

Fédération Internationale de Philatélie



Thematic Philately Commission TCNews

www.fipthematicphilately.org

BULLETIN OF THE FIP THEMATIC COMMISSION

N. 25 – APRIL 2013

Dear friends of thematic philately



Jonas Hällström
Chairman

It is with great pleasure we release the 25th edition of TCNEWS Bulletin. I decided to edit the bulletin before the Easter weekend so everybody would be able to spend time during the holliday reading the interesting content herewith presented.

Editorial

- the first steps to a frequent communication within the Commission are taken

The first months after the election of the new Bureau in Jakarta last year, we communicated the settings for the new Bureau to work.

“Communication” was (is) frequently used by myself, defined as the first factor for success. I must say that we have succeeded to establish a frequent, open och competent dialogue between a number of delegates of the Commission.

Initially we have received many comments and feedback from several delegates, who like the approach taken by the Bureau and the ambitions of the leadership to be conducted.

As a result of this, I have the pleasure to publish in this TCNEWS very good and important material received from colleagues. The material touches both the “approaches” of the leadership and the area of competence, i.e. thematic philately:

- Our Bureau member from Asia, *Jin Hur*, gives us his thoughts in *A Critical Reflection on the Side-effects of the Unequal Development of the Exhibitionoriented Thematic Philately*.
- *Bob Gibson* is our delegate from New Zealand and he writes about *Two schools of thought*. Bob also publish an article prepared for *ThemeNZ* in relation with “challenging” criterion *innovation*, a subject many of us are interested in to “dig more into”.
- As a follow up to the introduction of “generations” in thematic philately, our delegate from Slovakia, *Vojtech Jankovic* publish an extensive article about *Current Trends in Thematic Philately – Potential Success of a Thematic Exhibit*.

- *Francois Krol* in France has finished a presentation by "Power Point" relating to his exhibit about publicity which is developed in the mode of a 4th generation exhibit. The presentation is carried out to animate thematic meetings. Originally it was presented in French but through our secretary *Koenraad Bracke* it is now translated to English for publication in TCNEWS Bulletin.
- Nevertheless if that can be useful, with a little additional time, I will be able to be made help in a translation in English. I will receive with interest your remarks if necessary on this work and hopes that it will be able to bring to you ideas in the preparation of your seminar set of themes. Receive my more cordial greetings.
- *Vladimir Kachan* is a collector of butterflies and he gives us more knowledge in that area in two articles translated into English by the secretary *Koenraad Bracke*.

Reading this and **much more** in this 44 pages TCNEWS Bulletin will give you as much fun and new thoughts as I got when editing this issue.

Delegates to the Commission

FIP has 91 members and our Commission has delegates from 64 of these member federations, from 27 federations a delegate is not appointed.

We lack a Thematic Commission delegate from the following FIP members:

- ALBANIA
- BAHRAIN
- BANGLADESH
- BELARUS
- BRUNEI

- COLOMBIA (*FIAF TC delegate*)
- CONGO
- ECUADOR (*FIAF TC delegate*)
- EGYPT
- GEORGIA
- GUATEMALA (*FIAF TC delegate*)
- HONDURAS
- DPR of KOREA
- KUWAIT
- LATVIA
- LIECHTENSTEIN
- LITHUANIA
- MACAU
- MALTA
- MONGOLIA
- MONTENEGRO
- NIGERIA
- SERBIA
- SINGAPORE
- UKRAINE
- URUGUAY (*FIAF TC delegate*)
- VIETNAM

To be able to improve the communication we would like to ask federations not having an appointed delegate to appoint one.

Where do I meet you next time?

In a month's time I hope to see many of you in Essen, where the *European Championship for Thematic Philately* will take place again. Essen is a very important gathering for thematic collectors. The Championship take place 2-4 May and a seminar for judges will be conducted 4-5 May. The week after Essen, the great exhibition in Melbourne, Australia will be (10-15 May). In Melbourne, the Commission will conduct an open Commission meeting (see more information below). I expect to meet a lot of you there. If not in Essen, maybe we will meet in Bangkok in August or in Rio de Janeiro in November ...?

We will anyway meet through the e-mail NEWSLETTERS or in next TCNEWS Bulletin which we expect to release in October.

“Grazie Giancarlo”

Late November last year I got the following e-mail from *Giancarlo Morolli RDP*, the then Italian delegate to the Commission:

*Dear Jonas,
after 44+ years (!) I am leaving the Commission. Finally we have someone meeting the requirements for this task and I am sure that you will establish a good cooperation with Paolo Guglielminetti ... I congratulate you on the start of the chairmanship and I wish you all the besy.*

*Ciao,
Giancarlo*

Thematic philately owes *Giancarlo* a lot! As most of us know, he was President of the Thematic Philately Commission for 27 year. *Giancarlo*'s leadership in philately has inspired most of us who are active international exhibitors and judges today.

I asked one of *Giancarlo*'s closest companions from the active years in the Commission, *Gunnar Dahlig RDP*, to present here in TCNEWS the presentation he gave of *Giancarlo* when *Giancarlo* signed "The Roll of Distinguished Philatelists" in 2011.



From left: Chris King (keeper of the "Roll"), Giancarlo Morolli RDP and Gunnar Dahlvig RDP.

Giancarlo Morolli has resigned from his last (?) mission within thematic philately – as Italian delegate of the Commission - why a brief summary of his philatelic career could fit, especially to new collectors.

Giancarlo Morolli RDP

To philatelists all over the world, the name Giancarlo Morolli is synonymous with thematic philately. He is the man who considerably contributed to that also the most conservative philatelists accepted that thematic philately not as a cat among ermines but as an ermine among ermines and also contributed to that thematics is the third biggest exhibition class next to traditional and postal history, the man who taught the world how to collect, how to exhibit and how to judge thematics and furthermore the man behind not only the thematic regulations but also one of the grandfathers behind the regulations for all classes.

Giancarlo was born in 1939 in Rimini in Italy and at the age of 11 he started collect stamps, at 16 he was organising the youth society of which he became president, putting in place an education program for its more than 100 members. Already here we get a hint of the future leader and educator.

After high school he faced the alternatives: become a journalist or an engineer? At the end he became both but he got his formal education at the Technical University of Milan, where he graduated as doctor in Electrical Engineering.

After the graduation he found the new data processing technique more interesting than constructing electrical machines and he joined IBM, where he stayed till his retirement. As retired he continues as a free lance consultant in the IT branch.

Since the first years in Rimini, he has continued his philatelic activities during all his life periods: education, forming a family and professional life.

As mentioned, his qualifications as a leader appeared early. Already at the age of 33 he became member of the Bureau of the Thematic Commission and five years later he was its president, a position he kept for 27 years, an unbeatable record in the history of FIP. The resignation from the presidency was not the end of his leadership engagements but was followed of positions as Vice president of AJIP, director of the board of FEPA and delegate for international affaires at the Italian Philatelic Federation.

Giancarlo's skill for 'law and order' was early observed by the 1980 elected FIP president Ladislav Dvoracek, who wanted uniform judging regulations for all philatelic classes. He therefore formed a group, Ladislav Dvoracek, Paolo Vollmeier, Raife Wellstead and Giancalo Morolli, in order to create a point system for all judging. Giancarlo with the experiences of the point system, already in use in the thematic class. The new system, based on the work of the group, was approved by the FIP congress in 1985 and has been in use at all exhibitions since 1988, of course with some revisions during the years. And all revisions of the thematic regulations of course have been conducted by Giancarlo.

Giancarlo has been juror at approximate 200 exhibitions on different levels, 50 of these at FIP or FEPA exhibitions, and at all these events he has educated jurors in judging thematic exhibits. I myself was his apprentice in 1978 in Prague. And many years before it was compulsory, he met the exhibitors advising them how to improve their exhibits. Many of these exhibitions also organized seminars for jurors, exhibitors or collectors, of course under the leadership of Giancarlo.

Even if he visited many countries just to lead seminars, he couldn't get to all collectors, and therefore ha also has written more articles and books about thematic philately than he can count himself. The articles often were translated into many different languages. He also founded the TC News (Thematic Commission News), which since then has supplied all the commission delegates with information and instructive articles.

Great demands from the employer combined with the comprehensive leading and educational job as commission president had a detrimental effect on his own collecting and he did not show any exhibit during these years. An other reason could be that he, realizing that he was seen as the "guru" of thematic philately, feared that an exhibit of his could be seen as the model for all thematic exhibits, a fate that had met the exhibit of his predecessor as president, Frans de Troyer.

After his resignation from the presidency he has made a soft exhibition start with three one-frame exhibits, two of them on international vermeil level.

Finally some awards given to Giancarlo Morolli:

- *FIP medal of service*
- *FEPA Award for exceptional service to organized philately*
- *Signatory of the 'Albo d'Oro' the Italian equivalent of RDP*
- *Commendatore of the Order of Merit of the Italian Republic*
- *Signing the Roll of Distinguished Philatelists*

Philatelic seminar in Bogotá, Colombia



13-15 December 2012, a philatelic seminar was conducted in Bogotá, Colombia, for thematic philately and youth philately.



The seminar was organized by *Club Filatélico de Bogotá* with patronage given by *Federación Filatélica Colombiana (FELFILCO)* and by financial support by *Ministerio de Tecnologías de la Información y las Comunicaciones y Servicios Postales Nacionales*. In conjunction with the seminar was also organized a philatelic display at the clubhouse.

Santiago Cruz was the secretary general of the whole event with a great support from a lot of people connected with the club in Bogotá.



Besides myself invited in my role as chairman of the *Thematic Philately Commission*, I was accompanied by *Luiz Paulo Rodrigues Cunha*, Brazil, (from the Thematic Philately Bureau) and the chairman of the Youth Philately Bureau *José Raul Lorenzo*, Cuba.



The seminar was conducted as lectures about thematic and youth philately, conducted by the three of us. At the clubhouse we conducted workshops assisting individual collectors and exhibitors with their individual requests for feedback and inputs on their collections. The exhibition at the clubhouse was on display to study good references of exhibits representing the different classes.

The seminar and exhibition in Bogotá was very well organized and more than 100 participants took part in the three days' event. All three of us, *José Raul*, *Luiz Paulo* and *Jonas Hällström*, we are grateful for being invited.

The Thematic Philately Commission's Report to the FIP Board of Directors

This document aims to report the Commission activities from June 2012 to March 2013, to the FIP Board of Directors.

BUREAU

- CHAIRMAN
Jonas Hällström, Sweden
- SECRETARY
Koenraad Bracke, Belgium
- WEBMASTER (Co-opted)
Charles Bromser, Australia
- FIAP
*Vacant**
- FIAF
Luiz Paulo Rodrigues Cunha, Brazil
- FEPA
Peter Suhadolc, Slovenia
- ASIA (Appointed)
Jin Hur, Republic of Korea
- AMERICAS (Appointed)
Darrell Ertzberger, U.S.A.

PROGRESS

* The FIAP Bureau member, *Mr Tan Ngiap Chuan* from Singapore, due to work commitments, has decided to step down from his position as delegate to the Commission and elected member to the Bureau. The FIAP Bureau seat is currently vacant.

- The Bureau is operational with assigned and implied tasks distributed to Commission delegates and Bureau members.
- The activity in the period has very much been focused on establishing communication in thematic philately affairs with every FIP Member Federation. The Commission is currently able to communicate with 87 out of the 91 FIP Member Federations. The communication is accomplished through the appointed national delegates or an interim central contact of the Federation.

The FIAF continent is by far the most well organized, when it comes to networking and communicating on the continental level. The Bureau strives to establish the same type of networking within FEPA and FIAP, as they do within FIAF.

- The monthly NEWSLETTER has electronically been published every month.
- One issue of TCNEWS Bulletin (#24) was published in October.
- The website is regularly updated with documentation, news and other topics.
- A thematic seminar was conducted in Perth Scotland on 19 October.
- A thematic seminar was conducted in Bogota, Colombia on 14-15 December.

PLANNED

- The priority for the Commission is to support thematic exhibiting. The Commission defines activities in that field as supporting and maintaining "EXHIBITING EXCELLENCE" and "JUDGING EXCELLENCE".

Damian Läge, as the past chairman of our commission, is given the role of *Coordinator for JUDGING EXCELLENCE*. The other role to coordinate our activities for *EXHIBITING EXCELLENCE* will be the main and collective task assigned to the Bureau and the active leadership.

- The next TCNEWS Bulletin (#25) will be published in April and will focus on planned activities of the Commission and challenges for the development of international philately in general and thematic philately in particular.

- It's difficult to gather the whole Bureau at one place and at the same time, therefore a Bureau meeting will be conducted on two sites: With the European representation it will be held in Essen, 2 May, and with the others it will be held in Melbourne on 12 May.
- A Commission meeting will be conducted in Melbourne on 14 May 4.15-6.00 pm. The meeting will be open for collectors, exhibitors and judges interested in thematic philately.

Summon to Thematic Philately Commission Meeting

**Melbourne on 14 May 2013
from 16.15 until 18.00**

The Thematic Philately Commission summon to a Commission meeting to be held in Melbourne in conjunction with AUSTRALIA 2013. It will be open for everybody interested and will follow this agenda:

01.

Information from the Thematic Philately Bureau about the Commission Roadmap 2012-2016

02.

Information about the seminar concept for thematic philately *4th Generation of Thematic Exhibits*

03.

