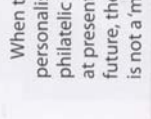


OSTERREICH 55
Not suitable: Better material is available for a portrait of Mozart

The most important criterion is the topical significance: what does the stamp show? Does the stamp enhance the theme? If the stamp shows a thematic aspect or thematically interesting detail not offered by any other philatelic item such as a stamp, postmark or postal stationery, then it may be included in the exhibit. But if it is the umpteenth repetition of a Mozart portrait, it will not add value to the exhibit. The rules state that for each thematic detail the most suitable item must be chosen, and therefore an official stamp or postal stationery item is preferable to a personalised stamp. Thus the thematic aspect should already play an important role in the design by the person 'issuing' a personalised stamp.

In the assessment of a thematic exhibit the 'issuer' is of no importance. It makes no difference whether it is a so-called 'edition' of the Austrian state printing company, or the issue of a philatelic society, or a stamp printed by order of an individual collector: in the eyes of the jury all issuers are equal.

From a philatelic point of view there can be no objection to the inclusion of personalised stamps in a thematic exhibit: if they are ordered through a post office, printed with postal authorization, and – most importantly – if they are valid for postage, then they must be recognised as philatelic material. It does not matter whether the 'post' involves an official postal authority or a private postal service.



OSTERREICH 55
Not suitable: Better material is available for a portrait of Mozart



OSTERREICH 55
Not suitable: Better material is available for a portrait of Mozart



OSTERREICH 55
Not suitable: Better material is available for a portrait of Mozart



OSTERREICH 55
Not suitable: Better material is available for a portrait of Mozart

When the above criteria are met, a personalised stamp can enhance the philatelic diversity of an exhibit. However, at present, and possibly for the foreseeable future, the inclusion of personalised stamps is not a 'must' and cannot compensate for the absence of other philatelic elements, such as meter cancellations or booklets. Nor can the fact that the exhibitor shows, by including a personalised stamp, that he is aware of the possibilities of personal stamps, be regarded as evidence of philatelic knowledge.

The philatelic significance of personalised stamps should not be valued very highly. Although its worth is somewhat increased when it is used on a mailed cover, an official issue with a similar thematic subject will always be preferable to a personalised stamp.

Further, a distinction should be made between personalised stamps on which the personal design is confined to a separate label or margin only, as in Belgium, or where the stamp design itself may be freely designed, as in Austria. Personally, in a thematic exhibit I would give preference to the latter.

A final criterion relevant for us in an exhibit is 'condition' and 'rarity'. The prerequisite for modern items is perfect condition and needs no further explanation. The criterion 'rarity' is more subjective. Personalised stamps commissioned by an individual in limited quantities will always be rare, but this will not increase the points awarded for an exhibit, for anyone can now produce a 'unique' stamp. What is more, a jury will generally give fewer

points for rarity if the rare items in the exhibit contribute little to the overall philatelic picture. In other words, the rarity of personalised stamps cannot compensate for the absence of traditionally rare philatelic items.

Taiwan: Personalised margin – stamp adds no thematic value. Not suitable for a thematic exhibit on Music.

In summary, the question whether an exhibitor may include personalised stamps in an exhibit can be answered with a clear "Yes, but ...". Such stamps may be used in an exhibit, but only when they add thematic value that cannot be achieved with traditional philatelic material. In addition, their numbers should be limited to two or three items at most

China: Personalised postal stationery – not suitable for exhibit as better postal material showing Beethoven is available.



[Ed.: This article originally appeared in "Der Musikus" No. 111, September 2012, the quarterly magazine of the International Philatelic Music Study Group ("Motivgruppe Musik"). Peter Lang serves as its President. Published with his kind permission.]

Question:

How to keep reader/viewer in front of a thematic philately exhibit and excite his curiosity?

Answer:

By using the tools of today

By Francois Krol, France

English translation: Koenraad Bracke

To live and to evolve with its time: this is a precept that any philatelist who likes things of the past should more or less be able to apply to his exhibits, despite of the conservative spirit which is given by definition. The strict rules of thematic competition are established and fixed for some time now, so “modernity” is not really required until now.

I have already expressed my opinion on the evolutions (see *TCNews* 25) that could be considered to make progress in the world – according to Jonas Hällström – of the 4th generation of thematic exhibits, but I will offer you here a new one that was used as an experiment on the exhibition *Brasiliana 2013* in Rio.

What is this innovation? - It is the introduction of QR codes on the exhibit pages.

1. What are these codes?

Small reminder on what are QR codes or Flash codes. The QR code is a type of barcode in two dimensions (or Data Matrix code) consisting of black modules arranged in a square white pattern. The arrangement of these points defines the information available in the code. QR (abbreviated from Quick Response) means that the contents of the code can be decoded quickly after being read by a code

reader, a mobile phone or a smartphone. Its advantage us that you can store more information than a normal barcode and especially data directly recognised by applications instantly trigger actions such as:

- navigating to a website, visit a website or put the address of a site as a bookmark;
- initiating a call to a phone number or send an SMS;
- sending an e-mail, etc...

2. And in thematic philately?

Their use has obvious and multiple benefits:

- The reader/visitor of the exhibit may complete his information on the spot at the exhibition or at any other time after reading the codes using his smartphone.
- These codes allow to expand the philatelic and thematic development of the exhibit without increasing the number of the pages.
- It will also be a way to demonstrate to the jury the extent and accuracy of the research and knowledge beyond the pages presented.
- By this one can try to interrupt the rhythm and monotony of the reading by adding this virtual reality.
- Finally it gives another dimension to the exhibit and places itself strongly in a new generation (G 4.0, 5.0?) of truly interactive objects.
-

It is right that the evaluation criteria of the class that only the philatelic and thematic material presented in the exhibit are necessary, selected and taken into account.

3. So how can we look at the presence of QR codes?

Above all let us observe all the conditions necessary to validate their presence. The QR code must be positioned close to the material

– stamp, document – that is concerned, and a short remark in the text can also specify the meaning. The contents of the QR code should lead to directly related information, really and only with the exhibited material. The QR code does not replace the material or the information – it is necessary that it brings a real addition to the philatelic or thematic information level, already expressed by the material and/or the comments. The code should lead to sites that are already established as generic, institutional sites of trademarks and philatelic sites. But the most important value may also be to provide links on personal development, such as Power Point presentations on suitable sites.

Thus one may qualify these philatelic and thematic information QR codes as appendices. The quality and the care brought to the selection of links could be evaluated as a comprehensive comment.

Finally, to avoid excesses, one may not generalise these codes on every page of the exhibit – only some interesting additional information will be highlighted in this way.

4. The QR codes in the Pubzine/ Advertzine exhibit

This thematic exhibit focuses on advertising (subject) seen through the different stages of an advertisement campaign (context) and mounted (presentation) in the form of a magazine with articles and illustrations.

- First observation: these are thematic exhibits that are very suitable, not to say exclusively, for the use of QR codes.
- Second observation: the advertisements in today's magazines are often accompanied by QR codes and the exhibit in question is a magazine.
- Third observation: the necessary requirement to present reduced text to a minimum encourages the exhibitor to seek ways to supplement his information.

- Fourth observation: the reader/visitor, but also and especially the judges must know to what and to where the research and studies have led the work of the author.

- Taking a certain risk to the judgment of his exhibit, it was decided to introduce by means of experiment some codes. In the version presented in Rio, 16 codes were spread over 128 pages. 12 codes provide links to trademark and philatelic sites (e.g. figure 1) and four others make a link to PowerPoint presentations made by the author (e.g. figure 2).

5. Conclusion

This innovation was well received in competition: a special price for innovation for the introduction of these codes has been awarded by the jury of Brasiliana 2013. And have these QR codes really been used by the visitors?

The four links leading to personal presentations placed on a specialised website (Slideshare) totalise 136 consultations between November 17, the date of the mounting of the exhibit in Rio, until November 25, the closing date of the exhibition, and a total of 155 consultations until December 3.

So the visitors have been using the possibility to use the QR codes on the spot of the exhibition and have visited the links, directly or at another moment. After the closure of the exhibition consultations still continue.

The country of origin of the appellants (determined by the address of the provider, smartphone or computer): France, Italy, USA, Japan, Canada, ...

On the other hand it is impossible to know the referrals from other codes, the latter leading to private sites.

Conclusion: the QR codes, an innovation actually used, have been welcomed by the public and the judges.

Figure 1



Figure 2



INNOVATION IN THE THEMATIC CLASS

Daryl Kibble

It is well known that the Thematic class introduced 5 points for Innovation. But what does it actually mean? The Special Regulations and the Guidelines state:

[3.2.3 Innovation

Innovation is shown by the

- introduction of new themes, or
- new aspects of an established or known theme, or
- new approaches for known themes, or
- new application of material.

Innovation may refer to all components of Treatment (ie Title, Plan, and Development of the exhibit).

The exhibit is supposed to show the personal work of the exhibitor, highlighting the results of his/her ability to innovate. This requires personal effort by study, research and imagination and cannot result from the simple mechanical duplication of existing works. Exhibitors can take advantage of all sources available on the subject (e.g. thematic and philatelic literature as well as other collections) to push their research forward.]

So what will result in great innovation? Innovation will always be a mixture of various components.

First, as clearly mentioned in the article by Joachim Maas on the FIP Commission for Thematic Philately website¹, a new theme in itself may not be innovative. The concept of the new theme also has to be developed with an interesting plan. Having a creatively developed plan *with* a new theme, is one way to introduce innovation. However, you do not need a new theme to achieve full points in innovation, it just helps.

Second, introducing new concepts (aspects) of a known theme will show innovation. Think of this as introducing new chapters to a pre-existing book, or extending existing chapters with new and interesting information. These will be new ideas not previously treated by this theme. This can stem from the overall concept (Title chosen) to the way the Plan is developed with new Chapters and Sub-Chapters.

I will use my exhibit of Angels to provide some examples.

As an introduction, when I started this exhibit I knew of no others being done at FIP on Angels. I had originally started out with a typical Christian religious theme, and had exhibited this twice in 1988 and 1992 at National level. I knew of several exhibits worldwide that were in some way similar, so decided to develop something different, and I chose "angels". I only knew of one lady in the USA who did "Christmas Angels" at a basic level (mostly stamps) for local exhibition (not FIP). So after doing two religious exhibits which had some connection to angels, and after many years of "collecting" in general, my first angel exhibit was in December 1995, at the inaugural Thematics Queensland exhibition. Here it achieved a level of National Gold with Linda Lee and Bernie Beston judging. However, I did not exhibit "angels" again for 12 years, preferring to build and refine the exhibit in the background. Then in 2006 the exhibit received a National Large Gold over five frames, including taking out the inaugural Betty Van Tenac Memorial Prize for best Thematic Exhibit. At its next National showing in 2011 over eight frames, it also took out a Large Gold, this time taking out the Grand Award International (the first time for a Thematic exhibit in Australia). During 2009-2011 the exhibit also took out two FIP Gold medals over eight frames in Europe and Asia. At each step, the exhibit has seen major changes. It has gone through another radical change recently, before its next showing at Melbourne 2013, in an attempt to reach the magic number (95).

Since competing at FIP level, I have been informed that another two angel exhibits do now exist. I doubt they were formed earlier than mine (pre-1995), but they were now at FIP competition simultaneously with mine!

The good news is that my angel exhibit is vastly different in its Title and Plan development. It is also good that I had never seen these other exhibits (and to this date still have not). From the very outset, it was my intention to make my exhibit a story narrated by an angel (which in itself was innovative thinking for 1995), and to cover more than the typical pro-Christian thought processes. I wanted to include other key forms of angels, hence my title: *Angelic Beings: Our Story*. So in the first instance, the

Angelic Beings: Our Story



I am Angel. I have been asked by the celestial hierarchy to reveal our story to you, the human race.

"Angel" is the popular word you have chosen to describe us – it means "Messenger". We are advanced spiritual beings sent by a superior God on missions.

Different religious and cultural ideas have influenced the way you perceive us. While we are present within the myths of ancient civilizations, it is the elaborate angelic doctrines of Christianity from which your greatest understanding of us derives.

Let our story of Angels begin...

Prepaid telegram stationery (Brazil)

Title & Plan	[1]		
1. Who We Are	[18]	3.4 In Battle, Victory & Peace	5
1.1 Angelos: "Messenger"	2	3.5 In Matters of Death	3
1.2 Celestial Beginnings	4	3.6 The Promotion of Evil	6
1.3 "Regina Angelium"	2	4. How You Have Interpreted & Received Us	[31]
1.4 Our Rank & Order	7	4.1 Pre-Christian Beliefs	14
1.5 Celestial Leaders	3	4.2 Christian Biblical	10
2. Our Characteristics & Forms	[23]	4.3 Post-Biblical	7
2.1 Wings	6	5. Our Enduring Image & Name	[25]
2.2 Characteristics of Good	5	5.1 In Fine Art	6
2.3 Characteristics of Evil	3	5.2 In Monuments & Statues	3
2.4 We Can Take Human Form	5	5.3 Feast Days	2
2.5 Some Animalistic Forms	4	5.4 As Patron	5
3. Our Function and Purpose	[30]	5.5 In Earthly Advertising	2
3.1 In Matters of God & Universe	5	5.6 Through Earthly Namesakes	4
3.2 To Assist & To Guard You	7	5.7 "Angel" – Our Enduring Name	3
3.3 To Preside Over Earthly Endeavours	4		

Fig.1: Title Page

Title is innovative.

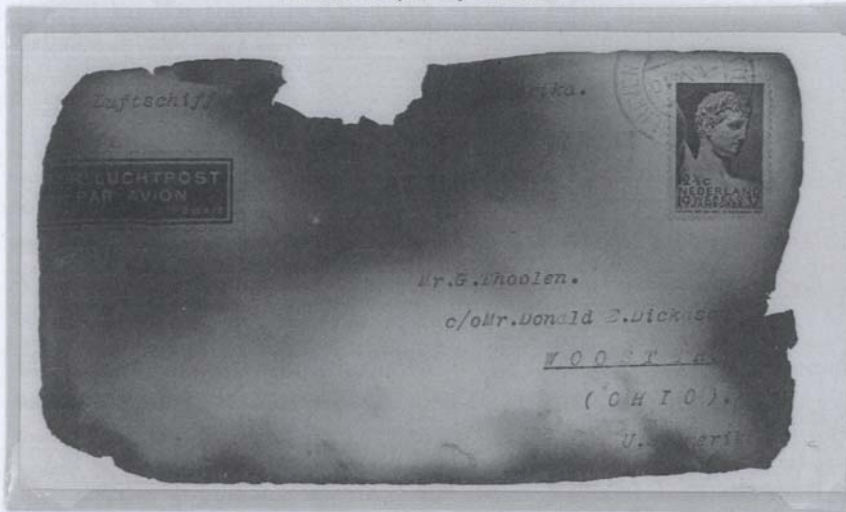
An angel is but a "messenger" of another god. Also, angels typically are winged (but not necessarily so), and the linkage of "messengers" and "wings" can be found in other myths/religions, all of which have influenced man's perception of angels, as well as how mankind has developed culturally in many ways.