Judging experiences from AUSTRALIA 2013

04.

Open discussion about the current status of thematic philately on the international level

05.

Information about future seminars about thematic philately for exhibitors and judges

The meeting will take place at the exhibition venue, room 1 on 14 May from 16.15 until 18.00 and will be conducted by the Bureau representatives present in Melbourne.

A Critical Reflection on the Side-effects of the Unequal Development of the Exhibition-oriented Thematic Philately



March 10, 2013
Jin Hur, Bureau Member

Since 2000 in Granada, the main parts of FIP regulations of the thematic philately have never been changed. Along with the fixed format of them, the basic ideas and main currents of the thematic philately have been widely disseminated and shared across regional and national boundaries. Now we can confirm that there is no more confusion or controversy on the general principle and core components of the technical platform in the field of thematic exhibitions. Does it mean that the thematic philately could flourish for a long time with no problem even from now on?

The FIP's promotion of the thematic philately contributed greatly to the expansion and deepening of the philately in general. However, the thematic philately also has caused a couple of problems in the field of the philatelic promotion and education for the grassroots stamp collectors who were supposed to transform the old-fashioned topical collecting to the much more modernized thematic philately.

Actually the development of the thematic philately has enabled those beginners to evolve so-to-speak intermediate philatelists to a certain point so far. So-called topical stamp collectors in the past have been exclusively focusing on the topic itself and might have lacked the advanced concept of the thematic philately.

But, thanks to the recent rapid development of the thematic philately, they could enlarge their philatelic horizon within relatively a short period of time and, accordingly, the widened varieties of the collecting and exhibiting materials with some sophisticated knowledge have been serving as a vital milestone for the richness of the thematic philately, not the topical stamp collecting.

Out of them, quite many collectors could be transformed to the internationally renowned exhibitors. And they have pursued the high ranking medals in the international exhibitions and that kind eager of the highly motivated exhibitors must have contributed to the widening and deepening of the world philatelic market itself.

However, we observe that this kind of trend has caused the unexpected side-effects to the market itself. Above-mentioned exhibitors are now inclined to seek only the valuable materials for their exhibits and neglect other less-interested items even though those materials definitely belong to their own collecting genres or themes. As this kind of trend is widely dispersed, the sellers face the serious situation that they cannot afford to provide the awarded exhibitors with better items for the next exhibition any longer, once those exhibitors reach the high standards of the international exhibitions. In this regard, the sellers might lose their old customers as they have no more better items to sell to them.

On the other hand, the buyers, namely exhibitors, face a squeezed and deteriorated market situation as they cannot find further better items from those sellers. If the supply of sellers does not correctly meet the satisfaction of buyers, the market is likely going to be gradually dwarfed and eventually distorted. This kind of vicious cycle seems to get worsened in certain countries where the popularity of thematic philately used to prevail and gradually steamed away in recent times.

If this kind of undesirable phenomena can be marginalized only in those countries, it could seem to be no threat to the other parts of the world. But if that kind of threat is liable to be spilled over to the even philatelically advanced countries, the core groups of the thematic philately on a world scale must do something to maintain the popularity of the thematic philately at least up to the current point. The biased promotion of the thematic philately designed for the exhibition is not likely to keep the grassroots stamp collectors on the right track toward the future development of the thematic philately in the long run. Now the management issue for the future thematic philatelists should come first, not the mechanic encouragement for the medal-yearning fever of a few exhibitors.

Let's take a look on the current situation of the contemporary world. As one of the most serious challenges ongoing globalization has presented, the "middle class" has been facing serious pressures and distress from the increased uncertainty and possible downward mobility. The unbalanced growth has been accelerated and the income gap between the extreme ends of the spectrum, the have and have-nots, has been expanded.

The philatelic world also is encountered with this kind of globalization effect. In recent times, stamp dealers are being restructured between large-scaled auctioneers and small or medium sized internet sellers, as the intermediate collectors' population is dramatically decreasing and disappearing from the traditional philatelic market. Just like the polarizing market situation as above, the exhibitors' level in certain countries is also being polarized. In South Korea's national stamp exhibition last year, there were just handful of medium level exhibits (Silver, Large Silver, Vermeil etc.) with most concentrated on the top as well as the bottom level. Therefore, the gap between the high level and low level exhibits in thematic philately in particular is being expanded as time goes by.

The time has come to determine whether we better encourage the philatelists to go for the sophisticated world of exhibition-oriented competitions just in the same manner as before, or we have to rethink how the thematic philately can restore the popularity based on the wide spectrum of general stamp collectors, not the specialized exhibitors.

As the middle class form the backbone of the economic and political advancement in most societies, a strong support and active participation from the mid-level collectors is a key to sustain development of philatelic market and community in the long run.

The current status of thematic philately on the international level might not seem to be so gloomy at the moment. However, unless we get back the majority of collectors or exhibitors into the humble world of sharing joy of our hobby, the philatelic market and the future collectors could disappear unexpectedly very soon. In other words, if there are no more grassroots collectors, who is able to exhibit in the future? And, what does the shining in the philatelic exhibitions matter, when there is no more humble stamp collecting population to admire the highly developed thematic exhibits?

“Two schools of thought”

March 16, 2013

Bob Gibson

Thematic Commission delegate, New Zealand

Hello Jonas, thank you for your communication. After a period when the Commission appeared to be very silent it is pleasing to get the level of communication from you, Koenraad and Charles that I have received over the last few months. As a result of receiving communication, I forwarded it to as many thematic (and open) exhibitors as I could asking for comment so I could provide you with the feedback you sought.

The first respondent replied ‘to all’ and as a result, thankfully generated some interesting comment which largely fell into two schools of thought.

The first that thematics has too many rules and discourages people from entering that class and the second school that appreciated the clear (to them) rules which provided a structure within which there remained adequate scope for creativity and philatelic endeavour. [It was interesting to see a sort of pre-selection going on here with the latter group having a fairly strong scientific background.]

Open and Thematic

You will no doubt realise New Zealand is a hot bed of ‘Open’ exhibitors. One of our most memorable philatelic judges, Robert Samuel (unfortunately since deceased), used the phrase to describe the original Open class exhibits as “Thematics with ‘naughty’ bits” (ie items that would not be acceptable in the Thematic exhibit).

However, the perception of ‘too many rules’ has seen a flood of potentially really good thematic exhibitors in New Zealand (and to a lesser extent Australia) go to Open. What many of these people do not seem to realise is that, if they are ever to achieve good levels in Open at a national and international level, they are going to have to demonstrate not only the philatelic knowledge and material expected of a good thematic exhibit but also similar levels of knowledge and material in the non-philatelic items. I believe our best Open exhibitors are doing just that.

However, and I am sure you are no exception to this, the peripheral material thematic exhibitors accumulate to support research on their subject can be often be used directly in an Open exhibit and that is its attraction.

In New Zealand it was very difficult to obtain material to use in thematic exhibits that Europeans took for granted. Now with eBay, Delcampe and all the other on-line auctions this is now less of an issue but I believe it still remains more difficult for us to identify and obtain the more unusual items that enhance a thematic exhibit. Thus why not use material we do have?

I personally was very disappointed when the Thematic Commission appeared to 'wash its hands' of the Open class. You should note that the Thematic Association newsletter *ThemeNZ* now has as part of its masthead the following statement "*the association for thematic and open collectors*".

Fourth Generation Thematics

I am sorry, but I believe use of terms such as Fourth Generation Thematic exhibiting will drive more people away from thematic exhibiting. New Zealand is very proud of the efforts we have made in getting new exhibitors. We do this through youth development (where even the older youth are able to enter smaller exhibits than provided in the international criteria eg half frame) and adult development (half frame as well as 1- and 2-frame). The majority of these exhibits are in the Thematic/Open classes. Most of these are probably in what you would class as 2nd or 3rd generation - interestingly our youth are more likely to be operating at the upper end of this generation classification. Our aim is to incrementally improve these exhibits as the entrants move to larger exhibits.

Use of terms such as 'generations' create, in my opinion artificial and unnecessary barriers in the natural development of Thematic (and Open) exhibitors.

Innovation

I have probably gone on long enough and it may be too late anyway for the purpose you intended.

For your information I attached a copy of an article I prepared for the latest *ThemeNZ* in relation to 'innovation'. As you can see I am seeking comment from members of the Thematic Association and have also asked that it be published in *Forum*, the newsletter of the Association of New Zealand Philatelic Judges. Innovation in the Thematic judging criteria is another of those aspects which local exhibitors struggle with and avoid by going to Open (and yet, in my view, Open requires even more innovation even if it is not overtly mentioned).

Thematic activities

There are no currently planned activities relating thematics over the coming year in New Zealand. The Thematic Association normally meet at the annual New Zealand National Philatelic Exhibition – this year in Upper Hutt in September. We have only recently realised that the Thematic Association is 25 this year and something to celebrate this event may arise.

Conclusion

I hope there is something here for you. I look forward to meeting you at Australia 2013 in Melbourne.



Current Trends in Thematic Philately – Potential Success of a Thematic Exhibit

Vojtech Jankovič, Slovakia (accredited FIP juror for thematic philately)
vojtech.jankovic@gmail.com

Abstract

Thematic philately and thematic exhibits on display have survived stormy evolution, which is far from finished - we can still meet up with new ideas and approaches that still move thematic philately forward. To help exhibitors to follow this thematic philately evolution, we summarize current trends in thematic philately for building and judging modern thematic exhibits using the concept of generations of thematic exhibits. The article categorises thematic exhibits according to exhibits' generations and proposes some hints to estimate to which generation a particular exhibit does belong.

Development stages of thematic exhibits

The actual development of thematic exhibiting has led us to the introduction of the concept of **generations of thematic exhibits** closely related to the gradual thematic philately development and changing views on its content and capabilities¹.

To summarize the basic terms, we have introduced the following thematic exhibits' generations:

- **The 1st generation of thematic exhibits** is characterised by a **simple presentation of postage stamps in pre-printed albums**.
- **The 2nd generation of thematic exhibits** is characterized by **exhibitors' own proprietary exhibition page layouts and brief textual descriptions of presented postage stamps**.
- **The 2.5th generation of thematic exhibits** is characterised by **an inclusion of truly diversified philatelic materials**.
- **The 3rd generation of thematic exhibits** is characterised by **detailed accompanying texts with close relation to specific philatelic materials ("philatelic dialogue")**.
- **The 3.5th generation of thematic exhibits** is characterised by **a significant increase and balanced use of diversified and high quality appropriate philatelic materials**.
- **The 4th generation of thematic exhibits** is characterised by **a highly specialized thematic treatment and the inclusion of diversified and extremely rare philatelic materials**.

¹ The term "generation of thematic exhibits" was first used by Jonas Hallström in his lecture **"4th Generation of Thematic Exhibits"** at the international thematic seminar during the World Philatelic Exhibition LONDON 2010 [1].

We have to underline that the development of thematic philately goes forward hand-in-hand in both mayor thematic exhibits' aspects simultaneously: **thematic (story) treatment elaboration** and **philatelic (material) knowledge improvement**. This is a quite crucial consideration which has not to be forgotten in any thematic exhibits' development (by exhibitors) and thematic exhibits' judging (by jurors).

Outdated versus modern thematic exhibits

From our current view, the most important "turning point" in the development of thematic exhibits (and the whole thematic philately) is **the birth of the 3rd generation thematic exhibits**, which has become a quite important milestone. It strictly separates the *outdated thematic exhibits* with no chance of success at current competitive exhibitions and the *modern thematic exhibits* built according to the currently valid exhibition rules. In other words, if an exhibitor wants to think about a kind of success at a philatelic exhibition, he/she must necessarily learn all the features of the 3rd generation thematic exhibits and successfully apply them into his/her exhibit. Unfortunately, some exhibitors and even jurors have not understood (or do not want to understand?) this important fact, yet and still persist on several decades outdated views and theses. We know that sometimes it is very difficult to accept the fact that the level of a gold medal 30 years ago is now considered outdated and pretty obsolete. The times have changed and the thematic philately does not remain still, though it still remains evolving. In fact, the exhibit, which won a gold medal 10 years ago, today, only with difficulties, defends a vermeil medal.

A prime example of changing criteria is provided by once-famous gold Slovak thematic exhibits: *Severin Zrubec – "Today rotary press machines revolve"*, *Otto Gata – "Mail in the European history"* and the series of Olympic exhibits by *Peter Osusky – "For the glory of sport"*. Each of the exhibits belonged to really top – for the time period ground breaking – thematic exhibits, which reached the world level and gained several gold medals at European and international philatelic exhibitions. Each of them in its time belonged to the best and certainly has pushed the development of thematic philately worthy piece forward. For that they deserve a firm place in the pantheon of the Slovak – and I'm not afraid to say – also of the world thematic philately. By this, unfortunately, their role in the contemporary modern thematic philately practically ends. One can still find a lot of interesting materials, perhaps some inspirational ideas inside them, however their thematic treatment and the concept has already become obsolete and therefore has no chance of success anymore. Not to be critical only to others, even my exhibit *"My life as a Bicycle"*, which is currently gaining gold medals at world exhibitions, is slowly but surely starting to age and within some years it may also experience the loss of breath. Therefore if I do not adjust my exhibit to the actual thematic philately trends, it might also end up on the "rubbish heap of philatelic history"...

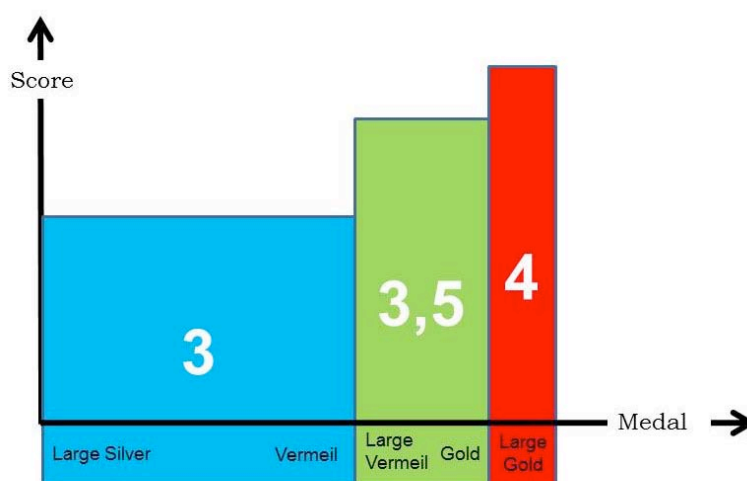
Developmental level and potential success of a thematic exhibit

The above characterization of the thematic exhibit development levels is not a self-standing theoretical mind-game but also allows detecting – together with other criteria – the potential success of a particular exhibit. (Of course, meeting this criterion is not the only condition for a successful evaluation!). Currently, the following unwritten evaluation rules are valid (under the successful evaluation we mean the gain of at least a large silver medal):

- At a regional exhibition, only exhibits rated at least to the 3rd generation category have any potential to be successfully evaluated.

- At a national exhibition could succeed only exhibits rated at least to the 3rd generation category which are close to the 3.5th generation category.
- At any international or world exhibition an exhibit should have at least the main features of the 3.5th generation exhibit if the exhibitor thinks at least about a vermeil medal (and be fully 3.5th generation compliant to stand on the large vermeil to gold medal evaluation level); while for a gold medal could aspire only exhibits tending in their nature to be classified as the 4th generation thematic exhibits (and for the large gold only those which fulfil all 4th generation features).

The concept demonstrates the “theory” introduced by Jonas Hallström:



For higher clarity, we summarize the essential thematic generation characteristics in the following table. Using the table together with answers to questions listed below, one would roughly estimate to which thematic development category his/her exhibit belongs. Thus, what kind of expectations he or she may have prior to a philatelic exhibition (regional, national or international).

	Page format	Themes	Treatment	Text descriptions	Materials
1st generation	Pre-printed pages	Very general themes	Motive treatment	No texts (on material pages)	Postage stamps
2nd generation	Proprietary pages – standard format	General themes	Motive treatment	Minimal texts – titles and slogans	Postage stamps
2,5th generation	Proprietary pages – standard format	Narrow themes	Simple thematic treatment	Short texts without closer relation to materials	Several types of materials
3rd generation	Proprietary pages – standard format	Quite narrow themes	Quality thematic treatment	Detailed texts – close relation to materials (dialogue)	Diversified material types

3.5th generation	Proprietary pages – non- standard formats	Very narrow themes	Quality thematic treatment	Detailed texts – close relation to materials (dialogue)	Diversified evenly distributed material types, philatelic specialisation
4th generation	Proprietary pages – non- standard formats	Specific themes	Treatment in the form of a comprehensive story	Detailed texts – quite close relation to materials (dialogue)	Diversified evenly distributed material types, philatelic specialisation

Control questions for thematic exhibit classification

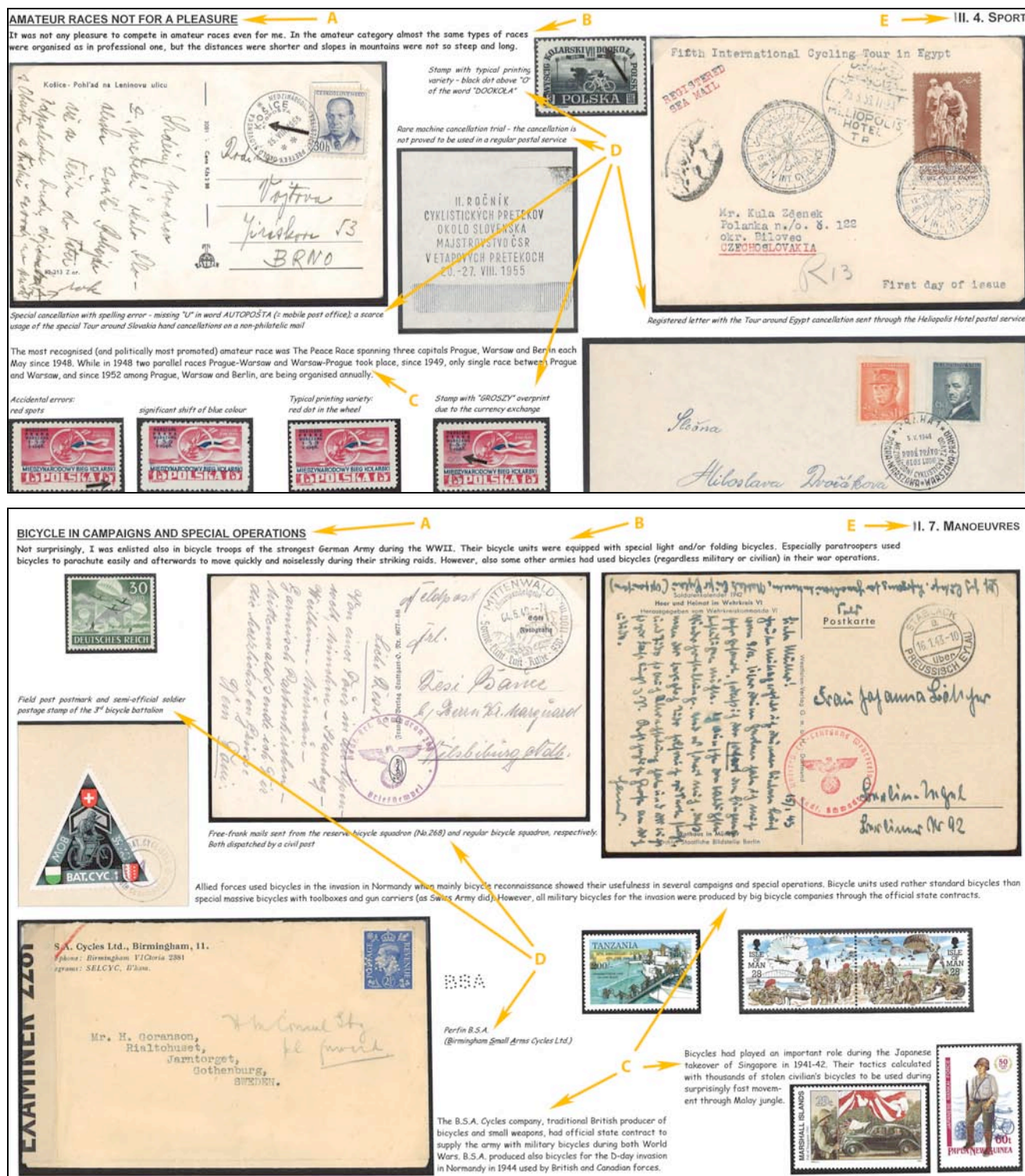
For a better orientation and easier classification of your thematic exhibits, we have introduced the following control questions. If your answer is affirmative to the most of them, the exhibit is on the right track.

1. Are you using a suitable size of your exhibition pages, which allow you to present all important philatelic materials without ugly overlapping **OR** do you permanently struggle with a lack of space, what implies that some interesting materials simply do not find their place on the particular exhibition page to which they best relate?



An A3 landscape format exhibition page allows the placement of larger items without ugly overlapping or wrapping. In addition, this particular larger format allows building more thematically compact pages by adding more materials related to the topic on one page. (Advanced exhibitors often struggle with such “fit-to-one-page” problems).

2. Is your presentation on any exhibition page simple and clear with fair distinction of: what is the page title, which are main and which are auxiliary thematic descriptions, and which are philatelic descriptions **OR** are all your text descriptions written in one font and size and you do not distinguish those descriptions that contain thematic from those which contain philatelic information?



Sample exhibition pages showing the practical usage of different font sizes and slanting to indicate which texts represent: **a page title (A)**, **a main thematic text (B)**, **an auxiliary thematic text (C)**, and **a philatelic text (D)**. In addition, for a better overview, **the number and the title of a chapter** is included in the top right corner (E).

3. Does the title and the chosen theme of your exhibit represent a novelty approach, something innovative, previously unknown and unpublished **OR** do they follow an already used concept which can be found in a common encyclopaedia?

MY LIFE AS A BICYCLE

Dear Sirs,

I am writing to enquire whether you have a vacancy in your company for an experienced two-wheel vehicle. I enclose a copy of my CV with philatelic documentation for your consideration.

As you will see from my CV, I am currently working for several employers in distinct fields of human's activity as a senior personal and goods carrier. In my present position I am responsible for carrying persons, mail and small goods locally as well as for fulfilling human's hunger for speed and fitness all around the world. I have worked closely with other means of transport and in some situations I have been able to complete tasks much faster and more reliably. In addition, during my military service I proved my special skills under severe war fighting conditions.

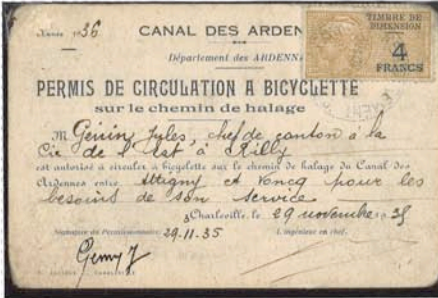
Over the last years I have improved my speed and capacity as well as comfort thanks to a permanent improvement of my physical construction and my accessories, together with taking care of my fitness. Regarding sport filed, I have achieved several top times on all types of roads, tracks and terrains, and have completed some world records in track events.

With my proven ability to carry people as well as small parcels and bags, I feel that I would be able to make a significant contribution to your company's performance as well as contribution to your non-pollution transportation activities and fitness improvement of your employees.

I would be grateful if you would contact me in case of any vacancies in your company, or keep my information on file in case of future openings. I would welcome hearing from you.

Yours sincerely,

Vélo Bicycle (born Draisienne)



The chosen title shows an entirely novelty approach never seen before. It is supported by a short description (not necessary); in this case taken from a “standard job application” to clearly explain the chosen exhibit’s concept – the bicycle’s application for a job. In addition, the philatelic item, which is again not necessary, confirms the working praxis of the applicant.

4. Is the plan of your exhibit your own work **OR** is it more or less a copy of the contents of any known scientific or popular publication?

I. Personal Data <i>Personal information and data necessary for correct identification</i>		III. Professional Experience and Skills <i>Essential experiences and skills achieved by professional work</i>	
I.1. Name	3	III. 1. Transportation	37 - 40
I.2. Address	4	III. 2. Postal Delivery	41 - 46
I.3. Date of Birth	5	III. 3. Babysitting	47 - 48
I.4. Marital Status	6 - 7	III. 4. Sport	49 - 58
I.5. Portrait	8		
II. Personal Record <i>Important stages of life with focus on the most crucial events</i>		IV. Pastime Hobbies and Likings <i>Favourite pastime hobbies and free-time likings</i>	
II. 1. Prenatal Age	9	IV. 1. Touring	59 - 63
II. 2. Birth and First Steps	10 - 11	IV. 2. Unicycling	64
II. 3. Childhood	12 - 18		
II. 4. Youth	19 - 24		
II. 5. Military Service	25 - 28		
II. 6. Maturity Full Age	29 - 30		
II. 7. Manoeuvres	31 - 37		

To explain all particular details the following notations are used:

Comic Sans MS 9 pts. bold - main thematic text

Comic Sans MS 9 pts. - general thematic text

Comic Sans MS 8 pts. - detailed thematic text (thematic research)

Comic Sans MS 8 pts. italics - detailed philatelic text (philatelic specialities)

A four-chapter exhibit plan as the result of exhibitor’s elaboration of his own approach, of course, in this case influenced by a common curriculum vitae structure. The plan has two levels, which are usually enough to show the proper exhibit structure. Page numbers are used for a quick cross reference between the plan and particular pages (recommended). The empty space (bottom right corner) was used for font type, size and slanting explanation.