Further, as the devil himself is a fallen angel, it opens up opportunities to explore this aspect. Because of my Title, I could introduce an almost entirely different Chapter and Sub-Chapter structure for my Plan, as well as provide new approaches to the theme that the other two angel exhibits were not doing. For instance, Hermes is a key messenger in history, but not

Innovation in the Thematic Class

4.1 Pre-Christian Beliefs : Ancient Greece & Rome

The ancient Greeks (c. 1100_{B.C.}) and Romans (c. 500_{B.C.}) chose Hermes (Mercury) to become the messenger of Zeus and herald of the gods. He is represented as a graceful youth, as in the classical sculpture by Praxitelès.



1937 Zeppelin LZ 129 "Hindenburg" disaster: one of only 23 salvaged covers with Dutch franking. Franked with 12½¢ scout Jamboree stamp depicting the Hermes sculpture by Praxitelès.

On landing at Lakehurst on 6 May 1937 the airship burst into flames and was destroyed in 34 seconds. 13 passengers, 22 crew members and one ground crew died. 61 passengers and crew survived. Of the 17,609 pieces of mail on board, only 358 were salvaged, in burnt condition. Of these, only 182 were franked mail items, the others awaiting to be cancelled on the return journey to Europe.

† 2010 BPP certificate (e)

Wings were eventually added to his helmet.



1902 Plate proof in very dark black, on thick paper



Greece, 1871 (27 Nov) folded letter from Livorno to Corfu bearing Italy singles, and large Hermes Heads Second Athens printing 2 lepta & 1870-71 later cleaned plates 20 lepta, applied as Postage Dues. Framed "Francobollo/Insufficienti" handstamp.

Fig.2: Hermes

so if you only focus on the Christian aspects of angels. So both the Chapter and sub-Chapter in which Hermes resides are innovative, as is the sub-sub-Chapter of Hermes himself.

I also wanted to explore as many opportunities as the frame space allowed me to with regards to "new approaches" or thought process about angels – from their facial expressions, to how they impact in the life of man (eg. Olympic

Games, Inventions), to how they sound when flying, to even why men shave their beards! All of these are new approaches to the development of the theme of angels, and are innovative.

Finally, I always look for new ways to apply philatelic material, as this I believe is a very important aspect of innovation. Your exhibit should show multiple examples of this throughout, if you want to achieve maximum

The caduceus was his magic staff, and he wore a petasus (flat-felt hat with broad rim).



Pre-printing paper fold

The petasus was introduced into Greece as a distinguishing mark of the ephebi (youth).

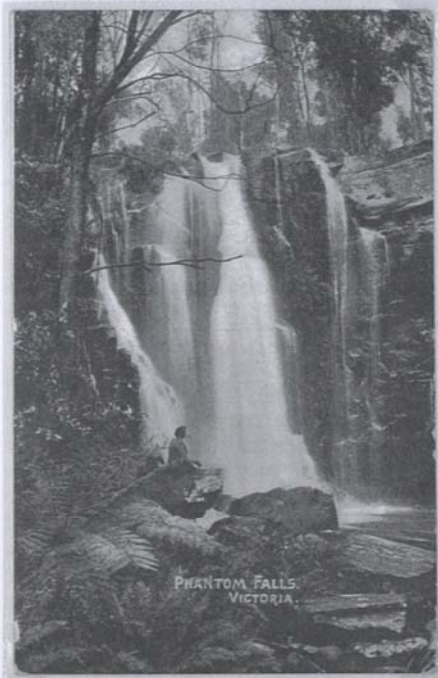


Perforation error

Innovation in the Thematic Class

2.1 Wings : Sound in Flight

Now imagine you are near a large waterfall, where you are deafened by the thunderous noise.



This noise, like a large waterfall,...

...is how some of us have been described when we fly.



Emergency 50t (35t) double overprint
One stamp per sheet of 50 had obliterator doubled.



Ezekiel described the noise of our wings as being like the sound of great waters (Ezekiel 1:24).



Error: imperforate at right: 10 se-tenant pairs exist

1912 Australia postal card (1d), used.

He also compared our noise to the voice of the Almighty...

Eye of God perfin → Société Anonyme des Forges, France 1930s



...as well as the tumult of an army (Ez 1:24).



Missing Gold (2 x sheets 60) + normal



1901 Reichspost Postal Card (2pf imprinted to private order)
Voice of Almighty: "Let there be light"

Dionysius (1st Cent. AD) organized us into hierarchies. His scheme has 9 choirs.

Fig.3: Sound in Flight



"9 choirs". Error: Inverted six cents surcharge, making "nine". Wove paper with vertical mesh, perf. 12.
2010 AIEP certificate (e)

points for innovation. To do this, look for ways to use the philatelic material in a way that will link it to the theme outside of ordinary principles.

Some examples from my exhibit are:

There are nine choirs of angels (that is, angels

Fig.4: 9 Choirs

Innovation in the Thematic Class

have a hierarchy of nine orders, each with a name, and each with a purpose). To illustrate this point innovatively, I use a rare error

about how the wind can be volatile and “shake angels around”. To illustrate this I use an error showing a double print, giving the impression of the angel being shaken around;



1967 Progressive Proofs (from “light” to angel)
Candle holders. 10 examples exist

Fig.5: Angel Light



Sometimes the wind can be very volatile, and it shakes us around!

1942 double print

Fig.6: Wind God

stamp from Canada which shows an inverted 6 on a stamp showing angels. An inverted 6 becomes a “9”;

When talking about the creation of angels being made of “light”, I use a progressive proof from East Germany that shows the first proof starting out as “white light” and progressively moving towards a final proof of a full angel – “from light to angel”;

When talking about the Wind Gods, I talk

Fig.7: Apres le Depart

Yet another method of applying a new application of philatelic material to the theme, is to find a postal marking that can be used in an innovative way. I have several in my exhibit. For instance, I use an 1844 Belgium instructional marking APRES LE DEPART (After the Departure) to link in to the theme at the point where the story discusses “after the departure of your soul”.

The new application of material could however also be achieved by using material in a way that is not typically expected in the chosen theme. For instance, a typical scene in any angel story is the Annunciation – where the angel Gabriel visits Mary to announce to her that she is with the child Jesus. In my exhibit I have been innovative with this setting, to use it to explain that angels can “speak your language”. To do this I use exclusively material that one would expect to be used in the “Annunciation” scene in a typical angel exhibit. I have attempted to add these types of

For after the departure of your soul,... ↓



1844 Antwerp to Francmont stamped green SR (Rural Service) and red one-line APRES LE DEPART = After the Departure. The instructional marking was applied as the letter arrived too late to go on the stagecoach, thus being delayed.

2.4 We Can Take Human Form : We Speak Your Language!

And of course when we visit you to give you a message, as Gabriel did to Mary,...



1984 Aitutaki die proof in blue & gold with colour bars; gold shifted downwards. Simulated perforation in magenta. (ex-Fournier archive)

...what good would it be if you can't understand us? So yes, we will speak in a language that you can understand. You often place our words on a ribbon that we are holding.



Latin on ribbon: "Ave gratia plena Dominus tecum" ("Hail, full of grace, the Lord is with thee"; Luke 1:28, Latin Vulgate)



1961 Christmas; black & white photo essays used by Australian Stamp Advisory Committee preceding printing of approved postage stamp.