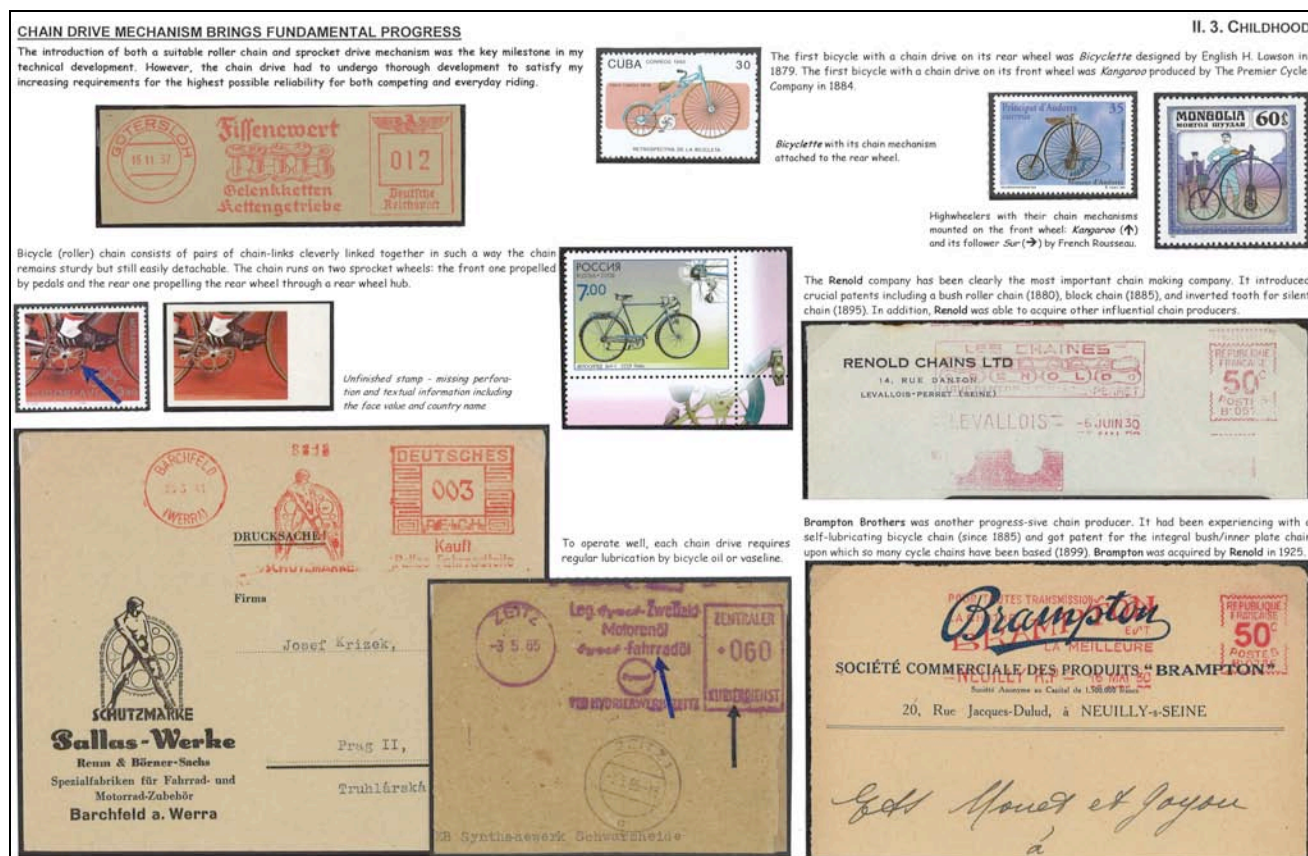
5. Does your exhibit include diverse types of philatelic materials on each exhibition page (at least two or three non-stamp items) **OR** are most of your exhibition pages dominated by postage stamps?



A sample exhibition page with diverse types of philatelic materials: a firm cover with perfined stamp, postage stamps from booklet pane with margin advertisement, slogan cancellations with a small philatelic study, a single colour proof, a single postage stamp, a red meter franking and a booklet cover – all with relevant thematic information.

6. Does each particular exhibition frame (16 or 12 exhibition pages) as well as the exhibit as whole contain the sufficient number of different types of philatelic materials (see below) **OR** are you using only a few most common types of philatelic materials?
7. Are your diversified and valuable materials distributed evenly on all frames of your exhibit **OR** are most of your valuable materials concentrated only in a few small sections of your exhibit, e.g. on the first frame?
8. Does your exhibit contain only pure philatelic materials **OR** do you need to help yourself by non-philatelic materials which in fact have no place in a high quality competitive exhibit (e.g. general postcards, photographs, stationeries with unofficial imprints, postage stamps of illegal or unfavourable issues as Arab sheikhats, pseudo-stamps of non-existent countries, private - unofficial stamp issues, etc.)?

9. Is each thematic description on your exhibition page adequately documented by an appropriate material(s) and vice versa also each material (or each group of materials) has got a corresponding thematic description **OR** are you writing about something that you cannot document by any philatelic material and/or are you including philatelic materials with subjects whom you do not mention in your thematic descriptions at all?



A sample exhibition page showing almost one-to-one relation between philatelic materials and their explanatory thematic descriptions.

Philatelic material diversity

If an exhibitor has the ambition to participate with his/her exhibit at a national or even international exhibition, it may be helpful to verify **the criterion of philatelic material diversity**. A simple way to check to which development (and therefore quality) generation a particular exhibit does belong, is to count all different types of philatelic materials presented on each exhibition frame (the numbers are valid for 16 exhibition page frames). If the number of different types of material on a frame is less than 10, we cannot speak about sufficient material diversity (= no more than the 2.5th generation). If the number ranges from 10 to 15, it is a quite good exhibit, however, it still rates no higher than to the 3th generation. And if the number calculated exceeds 16 different types of materials on each single exhibition frame, it is - in this criterion - indeed an exhibit worth considering the highest 3.5th or 4th thematic generation.

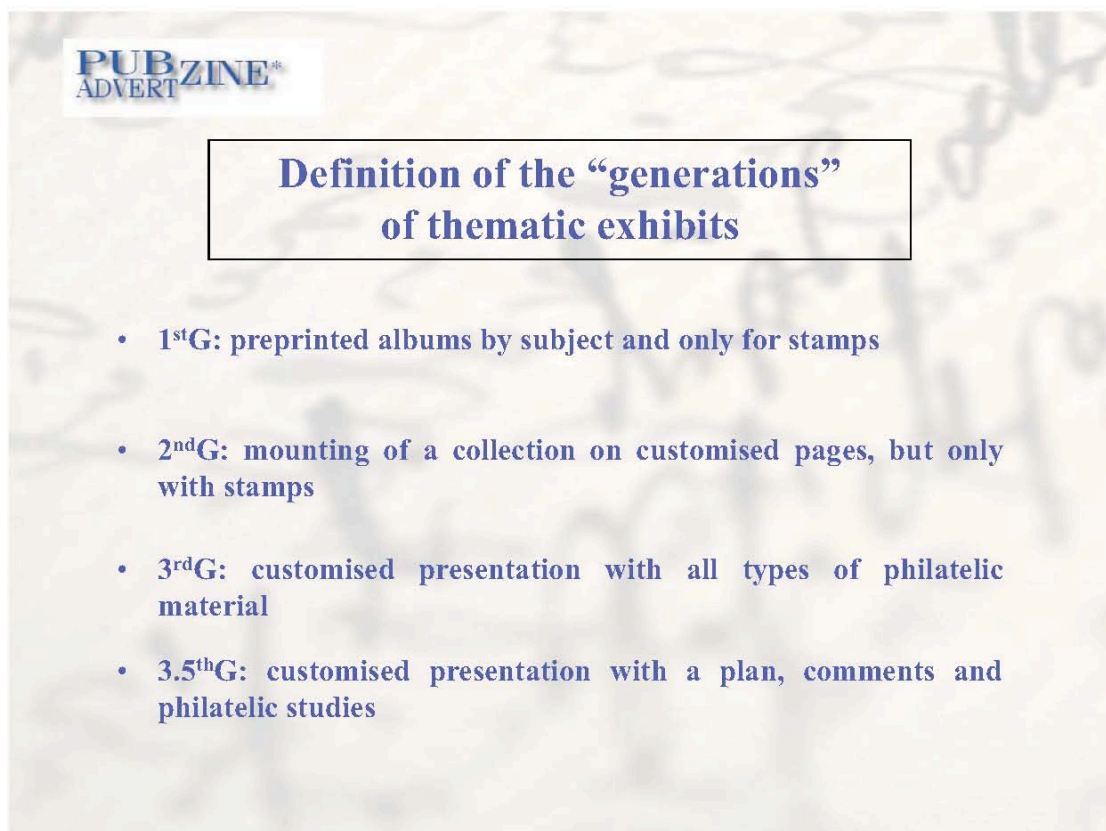
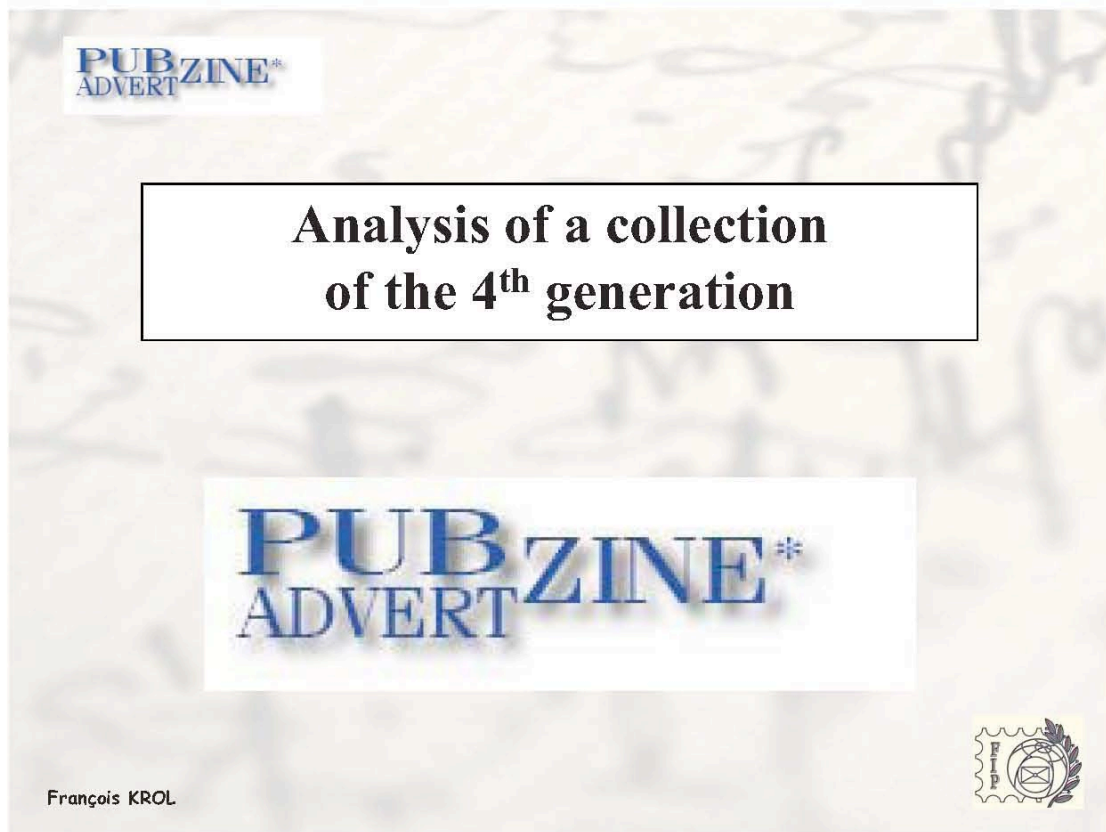
A few concluding words

As we can see, the development is always moving forward and the thematic philately is permanently evolving. Nevertheless, there still remains the question of why there are still collectors who arrange their collections by all possible “generation” approaches? They fill postage stamps into pre-printed albums, create their own album pages according to their individual needs or create more or less sophisticated competitive exhibits? The answer is that we all have our own idea of what is interesting for us and, of course, not all of us have ambitions to display our collections in public or even to participate at competition exhibitions (and subordinate to prescribed exhibition rules). Stamp collecting and philately is primarily supposed to be a hobby, therefore let us devote our attention to it in an extent that brings us pleasure and satisfaction in the first place.

Hence, do not feel stressed by the sophisticated thematic rules we deal with. Please, relax and try to estimate your real abilities and determine the way you want to follow, **let just your hobby entertain you** and bring you the proper moments of enjoyment and satisfaction. Choose for yourself whether you want to have your collection at home just for your pleasure, whether you want to present it in the form of a promotional exhibit, or whether you have a more ambitious plan to participate at competitive philatelic exhibitions of regional, national or even international level. If you choose the latter one, **you deserve our higher recognition**, because an intention to rebuild a collection, to create an exhibit of a higher quality level and to present it to the public is not an easy way, occasionally accompanied by minor setbacks or disappointments. In case you do not give up, your effort is usually crowned with the feeling of great satisfaction and with positive recognition by expert public. And if you realise that there are some rules for building competitive exhibits which are to be respected, you can expect that your exhibit will be fairly evaluated and you will get well-deserved points and medal, or even a prize award.

References

- [1] Hallström, J.: 4th Generation of Thematic Exhibits, International thematic seminar during the World Philatelic Exhibition LONDON 2010, London, 2010.
- [2] GENERAL REGULATIONS OF THE FIP FOR EXHIBITIONS (G R E X), FIP, Zürich, 2011.
- [3] GENERAL REGULATIONS OF THE FIP FOR THE EVALUATION OF COMPETITIVE EXHIBITS AT FIP EXHIBITIONS (GREV), FIP Congress Madrid, 2000.
- [4] SPECIAL REGULATIONS FOR THE EVALUATION OF THEMATIC EXHIBITS AT FIP EXHIBITIONS (SREV), GUIDELINES FOR THE EVALUATION OF THE EXHIBITS OF THEMATIC PHILATELY and GREV, SREV AND GUIDELINES FOR THE EVALUATION OF THE EXHIBITS OF THEMATIC PHILATELY, FIP Congress Madrid, 2000
- [5] National Exhibition Order, the Union of Slovak Philatelists (ZSF), Bratislava, 2011.



PUBZINE* ADVERT

The old version of "PubZine"

In its previous version (= a 3,5rd G)
- an enumerative plan in three break levels

LA publicité Advertising

La publicité commerciale a pour rôle d'informer, d'intéresser et de convaincre le consommateur pour l'inciter à un acte d'achat. Pour atteindre ces **OBJECTIFS**, elle communique au travers de **MEDIAS** mis en oeuvre par des **INTERVENANTS** qui élaborent et diffusent ces messages pour provoquer un **IMPACT** sur la conscience individuelle et mieux la forcer.

(SOMMAIRE)

The role of advertising is to inform, interest and persuade the consumer to buy something. In order to reach these **OBJECTIVES**, advertising communicates through various **MEDIA** put to use by **SPECIALISTS** who develop and disseminate these messages to produce an **IMPACT** on individual conscience to better influence it.

	Faire connaître l'entreprise et ses produits		To promote the company and its products
N1 Objectifs	Publicité institutionnelle	3	Corporate advertising
	Publicité de marque	8	Brand advertising
	Publicité commerciale	17	Institutional advertising
	Faire aimer et séduire	14	Appeal and attract
	Promesses	19	Claims
N2	Preuves	23	Proofs
	Bénéfices	26	Benefits
	Stimuler l'action	30	Stimulate action
N3	Se renseigner	33	Request information
	Passer à l'acte d'achat	39	Buy
	Mass médias	45	Mass media
	L'affichage commercial	33	Billboards
	La presse écrite	39	Newspapers and magazines
	Radio - TV - Cinéma - Internet	45	Radio - TV - Movie - Internet
	Hors médias	..	Outside media

dia

PUBZINE* ADVERT

The old version of "PubZine"

- enumeration of title and subtitles confusing
- introductory chapters and paragraphs limited
- presentation of documents and very classic comments

(OBJECTIFS) MEDIAS INTERVENANTS IMPACT

Quels objectifs poursuivraient les annonceurs au travers de la publicité?

Faire connaître l'entreprise et ses produits

La publicité institutionnelle indique et rappelle l'existence, l'identité, les produits de l'entreprise et les idées d'une entreprise mais sans vendre directement de produit ou service.

Publicité institutionnelle

Déjà avant le timbre-poste, les entreprises faisaient un usage publicitaire de leur marque d'identification publicitaire.

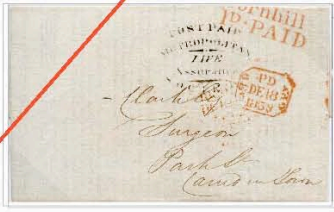


Grande-Bretagne, marque privée sur papier payé de la Metropolitan Life Insurance confirmée par une marque postale de pays payé de Corbiell, sur pli daté de 1839.



Le magasin Goodfrie et Salomon à Mont-Cutis a été à l'origine du service postal privé "Mout Cutis Express" devenu publique en l'absence de service officiel.

Afrique du Sud, 1874.

Première identité d'un produit de société privée figurant au verso d'un timbre-poste, avec l'accord au service postal.

Grande-Bretagne, 1891, 1d. billes, impressions publicitaires en orange et en bleu, cancellures double trace.

PUBZINE*
ADVERT

Quid a thematic collection of the 4th generation?

- An innovative and original concept and style of mounting based on
 - a development of a subject in its own and particular context
 - a more attractive presentation
 - a “bold” research of documents
 - a development of philatelic and thematic studies

PUBZINE*
ADVERT

PubZine 4th G

A new form of treatment and presentation

Subject:

Advertising

Context:

Progress of stages of advertising campaigns

Support of presentation:

a magazine



PUBZINE[®] ADVERT

A new form of treatment of the subject

The subject “advertising” registers in the context of a campaign

The red thread is a succession of press articles in connection with the progress of the different steps of a campaign

Editorial

Advertzine is a specialist magazine which deals with anything to do with commercial advertising featured on documents and/or authorized by postal administrations.

Advertzine uses a typical news magazine layout: it features a series of articles exclusively illustrated with rare, or very curious, postal advertisements.

Advertzine uses a judicious approach. Its editorial line corresponds to the stages in the development of an advertising campaign: defining objectives, creating the messages, exploiting them, and includes, in a special report, a detailed critical examination.

Advertzine demonstrates, with the support of relevant documents, the validity of the different theories and approaches presented, and explains how they are used philatellically.

Advertzine presents, in an original, modern way, documents from all periods and countries, and analyses them thematically and philatellically.

Advertzine is also slightly unconventional and even a little mischievous: despite the competitive character of this edition, it does not seem misplaced to use a light-hearted tone to make it more attractive to the reader.

Enjoy your journey to the heart of the world of commercial advertising on postal media in **Advertzine**.

The Editor

PUBZINE[®] ADVERT

Featured in this issue

4 **OBJECTIVE INTERVIEW**
Why advertise? How is the best form of communication chosen? Advertzine asked an advertiser.

17 **PARTNERS SURVEY**
When setting up an advertising campaign, a number of partners work on the communication projects. Advertzine carried out a survey among these actors.

33 **CREATIVE WORK PLAN REPORT**
Advertisements are created within the framework of strategy choice and are built round advertising claims. Advertzine looks at the work of the commercial artist.

PUBZINE[®] ADVERT

Introductory page

- synopsis in the form of an editorial
 - details of the ins and the outs of the contents
- writing of the “chapters” in a variety of editorial forms
 - interview, survey, reportage ...
- short introduction of each article
 - with details on the content of the article

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49 **MASS MEDIA ANALYSIS**
The mass media target the general public without distinction. Advertzine takes inventory of features near the various editors of these supports in these media.

65 **EXTRA-MEDIA: ANALYSIS**
Cheaper and more efficient non-media based advertising is a growing trend. Advertzine analyses the advantages.

89 **DISTRIBUTION REPORT**
Commercial organisations are needed to deliver advertisements to the target audience. Advertzine

PUBZINE[®] ADVERT

Style of the treatment of the subject

To establish a dialogue with the reader

Choose original literary genres

f.i. the genre interview

OBJECTIF INTERVIEW Communication Institutionnelle	INTERVIEW OBJECTIVE Corporate communication
---	---

“Faire de la *publicité*, dans quel **Objectif?**,”

and raise the curiosity

apply questions

PUBZINE[®] ADVERT

Style of the treatment of the subject

To establish a dialogue with the reader

introduce chapters, paragraphs and write thematic comments in a narrative way

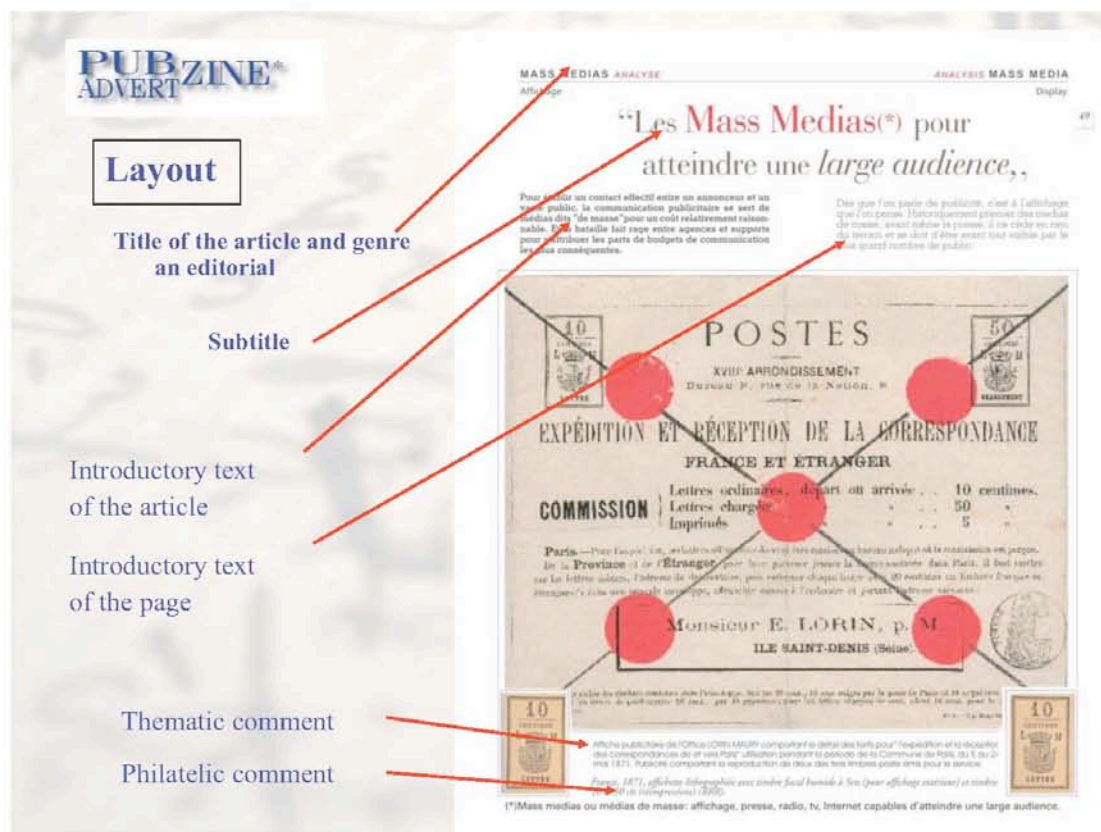
Au cours de notre reportage dans des agences, nous avons vu les publicitaires travailler sur la base d'un plan de travail créatif. Ce cahier des charges est la base sur laquelle les créatifs vont élaborer, de manière tactique les messages publicitaires. Il prend en compte la stratégie à pratiquer ainsi que le fond, la forme et le ton des arguments mais aussi les contraintes à respecter.

Quelle que soit la stratégie qui sera adoptée pour la conception du message, tous les créatifs s'accordent à définir en premier lieu, dans un contexte bien précis, les objectifs publicitaires à atteindre et l'idée que l'annonceur souhaite faire passer dans son message à une cible définie.

Sur cette carte d'enregistrement de la machine Francotype Co 2675 numéro K 2803 livrée à la maison Wilmpt, Conrad et Cie, on peut voir qu'entre les années 1952 et 1967, les objectifs et le modèle de communication ont évolué (RRR).

En février 1952, à la livraison, l'annonceur communique sur une machine à coudre, donne le nom du fabricant et celui du distributeur.

En mai 1953, il communique avec image du produit mais l'objectif est de marquer le 90^e anniversaire de la marque Pfaff.



PUBZINE*
ADVERT

Graphic arts

Use the force of the fonts to highlight texts

MASS MEDIAS ANALYSE ANALYSIS MASS MEDIA
Affichage Display

“Les **Mass Medias**(*) pour
atteindre une *large audience*,,

In bold and colour,
keyword of the
article

In italics and intermediate size for the
utility and the relevant target

PUBZINE*
ADVERT

Graphic arts

The enhancement of a particular document

Framed label “of appeal”