(Words spoken by angel; Luke 2:10)

Alternatively, you like to display our words on an open Bible, to confer their sacredness.



Our messages to you have now been translated into all your languages, even the smallest places on earth.



1980 imperforate proof of se-tenant pair. English and Nauruan languages. Luke 2:14 as spoken by angel.

Fig.8: Language

pages throughout my exhibit as well, to provide even more innovation.

So by combining all these different types of innovation, my exhibit gains the maximum possible 5 points. As the guidelines state, it takes the personal effort, research, and imagination of the exhibitor to be innovative. After all, who just wants to repeat what another exhibitor has done? Or who wants to see another

boring story about the historical development of say the Scouting movement, following a typical has-been development? This is the beauty and draw of the thematic class over some other classes. We all love to tell stories!

Footnotes:

1 <http://www.fipthematicphilately.org/Innovation.HTML>

Tourist Publicity Cards

By John Barker

As tourism developed during the late 19th century and throughout the 20th century, many countries were keen to promote themselves as the perfect holiday destination. To do this, many postal authorities produced a range of postal stationery featuring illustrations of local landmarks and attractions that would carry the 'wish you were here' message far beyond their borders. John Barker highlights numerous key examples of these keenly collected tourist publicity cards and reveals why they deserve a place in your postal stationery collection.

Although the illustrations on the much-derided Mulready lettersheets and envelopes were ridiculed by many, there were those who recognised the great potential of having imagery on stationery. You can find many postal stationery items from the late nineteenth century with privately printed illustrations added for publicity purposes. Many firms took advantage of the stamped-to-order facility to have their own stationery illustrated to advertise goods and services, imprinted with the appropriate stamp to pre-pay postage. At the same time, some postal authorities issued stationery illustrated in one way or another to extol the virtues of a place or region. Whether intentional or coincidental, these cards were an early form of tourist publicity and mark the beginning of a branch of postal stationery that is still very popular with collectors today.

Wish you were here

By the end of the century, a number of postal authorities had begun to issue postal stationery with illustrations of buildings, streets or areas of outstanding beauty. It is interesting to note that most of these early examples came from the southern hemisphere. In 1897, New Zealand issued a 1d. postcard, printed by Waterlow & Sons, with a composite of four views and space for a short message on the back. This resembled the contemporary German 'Gruss Aus' postcards, which were popular throughout Europe. Imprinted stationery cards were also issued by Argentina and Cape of Good Hope. These carried illustrations in the lower left corner on the front of the card. In 1898, Queensland began to issue cards featuring larger views of popular landmarks on the address side at the left. Lettercards of Argentina and New Zealand carried illustrations on the back, as did others from South American countries.

128



1875 5pf. stationery card from Germany with a privately printed view on the back (Reduced)

1897 1d. stationery card from New Zealand with views on the back printed by Waterlow & Sons (Reduced)



1897 3c. card of Argentina with a vignette of Avenida de Mayo (Reduced)



Below: 1898 1d. Cape of Good Hope card with a vignette of Table Mountain (Reduced)



1898 1d. card from Queensland with a view of Parliament House, Brisbane (Reduced)



er 2013

Many countries in the northern hemisphere also began to issue postal stationery showing local attractions. In 1896, Hungary celebrated its Millennium by producing a set of illustrated postcards to commemorate the event. The front of these cards were essentially the same as the contemporary definitive issue except for the addition of the figures '96' in the lower left-hand corner. However, on the back a considerable amount of the space is taken up with beautifully coloured vignettes relating to the Millennium. The similarity of these cards to the 'Gruss Aus' postcards raised great opposition from stationers who found it impossible to compete with post offices that were offering picture cards for the price of the imprinted stamp. As a result, from that time on, most cards publicising tourism only carried images on the address side of the card.



1986 2k. card of Hungary with a Millennium related view illustrated on the back (Reduced)

Into the 20th century

In 1901, Uruguay issued cards with vignettes of prominent buildings in the lower left corner. These continued to be used for a number of years. Once again, these were produced by Waterlow & Sons, who had been responsible for many of the earlier issues of illustrated stationery. In 1913, the remaining stock of the foreign rate cards were overprinted and put on sale for use as domestic cards.

In 1904, a rather surprising event was the issue of illustrated lettercards and postcards by the Mozambique Company. The lettercards carried full-sized illustrations on the back, whilst the postcards carried the illustrations on the front. These images were much larger than the illustrations used by Uruguay, Cape of Good Hope and Argentina. So much so, that the imprinted stamp may appear on the top left, the top right or the lower right of the card in order to fit in with the size and shape of the illustration.

During the early years of the twentieth century, many items of illustrated stationery were issued to commemorate specific events. In 1910, Switzerland issued what was to be the first in an annual series of *Bundesfeier* (National Festival) cards. The address side of these cards was divided into a message panel and an address panel—as was the case with most cards following the UPU conference of 1907. However, the whole width of the top of the card was taken up with text the same depth as the imprinted stamp. Coloured illustrations relevant to the theme of the text appeared in the top panel on some of these cards. As a result of pressure from regional and municipal tourist boards to promote tourism throughout the country, the Swiss Post Office issued a series of view cards in 1923 copying the idea of the *Bundesfeier* cards by using the space at the top of the address side for illustrations of tourist attractions.

View cards take off

From that moment on, the initiative for issuing illustrated postal stationery to promote tourism switched to Europe. Many countries followed the example of Switzerland by issuing cards, in a similar format, dedicated to 'tourist publicity'. The Netherlands introduced tourist cards in 1924, followed by Germany in 1925, Austria and

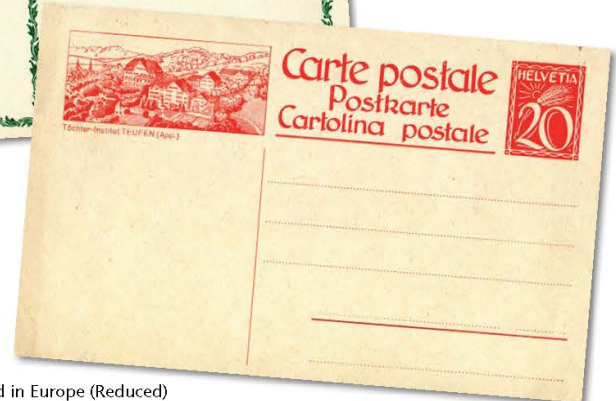
G.S.M. September 2013

1904 10r. card of Mozambique Company with a view of Beira (Reduced)



The first in the series of Swiss *Bundesfeier* cards (Reduced)

An example of the early Swiss tourist publicity cards which set the trend in Europe (Reduced)



Luxemburg in 1927, Czechoslovakia and Romania in 1928, and Sweden and Liechtenstein in 1929. The Soviet Union issued cards in 1929 with views on the reverse side. During this period, illustrated postal stationery cards such as these were avidly collected and commonly referred to as 'view cards' or, in Germany, *Bildpostkarten*.

Some countries issued only a few view cards, others issued hundreds! Some issued cards for local, national and foreign rates, whilst others issued for the national rate only. The availability of view cards also varied from one country to another. Likewise, the organisation which bore the printing costs also varied. In Germany, town councils and regional authorities could order the printing of cards and were responsible for the costs of the printing over and above those normally involved in the production of definitive imprinted stationery cards. Initially, the State Printing Works charged 2pf. per card for a print run of under 100,000 and 1pf. for longer print runs. By 1933, the charge had risen to 4pf. per card for a minimum print run of 50,000. The commissioning authority could specify the regions of the country where their cards should be supplied to post offices for sale. View cards were not to be sold in the commissioning authority's own region to avoid unfair competition with the traditional postcard trade.

Because of the restriction on where individual cards were sold, and because no

announcements were made as to which post offices would be selling individual cards, many collectors found it difficult to obtain full sets of cards. In 1930, the Reichspost, recognising the wishes of collectors, made all new issues of such cards available at the philatelic counters in Berlin and Munich. Austria took a more centralised approach to tourist publicity. The government allocated funds to pay for the additional printing costs and also decided which areas to promote and what illustrations to use.

In the 1930s, the list of countries issuing view cards continued to grow. Belgium began to issue cards in 1930, with Poland, Italy and Hungary each introducing their own cards in 1931. Yugoslavia began issuing view cards in 1933, followed by Bulgaria and Estonia in 1935 and Lithuania in 1938.

The evolution of the view card

Taking Germany as an example, it is possible to see the changes in the cards as they evolved over the years. The *Michel Catalogue* lists 20 different cards up to the end of the World War II. A few of these, as to be expected, are changes to the imprinted stamp in line with the changes in the contemporary definitive cards, including the use of the Hitler Head imprint in 1941. However, the majority of changes relate to improvements to the format and design of the cards and their illustrations. Letterpress printing was replaced with photogravure, which was accompanied by the use of photographs rather than line drawings. Other changes include: an increase in the size of the illustrations used, the introduction of an ornate border, and the use of the title 'Lernt Deutschland Kennen!' (Get to Know Germany).

As neighbouring areas became incorporated into Germany, towns and areas formerly in Austria, Luxembourg, and Czechoslovakia appear on view cards under the same 'Lernt Deutschland Kennen!' heading. At the same time, the newly formed Bohemia and Moravia, and Slovakia issued view cards along the lines of those issued by Czechoslovakia prior to its break-up.

Identity marks

The issue of view cards from some countries were made initially on an ad hoc basis, but eventually most were organised into 'series' and in many cases each different card was given an individual number. View cards of Belgium were assigned a series number from the start. Those of Switzerland, and those of Austria up until 1959, carried no such identification. Germany included identification numbers on cards commencing in 1934. The first such German card had the printer's mark: '34-49-1-B1'. The first part of the printer's mark being the year number (last two digits of the year '1934') followed by the series number (49), the

130



An early letterpress German card printed with line drawings (Reduced)



Below: The use of frames and photographic illustrations give the cards a more pleasing look (Reduced)



Left: German card with 'Lernt Deutschland Kennen!' title and printer's identification mark (bottom right) (Reduced)

Post-war German cards still retained the basic format of the pre-war cards (Reduced)



Below: Bohemia and Moravia card (Reduced)



Below: Slovakia issued cards similar to those of former Czechoslovakia (Reduced)

printing cylinder number (1) and finally the *bild* (view) number (B1). The German postal authorities appear to have allocated series numbers in retrospect to the earlier issues of cards that did not bear any numerical identification.

Post-war cards

Although Belgium dropped the issue of view cards in the mid-1930s in favour of issuing advertising (*Publibel*) cards, many other countries continued issuing view cards throughout and after World War II. In Germany, the Federal Republic recommenced the issue of view cards in 1952. Apart from the imprinted stamp (10pf. green posthorn) and the fact that the rest of the printing is in dark brown, it would be difficult to distinguish between these 1952 cards and the view cards issued in the mid-1930s and early 1940s. Even the title '*Lerni Deutschland Kennen!*' remained the same. The Democratic Republic of Germany only issued a few view cards commencing in 1950; these carried no such title.

The main post-war innovations were the introduction of multicolour views and the inclusion of more text describing the merits of the places illustrated.

The end of the line

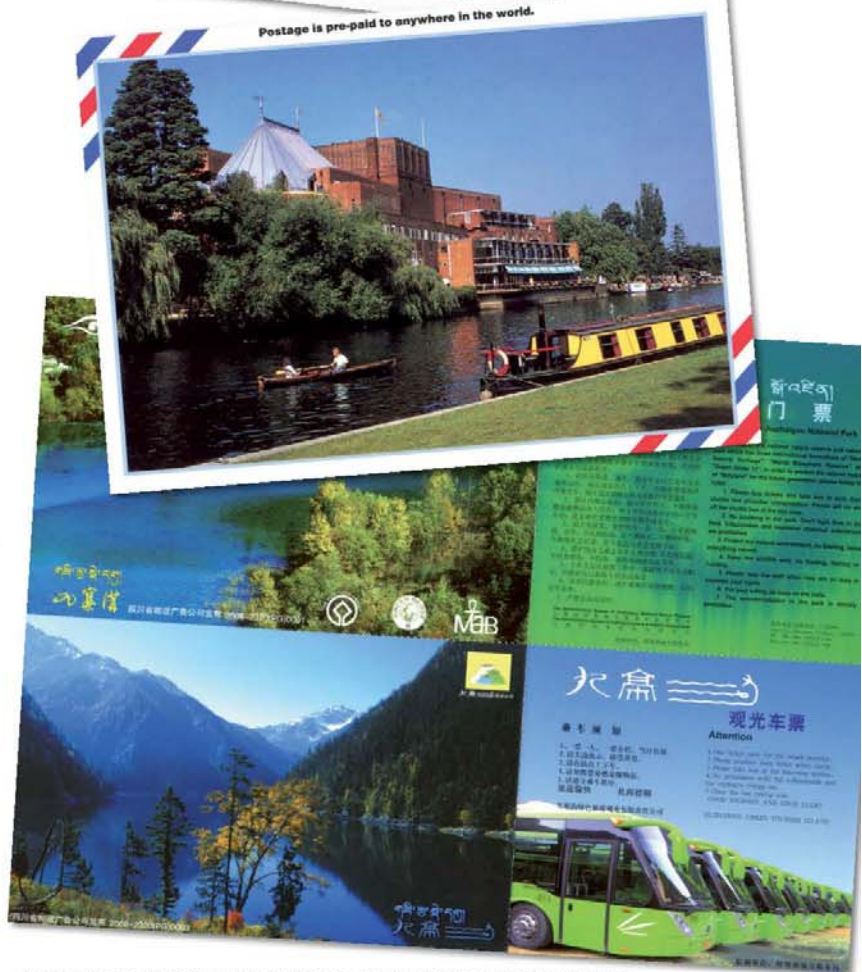
Many eastern European countries produced ever-increasing quantities of illustrated postal stationery during the 1960s and 1970s. However, only a few of these were of a tourist publicity nature. Several of the European countries that had issued tourist publicity cards leading up to the World War II, did not continue to do so afterwards. With the increased use of the telephone and wireless technology for personal communication, and the fact that 'holiday' postcards sent home usually arrived after the sender had returned from holiday, the use and sale of view cards declined. Switzerland finished issuing view cards in the mid-1960s, Austria in the mid-1990s and Germany just before the start of the 21st century.

Examples of tourist publicity postal stationery produced in the latter part of the twentieth century include Britain's 'Scenes of London' and 'Scenes of Stratford' pre-paid airmail post cards in 1993. A similar style of pre-paid airmail postcard was issued in Norway with scenes of *GeirangerFjord* in 1998.