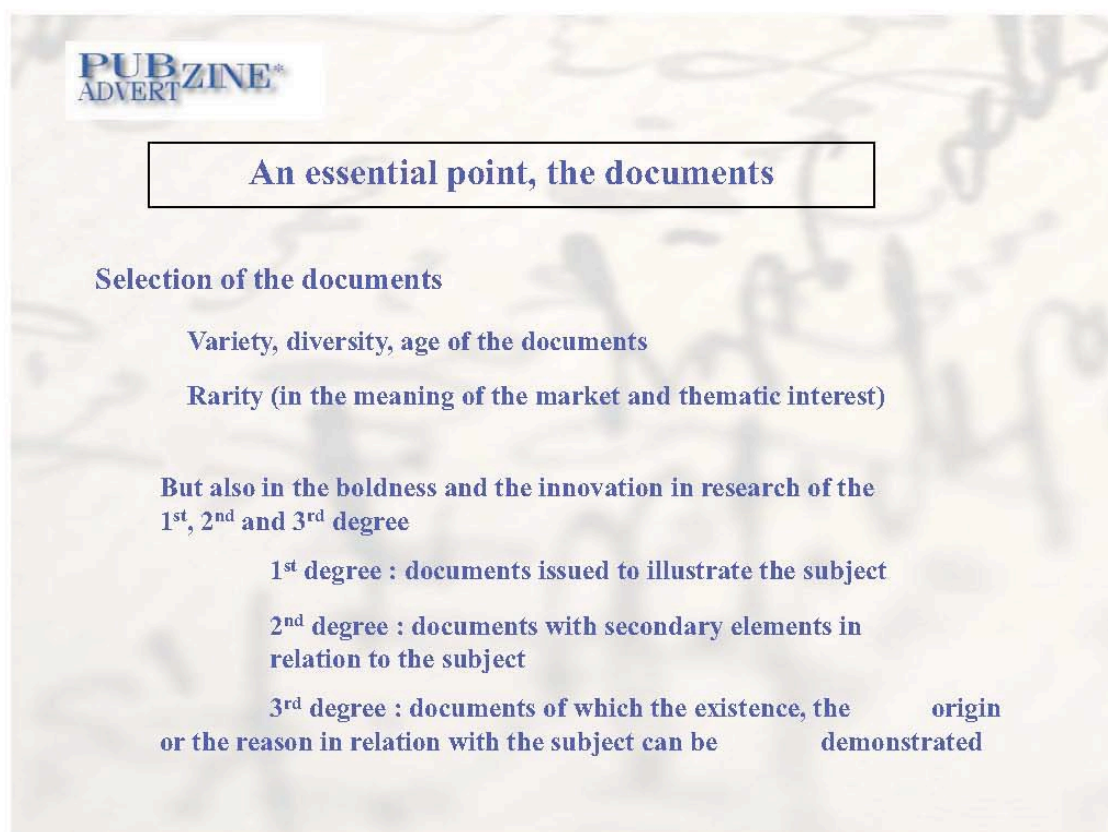
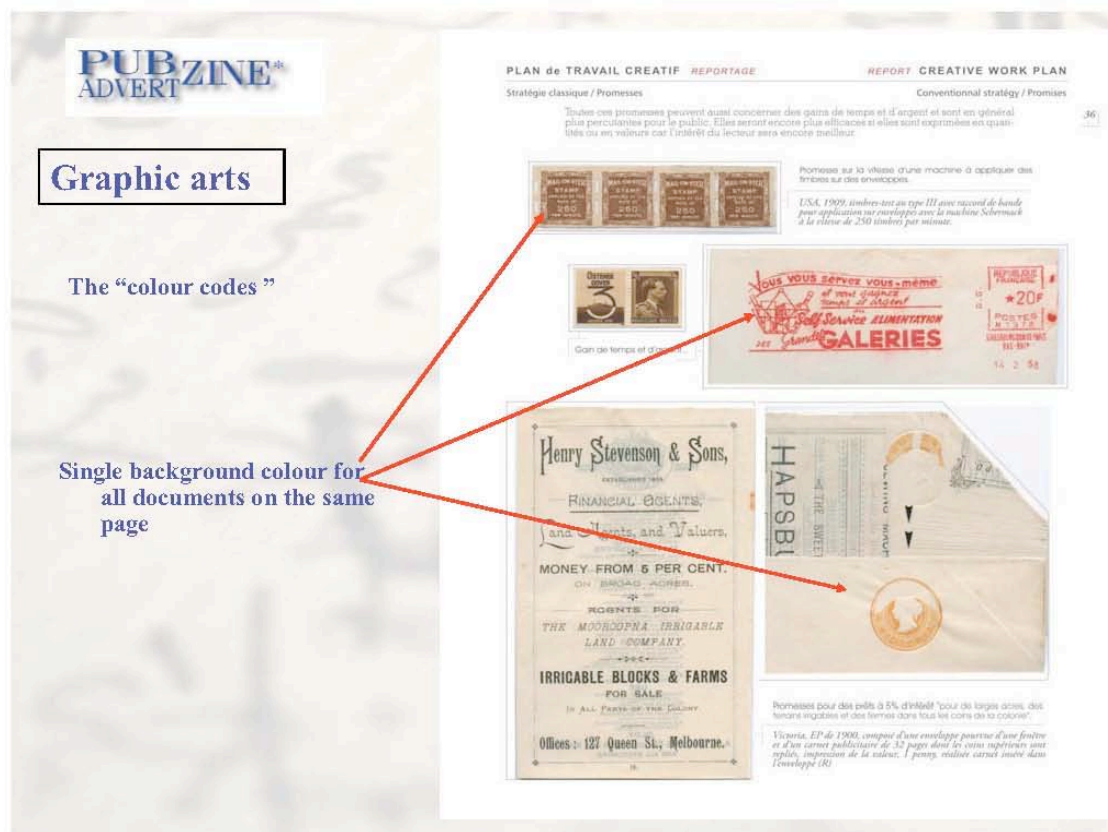
Tout l'ART de la
gravure publicitaire

Matrices en bois, épreuves de presse...
le plus connu des fabricants de ces
produits aux US était E.S. Zevely dans le
Maryland, également maître de poste
des Etats-Unis (1859 - 1869).

Lettre en franchise de port manuscrite
“Free E. ZEVELY PM”, datée du 23
novembre ?? pour Salem en Caroline
du Nord.

PLEASANT GROVE
MARYLAND
WOOD TYPE
FOR STAMPS etc.
ADDRESS “P.M. PLEASANT GROVE, ALLEGANY CO., PA.”
Miss J. Sophia Zevely
Salem
North Carolina
Frythe co

Giant post-it on a coloured background

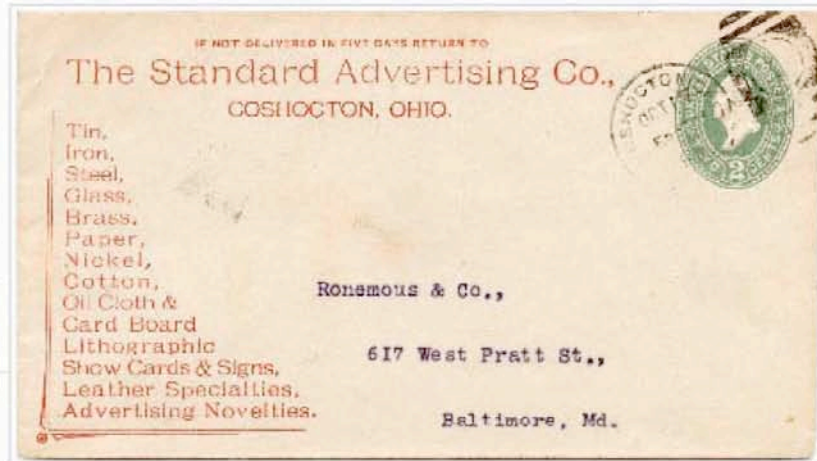


PUBZINE[®]
ADVERT

Event more important, let them "talk"

f.i. the invention of advertising on products in 1886

En 1886, Jasper FREEMONT, imprimeur de presse, pour combler les temps d'inactivité entre les éditions hebdomadaires, a eu l'idée d'imprimer des messages publicitaires sur des sacs d'écoliers: c'est l'invention des produits promotionnels. Il étendra son activité sur tous types de matériaux (divers métaux et textiles, papiers, cuirs, etc ...) largement copiée aujourd'hui.



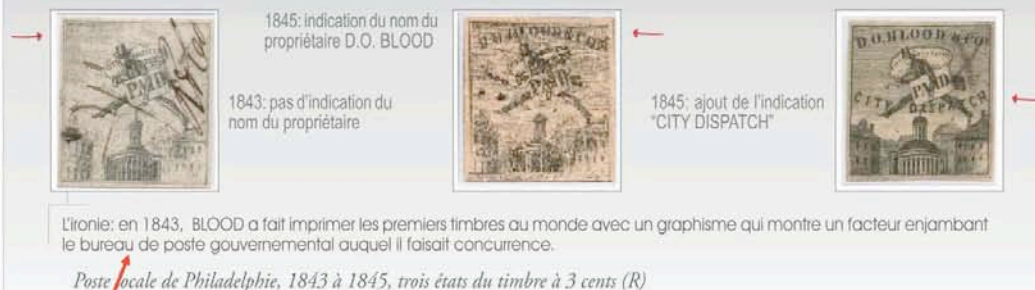
justify the presence of the document by adding historical information

PUBZINE[®]
ADVERT

Let them "talk"

f.i. the notion of competition between the private and public post

Un facteur dynamique...
oui, mais privé !



The advertising for a private post is implied in the graphics, the written information should be given

PUBZINE[®]
ADVERT

Let them "talk"

practice short philatelic studies

f.i. analysis of different stages of a meter stamp project and the content of the messages to support the thematic development

PLAN de TRAVAIL CRÉATIF REPORTAGE **REPORT CREATIVE WORK PLAN**

Ton Tone

Dans un autre exemple de publicité, le créatif, après avoir conçu son message, a fait réaliser plusieurs essais d'impression avec des variantes de ton qu'il a soumis pour un choix à son donneur d'ordre. Dans ce cas un ton humoristique.


Voici trois essais différents présentés et retenus pour le slogan du journal d'argent du service des colis postaux américains en 1935. Les trois essais sont imprimés sur des enveloppes non adhésives.

Sur les deux premiers essais un rectangulaire moderne de poches et un paquet baguettes, pas vraiment conformes à l'image que le service postal a voulu donner.

Ce troisième essai est très proche dans la conception et le dessin du modèle finalement retenu et qui ne diffère que dans quelques détails et la couleur adoptée.

Les deux derniers essais ont été retenus car ils ont été conçus à l'initiative de l'agence de publicité et le second à l'initiative de l'agence de publicité.

Ces documents représentent à un excellent et rare jeu d'esprit pour passer l'heure de l'attente de l'envoi de colis, modeste jusqu'à présent pour un slogan qui était tout à fait populaire aux États-Unis à la fin des années 1930.



PUBZINE[®]
ADVERT

Let them "talk"

practice short thematic studies on one page

f.i. story of the issue and the disappearance of the Mulready postal stationary envelope to illustrate the notion of controversy

ELOGES & DESILLUSIONS CRITIQUE **CRITIQUE PRAISE & DISILLUSION**


Controverses Controversies

Malgré tout le public ne reste pas insensible au contenu des messages affichés. Il est susceptible de réagir avec émotion et intérêt selon que ses convictions politiques, religieuses, morales ou culturelles sont atteintes.

Nous avons ici le rare exemple d'un produit à usage postal tant décrié dès son émission que son retrait restait la seule solution.


Dans le cadre de la réforme postale anglaise, Rowland Hill proposait des lettres imprimées en service le 6 mai 1840. L'illustration dessinée par William MULREADY représentait l'Anglais envoyant des messages au monde entier.

Grande-Bretagne, entre Mulready type 427, position 4 de la première émission, datée du 9 mai 1840 de Londres, association avec de Mulready, arrivée à Dublin le 10 mai (1^{er} dimanche d'utilisation).



Sir Rowland HILL

Ces lettres ont fait très vite l'objet de critiques et de déclarations de la diffusion de nombreuses concurrences ainsi que le déclare Hill dans son journal le 12 mai 1840: "Je doute que je sois le seul à être critiqué, car je suis sûr que dans les rangs de la presse un autre teneur que celui qui a conçu Mulready, qui est victime de violence et de ridicule sur tous les aspects... le comportement du public, même bien que nos efforts pour effacer le goût des lettres ont été impuissants. J'ai déjà tourné mon attention vers la substitution d'un autre teneur, en tenant compte que le public a montré son mépris et même du dégoût pour la beauté...". Les lettres Mulready seront retirées de la vente en janvier 1841.



Cartonnet de Mulready dessiné par Spencer, numéro 9, "Pasting". Les différentes illustrations de Mulready sont l'œuvre de l'artiste qui a fait passer auprès du public l'usage des services postaux.

Conclusion

the 4th generation of thematic exhibits is

- to assure the development of a subject in its own context with an innovative plan
- to prefer a narrative mode above an enumerate mode and establish a real dialogue with the reader
- to use graphic resources to highlight documents and texts
- to prove research and knowledge in the use and the selection of the presented material

Innovation

(Article prepared for *ThemeNZ* in relation to ‘innovation’)

Bob Gibson *Thematic Commission delegate, New Zealand*

The Special Regulations for the Evaluation (SREV) of Thematic Exhibits, under Treatment, states:

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

The Guidelines further state:

3.2.3 Innovation

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.

However, what is innovation?

The Shorter Oxford English Dictionary (SOED) defines innovation as:

- “1. The action of innovating; the introduction of a new thing; the alteration of something established;*
- 2. A result or product of innovating; a thing newly introduced; a change made in something; a new practice, method, etc.”*

Material that might help me draft this article appeared relatively thin on the ground. The bulk of the responses on Google provided articles relating to innovation in business – it is one of those buzz-words very much in vogue – and even the SOED definition seems to lend itself to that usage. There was, however, some material that offered useful insights so here goes.

Innovation for exhibits is the process of creating a completely new exhibit from, or making changes to, an established exhibit by introducing something new that is beneficial to the exhibit. As indicated the degree of change can include:

- incremental improvement;
- the next ‘generation’ of the exhibit; or
- a totally new exhibit.

Innovation is often used in conjunction with terms such as invention, creativity, and change.

Invention is defined in the SOED as “*create, produce, or construct by original thought or ingenuity; devise or originate (a new art, instrument, process, etc.)*”. Therefore invention is creating something new that has never existed before. Only if an invention can be transformed into a beneficial change does it become innovation. However, there are many innovations that do not require invention in terms of originality. For exhibiting grounded in the use of existing well-defined material it is difficult to see ‘invention’ coming much into play.

Creativity is a mental process that results in the production of novel concepts that are appropriate, useful and practical. Therefore creativity entails a level of originality and novelty essential for innovation. Innovation encourages further development of a creative idea to gain maximum value. Creativity could, perhaps, be seen as the major component of innovation in exhibiting.

Although innovation results in change it cannot be equated with all change – to qualify as innovation the change must have a beneficial impact. Change can have negative impacts and the process of innovation will naturally lead to some failures – it is important to learn from these.

The important thing to remember is that today’s innovation will become tomorrow’s ‘old hat’. This implies you must continuously innovate and amend your exhibit by including more effective elements, completely restructuring or even starting afresh.

In business the benefits of innovation come through greater profits (or in some case simply maintenance of profits) or providing goods or services cheaper, more efficiently or effectively. The benefits of innovation in exhibiting are perhaps harder to measure. The most obvious effect is a more interesting and novel display but, in the formal assessment of an exhibit, it should become evident in every element of the judging criteria from treatment to presentation.