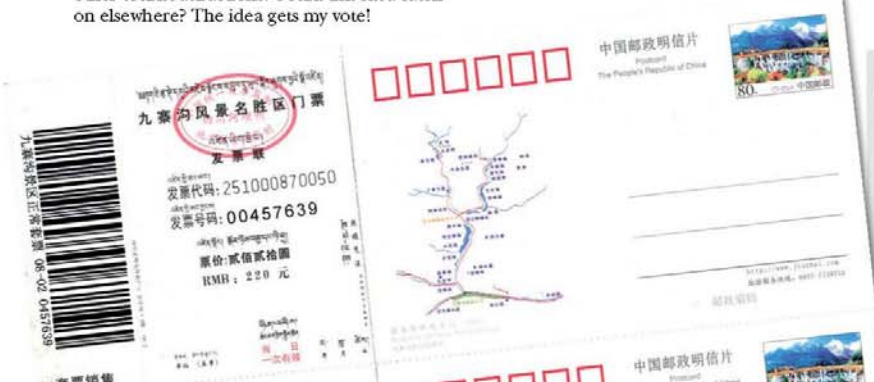
Many countries across the world issued pre-paid air letters carrying illustrations of a tourist publicity nature, but like postcards, air letters declined in use as the twenty-first century approached. An interesting novelty recently issued in China are pre-paid postcards attached to the admission tickets for many of the Chinese National Parks and other tourist attractions. Could this idea catch on elsewhere? The idea gets my vote!

The introduction of colour and bilingual text in the 1970s gave more appeal to the cards (Reduced)

Below: Stratford-upon-Avon airmail card from Great Britain (Reduced)



Above and below: Chinese Innovation: a complementary illustrated pre-paid card attached to the entry ticket for a Chinese National Park (Reduced)



Postal Stationery Society
 This article was supplied by John Barker of Postal Stationery Society. For more information on the Society please visit www.postalstationery.org.uk, or write to the Society's membership secretary, Edward Caesley, Trepheane House, 5 Tenderah Court, Church Hill, Helston, Cornwall TR13 8NP. You can also email him at caesley@briinternet.com

Oberhofen Castle.



Collecting the Picture Postcards of Switzerland

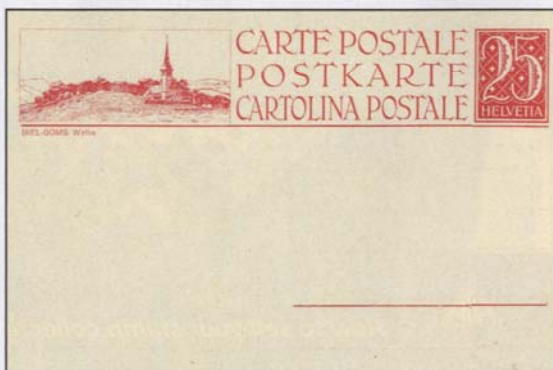
by Dr. Ernst Schlunegger

The successful collector of the so-called "Picture Postcards" (PPC) of Switzerland is doing a good job — considering that there is a total of more than 2,000 catalogued items with about 1,500 different illustrations. These postcards were issued between 1924 and 1964 and

show a small picture in different sizes (52x23 mm, 55x29 mm, 51x27 mm, 55x51 mm) on the left side of the card. The size of the card itself was originally 14x9 cm, but from the year 1925 onwards it was slightly larger, 14.8x10.5 cm. The stamp in the upper right corner can be one of six different designs. (Series 82 and 85 share the same design but in different values, as do Series 123 and 126.), with denominations of 10, 20, and 25 cents in different colors. There are a few other varying details (arrangement of text and address lines, perforation for booklets). In addition, there are some postcards without an illustration and others with a prepaid reply.

PPC are collected, in general, by date of issue, but they are of major interest for topical and regional collections and for social philately. The purpose of these illustrated Swiss cards was to promote tourist resorts and places of interest. Major cities, in particular, made heavy use of the postcards:

- Basel — more than 58 cards with 38 designs,
- Bern — 51 cards with 45 designs,
- Geneva — 31 cards with 19 designs,
- Lucerne — 40 cards with 27 designs, and
- Zürich — 18 cards with 14 designs.



Series 82 & 85 used the same stamp design; postal card example shows view of the village of Biel-Goms, Wallis.



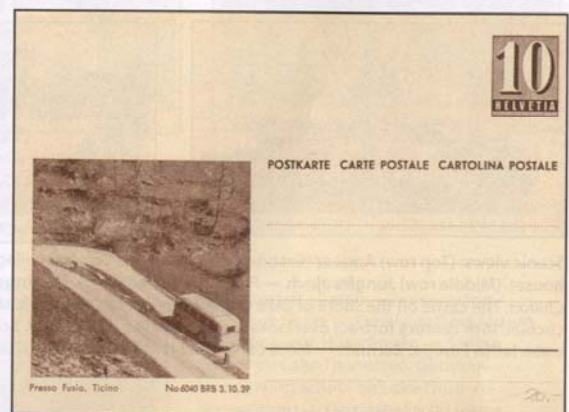
Series 101; postal card example shows view of Bad Gurnigel, Bern.



Series 104; postal card example shows view of Mont Cervin (Matterhorn).



Series, 128, 130, 133, 136; postal card example shows view of the Benedictine monastery, Einsiedeln Abbey, completed in 1746.



Series 137 and later; postal card example shows bus negotiating a hairpin turn near Fusio, Ticino.



City views: Bern Flugplatz — landing field and aerodrome. Luzern-Lucerne — Chapel Bridge (built mid-14th century) and Water Tower (originally a watch tower on city wall, built ca. 1300). Zürich — Zunfthaus zur Meisen, built in 1757. The guild house is now a branch of the Swiss National Museum and houses the national collection of porcelain and fine ceramics.



Holiday resort promotions:
Arosa — tourist tram.
Grindelwald — Gletscherdorf
camping village with
spectacular view of Eiger's
north face.



ANDEER (Graubünden) Dorfplatz



DAVOS-DORF



Berghaus JUNGFRAUJOCH



JUNGFRAUJOCH - Polarhunde



MEIRINGEN Aareschlucht



MONTREUX - CHATEAU DE CHILLON



SCHAFFHAUSEN - DER MUNOT



SCHAFFHAUSEN - RHEINFALL



MONT CERVIN / ZERMATT

Scenic views: (Top row) *Andeer* (Graubünden canton) — *Dorfplatz* (village square). *Davos* — *Dorf* (village). *Jungfrauoch* — *Berghaus* (mountain house). (Middle row) *Jungfrauoch* — *Polarhunde* (sled dogs). *Meiringen* — *Aareschlucht* (roughly, Eagle Gorge). *Montreux* — *Chateau de Chillon*. The castle on the shore of Lake Geneva has existed since at least the mid-12th century. (Bottom row) *Schaffhausen* — *Der Munot*. The circular 16th century fortress overlooks the city and the Rhine River. *Schaffhausen* — *Rheinfall*. At 23m high and 150m wide, this is the largest waterfall in Europe. *Zermatt* — *Mont Cervin*. The iconic Matterhorn rises 4,478m into the sky, making it one of the tallest peaks in the Alps.