Innovation in business can include the copying of competitors’ innovations (or at least those that are not subject to copyright or other restriction). As an exhibitor you cannot fail to be influenced by other exhibits that you see. It may be an idea that has direct application where you have a similar theme or topic or a concept or methodology that can be applied with minor change. How then, can a judge assess your level of innovation?

If your exhibit has not changed since its last outing will your innovation in the past be rewarded now whether a judge has previously assessed the exhibit or not?

A very useful article was prepared by Joachim Mass of Germany. Entitled ‘*The new Thematic SREV: Innovation*’ it can be found on the Thematic Commission website www.fipthematicphilately.org (see item 3(c) under ‘Exhibiting’ or write to me for a copy). Joachim discusses each of the bullet points of SREV Article 3.2.3 above and proposes a method for allotting points to the sub-criterion of innovation as follows:

Known themes combined with simple concepts	0-2
New themes combined with simple concepts	3
Known themes combined with good concepts, good development and some/a lot of new items	3-4
New themes combined with good concepts, good development and some/a lot of new items	4
New or known themes combined with innovative concepts or innovative development of a lot of new items	5

I believe most experienced New Zealand thematic exhibitors are likely to get somewhere between 3 and 5 points. In the adult development 1 to 2-frame class we do see a number of beginning exhibitors whose exhibits verge on the old topical style and could struggle to reach 3.

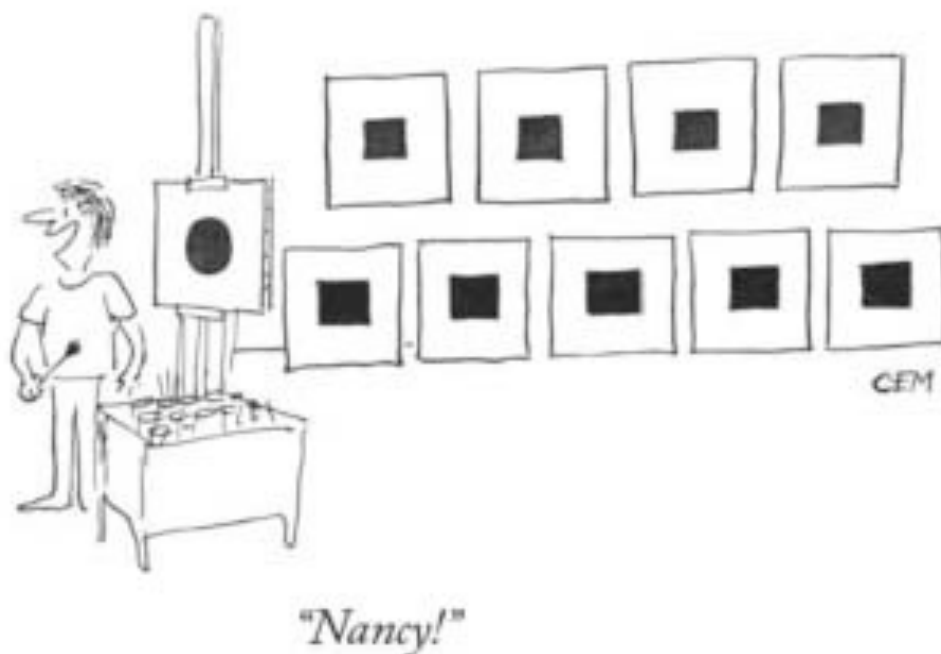
However, a number of terms are used in this table which beg the questions:

- What is a 'known' or 'new' theme?
- What is a 'simple', 'good' or 'innovative' concept?
- And, what are 'new items'?

The assessment of the judging team cannot help be influenced by whether they have seen the exhibit before, the other exhibits in the class at the exhibition and, more importantly, what other exhibits they have seen on the same or similar subject or indeed the breadth of their observation of thematic exhibits generally. At a local level an assessment could be higher than at a national level while at an international level achievement of a 5 could be extremely difficult to achieve and maintain.

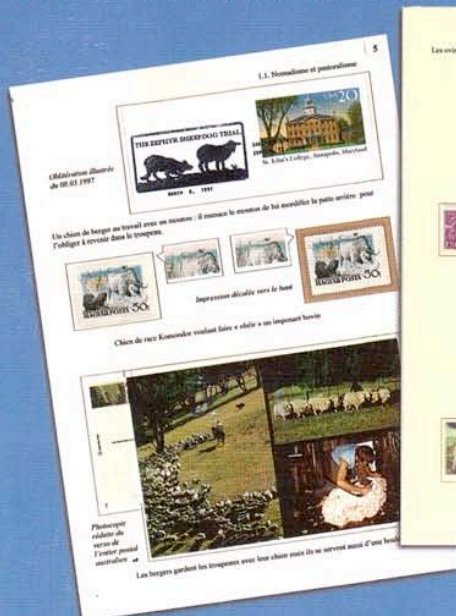
This is an obvious outcome as the answer to the three questions posed will change as judges gain in experience and have increased exposure to thematic exhibits. However, I believe this outcome occurs to some degree in all criterion used in the judging assessments.

The main thrust of the criterion innovation, in my opinion, is to force exhibitors to continuously improve their exhibits, to try new concepts and maintain their interest and that of the people who view the exhibit. It should also have the effect of requiring judges to continually keep abreast of trends in thematic exhibiting. Is that a bad thing?



N° 141 JANVIER 2013

N° 141 - janvier 2013 - 5,90 € (France métropolitaine) - Belgique/Luxembourg : 6,75 € - Grèce/Italie/Port. : 7,20 € - Dom./surface : 7,20 € - Canada/avion : 8,90 € - Dom./surface : 10,95 \$ Can - Tom/surface : 10,60 XPF



Compétition, les conseils de Bernard Jimenez

Et aussi

Le 25 c Cérès

Meilleurs vœux,
M. le Président

Le Sud Ouest Africain
allemand

Les courriers
de Terre sainte

La carte postale fête
ses 140 ans

Rétrospective des émissions françaises de 2012



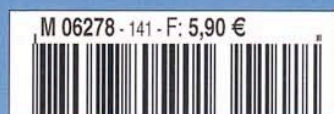
Mafia, la méconnue

Les gobes-mouches



EN CADEAU

Une pochette de timbres neufs
du Maghreb émis avant indépendance
cote : 5 € voir page 113



Compétition, les conseils

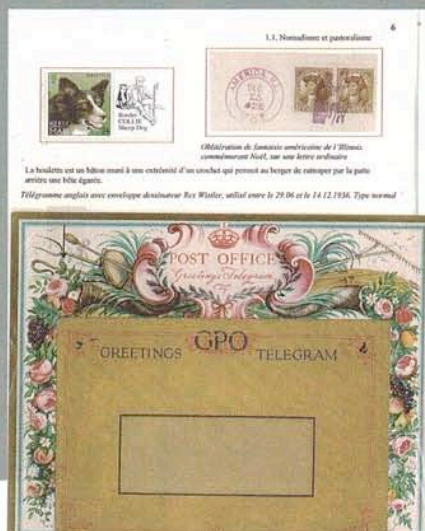
Depuis le numéro d'octobre, nous évoquons la compétition, un sujet qui tient visiblement à cœur de nombreux philatélistes. Nous avons abondamment laissé la parole aux lecteurs du magazine et comme vous avez pu le lire, les avis sont bien souvent passionnés et tranchés ! Bernard Jimenez, vice-président de la Fédération, répond à nos questions et commente à titre d'exemple la collection de Florence Espy en soulignant les aspects positifs et négatifs de sa présentation.

Une collection soumise à l'appréciation d'un juré

Florence Espy, membre de l'Amicale Philatélique et Cartophile de l'Aussonnelle à Cornebarrieu et de l'Association Philatélique du Comté de Foix (toutes deux en Midi-Pyrénées) a exposé sa collection « L'élevage pour nourrir l'homme » au niveau régional en 2010 et avait obtenu 75 points. Plutôt que de participer immédiatement au Championnat de France, elle a travaillé sur sa collection et reviendra devant les jurés, à Moissac les 6 et 7 avril prochain. Elle aura ainsi d'autres indications pour préparer sa collection à faire « le grand saut », vers la Nationale. Un grand merci à elle d'avoir accepté de soumettre quelques pages à la critique d'un juré. Le thème est nouveau, donc il intéresse public et jurés. La présentation est bien construite, sans erreurs majeures et il semble évident que l'exposante a été conseillée dans son association. On le voit, Florence Espy a mis toutes les chances de son côté pour réussir en compétition !



L'indication philatélique « Obliteration illustrée du 08.03.1997 » n'apporte rien, on le voit sur le cachet. Par contre, on a un bel exemple de présentation d'une variété avec impression décalée vers le haut et une bonne utilisation d'un détail thématique : le chien est représenté très près de la patte arrière du bovin et cela illustre bien le texte thématique situé au dessus et en dessous des timbres. En bas de page, l'exposante a reproduit à échelle réduite (environ 75 %) le verso de l'entier postal pour prouver que ce n'est pas une simple carte postale. Le texte en bas de page annonce la page suivante ; c'est le choix de l'exposante et on le retrouve tout au long de la présentation. Remarque : rien n'oblige les exposants à mettre les « gros » documents en bas de page, seul le fil thématique impose l'ordre de présentation des documents.



Pour montrer sa connaissance en profondeur du sujet, l'exposante a consacré une page à un outil emblématique du berger : la houlette. Elle l'illustre avec trois types de documents (c'est toujours bien de varier le type de matériel sur une même page) : un timbre avec vignette, une obliteration de fantaisie américaine des années 30 et un télégramme anglais sur lequel elle signale la houlette par une flèche. Vu la dimension du télégramme anglais, il faudrait une page un peu plus large que les autres ou bien répartir le matériel des pages 6 et 7 sur un format A3.

de Bernard Jimenez



Interview

Bernard Jimenez est le vice-président de la FFAP depuis le 16 juin 2012 et Directeur FIP pour l'Europe. Président de la Commission nationale thématique, il est à la fois juré mais également compétiteur. Bernard Jimenez a obtenu l'or en philatélie thématique au niveau international avec *l'abeille* et avec *La nuit*. Egalement passionné d'histoire postale, il a aussi décroché l'or à Nevers pour sa présentation sur *La poste française en Chine de 1860 à 1946*. Il est l'auteur de *Timbré de voyages*, un très beau livre publié en 2008.

Que pensez-vous des critiques qui ont été formulées dans le magazine à propos des compétitions ?

Nous avons lu avec beaucoup d'attention le courrier des lecteurs de *Timbres* magazine et la chronique de Socrate. Je pense qu'une bonne partie des problèmes vient d'une communication insuffisante. Un certain nombre de personnes qui se présentent en compétition connaissent mal les règlements. C'est regrettable car cela génère inutilement des frustrations et des incompréhensions. Il ne faut pas se précipiter lorsque l'on décide de faire de la compétition. Il est nécessaire de prendre le temps de lire les règlements, de bien cadrer son sujet, de s'assurer qu'il correspond parfaitement à la classe que l'on a choisie. L'idéal est d'avoir un président de club qui fait lui-même de la compétition. Il peut ainsi partager ses connaissances, son expérience qui sont utiles et motivantes pour ses membres.

Le site de la FFAP www.ffap.net met à disposition des philatélistes une documentation conséquente avec notamment le règlement général des compétitions, les règlements des classes d'exposition, les feuilles de jury, les fiches de palmarès et d'appréciation d'élève juré. Toujours sur ce site, il est possible de voir des collections présentées

par des membres d'associations fédérées en compétitions internationales ou en nationales. C'est très instructif et cela permet de voir ce que font les autres compétiteurs qu'il s'agisse des sujets mais aussi de la présentation. A la différence d'un salon, sur Internet on peut prendre le temps de regarder une collection, d'y revenir quelques jours plus tard. Plus d'une vingtaine de collections sont actuellement consultables et couvrent de nombreuses classes : aérophilatélie, cartes postales, classe ouverte, philatélie fiscale, histoire postale, thématique et traditionnelle.

Certains lecteurs pensent que les jurés disposent d'une formation insuffisante, qu'en est-il réellement ?

Les jurés sont des femmes et des hommes et ne sont pas bien entendu parfaits. Ils ne savent pas tout sur tout mais ont une méthodologie pour apprécier une collection. Un de vos lecteurs pense être le seul en France à collectionner un pays. Même si cela reste à démontrer, rien ne l'empêche de présenter un synopsis. Comme les synopsis sont envoyés aux jurés avec le plan de la collection, ces derniers auront des indications précieuses avant de se rendre sur les lieux de l'exposition. S'ils n'ont pas la

documentation correspondante chez eux, ils chercheront dans la bibliothèque de leur association ou interrogeront un autre juré.

Comment faut-il présenter le synopsis ?