(Left) *Beatenberg* — *Sankt Beatus Höhlen*. St. Beatus (d. ca. 112) lived in the caves on Mt. Beatenberg above Lake Thun where he is said to vanquished a dragon. He is most often depicted reading a book in his cave or battling the dragon (shown on the coat of arms of Beatenberg). (Right) *Lützelflüh* — *Kirche und Pfarrhaus* (church and rectory), *Wirkungsstätte Jeremias Gotthelfs* (Gotthelfs' working studio)



SANKT BEATUS HÖHLEN



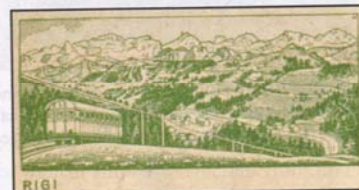
LÜTZELFLÜH Kirche und Pfarrhaus, Wirkungsstätte Jeremias Gotthelfs



BERGBAHN LAUTERBRUNNEN-MÜRREN



KANDERVIADUKT
LÖTSCHBERGBAHN



RIGI



VEVEY

Tourist transportation: (Above, from left) *Bergbahn Lauterbrunnen-Mürren* — narrow gauge mountain railroad and connected aerial cableway connecting the towns of Lauterbrunnen and Mürren. *Lötschbergbahn & Kanderviadukt* — BSL Lötschberg railway crosses the Kander River on the 20-meter- high viaduct, offering spectacular views of the valley and the Lötschberg Pass. *Rigi* — two cog railways (including the first cog railway in Europe, opened 1871) and a cable car offer panoramic views of the Alps and nearby Lake Lucerne. (Right) *Vevey* — passenger steamers cruise Lake Geneva near Vevey.



Alpine Postbuses began carrying passengers in 1933; winter conditions often called for a halftrack drive system, first introduced around 1925. Scenes from Furka Pass, the high-mountain valley of Lenzerheide, and the St. Moritz - Maloja route.

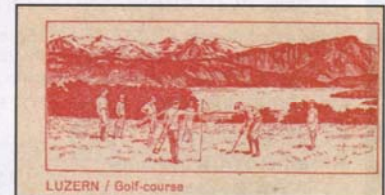


Zoo animals are popular tourist postal cards. (Left) Basel — Zoologischer Garten, Gorilla. (Above) b) Zürich — Zoologischer Garten, Polar bear and cub.

Domestic animals, such as these grazing foals, also are popular images.



From top left: Aarau — horse racing. Crans-sur-Sierre — Family golfing. Luzern — Golf course. Hilterfingen — Sailing school on Lake Thunersee. Gunten — Waterskiing school on Lake Thunersee. Toggenburg — Degersheim ski resort.



This kind of promotion was very important for holiday resorts as well:

- Arosa — 32 designs,
- Grindelwald — 12 designs, and
- St. Moritz — 11 designs.

The illustrations show landscapes, mountains, churches, bridges, and people enjoying their vacations. There is just one human portrait, namely Saint Beatus on a PPC of Beatenberg, but other cards include hikers, actors, and travelers. There are a few individuals mentioned in the explanatory legend below the illustration — for instance the writers Conrad Ferdinand Meyer (Kilchberg) and Jeremias Gotthelf (Lützelflüh) — but further connections with famous people such as the Empress Elisabeth (“Sissi”) (Geneva), the explorer Roald Amundsen (Jungfrauoch), the architect and inventor of “Basler Taube” Melchior Berri (Lucerne), and Napoleon (Arenenberg) can be





found in the history of individual places.

Various modes of transportation are frequent subjects: railways, funiculars, ski-lifts, passenger ships, sailing boats, and assorted aircraft. A number of different motor cars carrying passengers and mail are represented as well, including one special type with three axles (St. Moritz) and another one with snow runners or skids (Lenzerheide).

Zoo animals are popular and can be found on postcards of Basel, Bern, and Zürich. Domestic animals also can be found, such as sheep (Arosa), cows, horses, and dogs. There are no single flowers featured, but there are whole meadows filled with daffodils (Les Avants), some trees, and woods.

Sporting activities make up another popular theme. Visitors could purchase cards featuring racing horses (Aarau), golf (Lucerne), skiing and water-skiing, and sailing (Thun).

Clearly, there is a lot out there for the enthusiast to collect, and the Swiss Topical Society has recently published a 360-page handbook in full color to assist them in their search. It illustrates, for the first time, all of these picture postcards.¹ The SMV (Schweizerischer Motivsammlerverein = Swiss Society for Thematic Philately) was founded in Bern in 1952 by Dr. Hemuth Portmann (1911–1999). The current president is Hans-Jörg Brand. The society publishes a quarterly bulletin in full color with articles written in German, French, and Italian. More information (in German only) together with photographs can be found at the society's homepage: www.thema-briefmarken.ch.

Endnote

Dr. Ernst Schlunegger, *Die Bildpostkarten der Schweiz 1924–1964 Motivhandbuch* (Bern: Schriftenreihe des Schweizerischen Motivsammler-Vereins, 2010).

The Author

TDr. Ernst Schlunegger is a retired retail pharmacist and a pioneer of thematic philately, having started collecting before 1956. His first topical/thematic collection was “Ships & Navigation,” which won several international large Gold medals, ending in an FIP Champion class. Other topical exhibit topics include Pharmacy, Pharmacies & Pharmacists, Etymology of Place Names, and Roads. His traditional exhibit on British Guiana won a Gold medal in London 2010. He has published several booklets about thematic philately, most recently *Motivhandbuch Liechtenstein 1984–2011* (2012).

Activity Calendar Compiled by Secretary Koenraad Bracke

Dates	Name	Venue	Details
2014			
19-22 February	Spring Stampex	London, UK	National exhibition (Thematic, Open and Postcards)
27 February – 2 March	EXFILNA 2014	Torremolinos, Spain	National exhibition
12-17 March	SAUDI 2014	Riyadh, Saudi Arabia	International FIAP exhibition (29 th Asian International Stamp Exhibition)
14-16 March	Canberra 2014	Canberra, Australia	National exhibition
11-13 April	National Postage Stamp Show	Toronto, Ontario, Canada	National exhibition
25-27 April	Malmö 3rd International Philatelic Summit	Malmö, Sweden	International Seminar
1-4 Mai	PHILAPOITIERS 2014 (BIRDPEX / FERPHILEX)	Poitiers, France	National exhibition “birds”, “railway” with international participation
8-10 Mai	DMTP	Essen, Germany	German Championship of Thematic Philately
30 May – 1 June	Royal 2014 Royale	Halifax, Nova Scotia, Canada	National exhibition
7-9 June	EXPHIMO 2014	Mondorf-les-Bains, Luxemburg	National thematic exhibition (with international participation)
14-22 June	Salon du Timbre 2014	Paris, France	International FEPA exhibition; national exhibition
27-29 June	National Topical Stamp Show (NTSS)	St. Louis, Missouri, USA	National thematic exhibition
7-12 August	PHILAKOREA 2014	Seoul, Korea	International exhibition
29-31 August	Multilaterale 2014	Haldensleben, Germany	Multilateral exhibition (Germany, Austria, Switzerland, Netherlands, Liechtenstein)
29-31 August	BALTEX 2014	Malmö, Sweden	7 Nations Challenge; National exhibition
17-20 September	Autumn Stampex	London, UK	National exhibition (special guest Germany)
24-28 September	SPM EXPO 2014	Saint Pierre and Miquelon	FIAF exhibition (special guest France)

3-5 October	Brabantphil '14	Aarschot, Belgium	National exhibition
10-12 October	Adelaide Stampex 2014	Adelaide, Australia	National exhibition
14-16 November	National Postage Stamp Show	Toronto, Ontario, Canada	National exhibition
14-18 November	BAYPEX 2014	Taradale, New Zealand	National exhibition
21-23 November	NORDIA 2014	Lillestrøm, Norway	Multilateral exhibition (Nordic countries)
1-6 December	MALAYSIA 2014	Kuala Lumpur, Malaysia	World Youth Stamp Exhibition; FIAP exhibition
2015			
January	NEW ZEALAND 2015	New Zealand	FIAP
7-9 May	ECTP – London 2015 EUROPHILEX	Essen, Germany	European Championship Thematic Philately (in cooperation with LONDON 2015 EUROPHILEX)
13-16 May	LONDON 2015 EUROPHILEX	London, UK	International FEPA exhibition
13-17 August	SINGAPORE 2015	Singapore	International exhibition
20-23 November	HONG KONG 2015	Hong Kong	FIAP
2016			
28 May – 4 June	World Stamp Show NY 2016	New York, USA	International FIP exhibition

FIP Thematic Philately Commission Delegates (1 January 2014)

by Secretary Koenraad Bracke

Albania	No TC delegate appointed	peci06@yahoo.it (president Peçi Bajram)	Society of Albanian Collectors, P.O. Box 2972, Tirana 1001, Albania
Argentina	Dr. Eliseo Ruben Otero	defro@arnet.com.ar	C.C. 1754 Correo Central, C1000WBM Buenos Aires, Argentina
Armenia	Soren Arakelov	hovikm@synopsys.com (president Hovik Musayelyan)	UPA - P.O. Box 50, 375010 Yerevan, Armenia
Australia	Mike Rhodes	biometals56@hotmail.com	PO Box 105, Mt Lawley, WA 6929
Austria	Alfred Kunz	alfred.eveline@aon.at	Johann Leutnergasse 43, 2460 Bruck/Leitha, Austria
Bahrain	No TC delegate appointed	mohdhjanahi@hotmail.com (president Mohamed Hussain Al Janahi)	Bahrain Philatelic Society, P.O. Box 26862 Manama, State of Bahrain
Bangladesh	No TC delegate appointed	bpfbd@yahoo.com (secretary Mohammed Monirul Islam)	Bangladesh Philatelic Federation, 28/G Issa Khan Road, Dhaka 1000, Bangladesh
Belarus	No TC delegate appointed	yanich2000@yahoo.com (president Andrei Gribov)	Byelorussian Union of Philatelists, P.O. Box 4, BY-220050 Minsk, Belarus
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Brasil	Luiz Paulo Rodrigues Cunha	TH Bureau Member FIAF luparoc@bol.com.br	Caixa Postal 2413, 90001-970 Porto Alegre (RS), Brazil
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Canada	Frank Alusio	falusio@sympatico.ca	331 Rathburn Rd, Etobicoke, Ont. M9B 2L9, Canada
Chile	Ricardo G. Boizard	ribogo@mi-mail.cl	Sociedad Filatelica de Chile, Casilla 13245, Santiago de Chile, Chile
China	Liang Hong-Gui	acpf@vip.sohu.com (secretary Liu Jiawei)	All China Philatelic Federation, 2nd Floor-North Wing, Xueyuan International Tow, N° 1 Zhichun Road, Haidian Distri, CN-100191 Beijing, China
Chinese Taipei	Shou-I Chu	fareast.stamp@msa.hinet.net (secretariat)	7F, No. 298 Minchuan E. Rd., Sec. 6, Taipei 114, Chinese Taipei
Colombia	Alejandro Schez Botero (FIAF delegate)	hoggel@comestiblesitalo.com (president Dr. Hugo Goeggel)	Federación Filatelica Colombiana, Apartado Postal 25045, Santafé de Bogota, Colombia
Congo	No TC delegate appointed	fecophi@yahoo.fr (president François Landu Ditona Odù)	Fédération Congolaise de Philaté, B.P. 15861, Kinshasa 1, République du Congo
Costa Rica	Luis Fernando Diaz	lfldiaz@uned.ac.cr	P.O. Box 45, 2150 Moravia, Costa Rica
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Cuba	Fernando L. Fábregas Rodríguez	losaeduardo@yahoo.com	Apartado Postal 305, Cienfuegos 55100, Cuba
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Czech Republic	Lumir Brendl	svetla.brendlova@atlas.cz	U Jam 19, CZ-32324 Plzeň, Czech Republic
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Ecuador	Juan Pablo Aguilar (FIAF delegate)	alfonsocarrillo@yahoo.com (president Alfonso Carrillo Benitez)	Asociacion Filatelica Ecuatoriana, Isla Seymour N44-41 y Rio Coca, P.O. Box 17.17.238, Quito, Ecuador
Egypt	Dr. Sherif Samra	egyptianphilatelicsociety@gmail.com	Philatelic Society of Egypt, Abdel Khalek Tharwat str.16, P.O. Box 142, Cairo, Egypt
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Georgia	No TC delegate appointed	legilt@gol.ge (president Nikoloz Natbiladze)	Georgian Philatelists Union, c/o H.E. Nikoloz Natbiladz, Ambassador of Georgia, LONESTAR, Diplomatic Courier Service, 12/14 Strait Street, Valletta VLT 08 - Malta
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Greece	Pandelis Leoussis	p.leoussis@hotmail.com	V. Agiou Dimitriou 12-14, GR 14452 Metamorfoosi – Athens, Greece
Guatemala	Manuel Estuardo Soto Diaz (FIAF)	asofilguatemala@intelnet.net.gt (president Estuardo Soto Diaz)	Asociación Filatelica de Guatemala, Apartado Postal 39, 01901 Guatemala C.A.
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Ireland	John Fitzsimons	soretap1@hotmail.com (hon. secretary Patrick Casey)	Federation of Philatelic Societies of Ireland, P.O. Box 5685, Dublin 4, Ireland

Israel	Menachem Lador	ladorm@gmail.com	P. O. Box 340, Har-Adar 90836, Israel
Italy	Paolo Guglielminetti	pgugli@yahoo.com	Casella Postale 5104, 00153 Roma Ostiense, Italia
Japan	Yosuke Naito	y-naito@xk9.so-net.ne.jp	5-11-401 Tachikawa 4-chome, Sumida-ku, Tokyo, 130-0023, Japan
DPR of Korea	No TC delegate appointed	stampdealer@rocketmail.com (president Sim Chol Ho)	<i>Union des Philatélistes de la Rép. Populaire Démocratique de Corée, Pyongyang, RPD de Corée</i>
Republic of Korea	Jin Hur	TH Bureau Member Appointed jhur87@mofat.go.kr	Overseas Korean Division, MOFAT, Doryeomdong 95-1, Jongro-gu, Seoul- city, 110-787, South Korea
Kuwait	No TC delegate appointed	kp-ns@hotmail.com (president Mohamed A. Jamal)	<i>Kuwait Philatelic & Numismatic Society, P.O. Box 49, Souk Al-Dakhly, 15251 Kuwait, State of Kuwait</i>
Latvia	No TC delegate appointed	raimonds.jonitis@gmail.com (president Raimonds Jonitis)	<i>Latvian Philatelic Society, Brivibas gatve 234, LV-1039 Riga, Latvia</i>
Liechtenstein	No TC delegate appointed	lphv@lphv.li (president Peter Marxer)	<i>Liechtensteiner Philatelisten-Verband, Postfach 460, FL-9490 Vaduz</i>
Lithuania	No TC delegate appointed	lfs@filatelija.lt (president Eugenijus Uspuras)	<i>Union der Philatelisten Litauens, Theatro 9B-14, 2009 Vilnius, Lithuania</i>
Luxemburg	Willy Serres	wserres@pt.lu	3 bei der Lann, L-5859 Hesperange, Luxembourg
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Material to the next TCNEWS Bulletin should be sent electronically to Jonas Hällström by e-mail: j.hallstrom@telia.com, not later than 31 August 2014.