Comme pour la présentation des collections, tous les goûts sont dans la nature mais il y a des éléments à ne pas oublier et une ou deux feuilles A4 recto-verso devraient suffire. Le synopsis doit être attrayant et mettre en valeur le sujet étudié, la façon dont il a été traité et les documents philatéliques importants, sans être une énumération page par page. Pour que le dialogue s'installe, il est important de commencer par la raison qui a poussé le collectionneur à monter sa collection. (Personnellement je fais une collection sur la joaillerie parce que ma fille travaille dans la joaillerie et qu'elle m'a fait aimer cet art. Et c'est elle qui corrige mes indications techniques quand elles ne sont pas assez précises...). Il convient ensuite d'expliquer le développement de la collection (pourquoi ce chapitre à cet endroit et pas à un autre) et enfin de mettre l'accent sur les documents philatéliques importants, en les reproduisant à petite échelle et en expliquant pourquoi ils sont rares. Avec le ●●●

● ● ● synopsis, la Fédération permet aujourd'hui ce qui a été demandé à maintes reprises : une communication directe entre l'exposant et le juré avant le jugement. Aux exposants d'utiliser cette possibilité ! Et ce n'est qu'une possibilité : la fourniture d'un synopsis n'est pas et ne sera pas obligatoire.

Les jurés peuvent néanmoins se tromper ?

Oui, absolument. Les erreurs de jugement sont de l'ordre de 4 %. Dans 2 % des cas, ils notent trop bas et pour les deux autres pour

cents, ils notent trop haut mais là, personne ne s'en plaint !

Que faites-vous pour la formation des jurés ?

La FFAP organise début 2013 six séminaires de formation pour ses 193 jurés régionaux et nationaux en exercice. La philatélie évoluant, de nouvelles classes apparaissent et il nous a semblé important de donner la même information à l'ensemble des jurés. Seront abordés la compétition (niveaux, règlements, classes), le travail des jurés avant la compétition puis le

jugement. Nous développerons en détail les techniques de jugement et les particularités de chacune des classes, pour terminer sur un point important : la communication avec l'exposant. Ces séminaires auront lieu à Chasseneuil du Poitou (Futuroscope) le 26 janvier, Paris le 2 février, Epinal le 23 février, Sète le 2 mars, Tournus le 9 mars et Arras le 16 mars.

Que se passe-t-il lorsque les experts ont des avis divergents sur une pièce ?

C'est un vrai problème qui est



L'exposante montre ses connaissances philatéliques et c'est bien. Mais ce serait encore mieux si les textes étaient en regard de ce qu'elle explique (Vignette « Gratte-ciel », plutôt à gauche et en regard de la vignette). La série de timbres du bas est très bien utilisée : on voit un troupeau efflanqué devenir bien gras après que le terrain ait été irrigué. 4 timbres et tout est dit !



Si on écrit en haut de page « les deux espèces de poissons d'eau douce élevées sont la carpe et la truite » il faudrait, sur cette page, illustrer les deux espèces. Ce n'est pas le cas ici. Le matériel présenté est bien décrit (le texte colle à l'illustration et la complète). La fenêtre de présentation du cachet espagnol gagnerait à être réduite, ce qui permettrait peut-être un petit commentaire thématique. La présentation du bloc de quatre timbres n'apporte rien si ce n'est un alignement avec le bloc situé au-dessus.



Bel ensemble de matériel différent avec des empreintes mécaniques bien frappées mais toutes trois françaises (il faudra à l'avenir essayer de varier la provenance). Le timbre du Nicaragua est oblitéré – très faiblement – et cela ne nuit pas à la lisibilité du sujet.

étroitement lié à la fonction d'expert. Comme vous le savez, il n'y a pas de règles pour devenir expert en philatélie, c'est en fine la réputation de ce dernier sur le long terme qui fait la différence.

La France n'est-elle pas mal organisée dans ce domaine ?

Il semble que chez certains de nos voisins européens les experts sont réunis dans un collège. L'avis donné sur une pièce n'est pas le fait d'une seule personne mais de plusieurs qui font autorité. C'est nettement plus sécurisant pour

l'exposant car un expert peut aussi se tromper.

De toute façon, quand une pièce est sujette à discussions et que plusieurs experts ont des avis différents, il vaut mieux l'enlever de la collection.

Faut-il être riche pour se présenter en nationale ?

Absolument pas mais tout dépend du sujet. Ainsi lorsqu'une personne décide de s'attaquer à la première émission de France, il est évident qu'elle devra prévoir un budget conséquent et je ne vois pas

comment il pourrait en aller autrement. Pour ma part, j'ai obtenu l'or en thématique sans m'être ruiné ! Jean-Jacques Rabineau ne dit pas autre chose dans le *Socrate* de décembre dernier. Pour de nombreux compétiteurs, accéder en nationale est un aboutissement et une grande fierté et qu'importe s'ils décrochent ou non une médaille. C'est tout à fait comparable au domaine sportif, être sélectionné pour les championnats de France de judo ou de tennis, ce n'est pas rien.

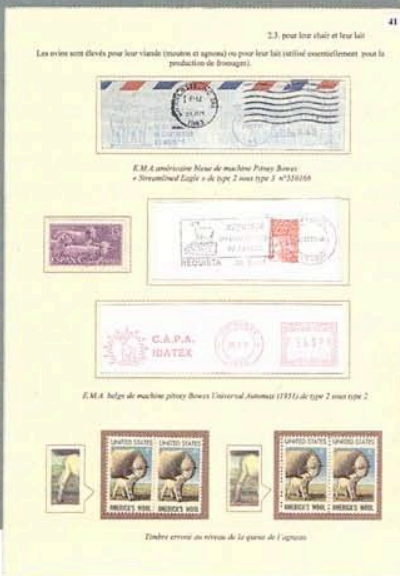
Propos recueillis par
Gauthier Toulemonde



Bonne utilisation du matériel et d'un détail montré par un timbre : la bosse grasseuse du zébu. Avec le texte thématique, l'exposante montre ses connaissances. Les indications philatéliques (notées en caractères italiques) sont réduites au strict nécessaire.



Le texte en haut de page, qui évoque l'Amérique et l'Europe, est illustré par deux documents très différents : un entier postal américain (repiquage privé) du début du siècle dernier, ayant circulé, illustré d'un bovin (élevé pour la viande) et une carte de correspondance d'un prisonnier de guerre avec un cachet de censeur illustré d'une tête de vache.



Page différente des précédentes car le texte philatélique est réduit au minimum. Cela n'est pas gênant. Par contre l'empreinte de machine à affranchir américaine est faible et devra être, si possible, remplacée. La belle variété américaine est intéressante mais la légende « America's wool » (laine américaine) ne colle pas au sujet de la page (viande et lait).

Bernard Jimenez

Philatelic exhibit “WORLD OF BUTTERFLIES AND MOTHS”

by Vladimir Kachan

I began to collect philatelic material with butterflies and moths 30 years ago. For my knowledge I used a cross-referenced checklist “Insects on stamps” (England, 1978) and a topical catalogue of cancellations “Butterflies and moths” (Germany, 1980). Ten years later I began to create my philatelic exhibit “World of Butterflies and Moths”. I knew only modern philatelic material and tried to find old philatelic material with butterflies and moths of the whole world. My own researches of the world philatelic material was successful. I assisted the German philatelist Rolf Merkert with information about postal stationeries and cancellations, and he published in 1989 a special world catalogue of butterflies and moths on postal stationeries. Also in 2002 he reworked and republished a world catalogue of butterflies and moths cancellations and meters. In 2007 the Chinese philatelist Zou Ziyang, editor of the Chinese “Topical Butterfly” journal, published a book which was a compilation of early butterfly-related philatelic items up to 1950. I assisted in this with information and philatelic materials from my collection.

I am always looking for, select and study old philatelic materials with butterflies and moths, then I include my own researches in my exhibit. This exhibit “World of Butterflies and Moths” was awarded the firstly Vermeil medal on the European Philatelic Exhibition BRNO-2005, then Vermeil medal on the World Philatelic Exhibition ESPANA-2006, EFIRO-2008, CHINA-2009, and Large Vermeil medal on the World Philatelic Exhibition PORTUGAL-2010 and PHILANIPPON-2011.

In December 2011 I published a book “World of Butterflies and Moths” (philatelic exhibit). This book has 90 pages in full color, in English with photocopies of the last version of my philatelic exhibit (including the oldest and some lesser known butterfly and moth philatelic material of the world).

Why we collect butterfly and moth philatelic material? Of all the insects, butterflies are probably the most popular, because they are active by day, and are renowned for their beautiful colours and graceful flight. Moths are often regarded as less engaging, but with their diversity of shapes, sizes, and colours, they are as fascinating as butterflies. Butterflies are the most beautiful creatures of nature, the top of its artistic mastery, undoubted masterpieces of evolution. The variety and colouring of wings refer butterflies to the most beautiful creatures on Earth. They create positive emotions, improve the mood and so heal by their beauty.

The post has been working for five thousand years, but it improved around the time of the Roman Emperor Augustus (24 B.C. – 14 A.D.). Many hundreds of years ago, letters were sealed with wax and the wax was embossed with a design by pressing a carved gemstone into it before it hardened. These stones were carved with countless images – alone and in combination with other devices, including butterflies! The Roman Emperor Augustus chose as his emblem a butterfly held in the claws of a crab, accompanied by the motto “FESTINA LENTE” (make haste slowly). Perhaps someone has this oldest butterfly emblem on a letter of Emperor Augustus!

Old postmark in the form of a butterfly

I am a philatelist from Republic of Belarus and my hobby is collecting philatelic material having to do with butterflies and moths. I study postal history and am always looking for old philatelic material depicting butterflies. My own researches of the world philatelic materials with butterflies I show in my exhibit "WORLD OF BUTTERFLIES AND MOTHS". In this article I only concentrate on an old postmark in the form of a butterfly.

For philatelists of the butterfly theme well known is the so-named butterfly postmark of Hamburg (Germany): a postmark in black color has an illustration in the form of a stylized butterfly and text in two lines. Type 1 has the word HAMBURG with point and was used from 1823 to 1860 (fig. 1).

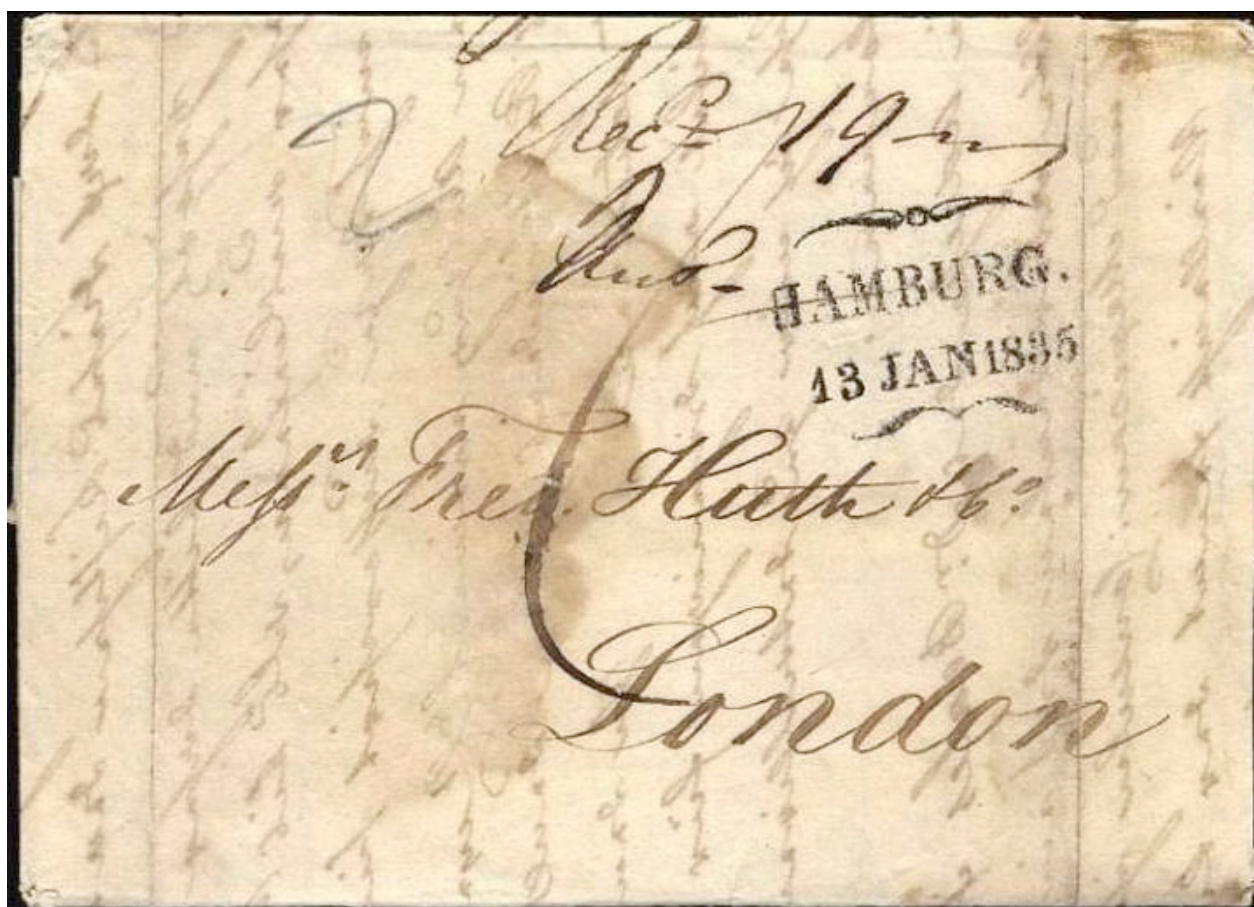
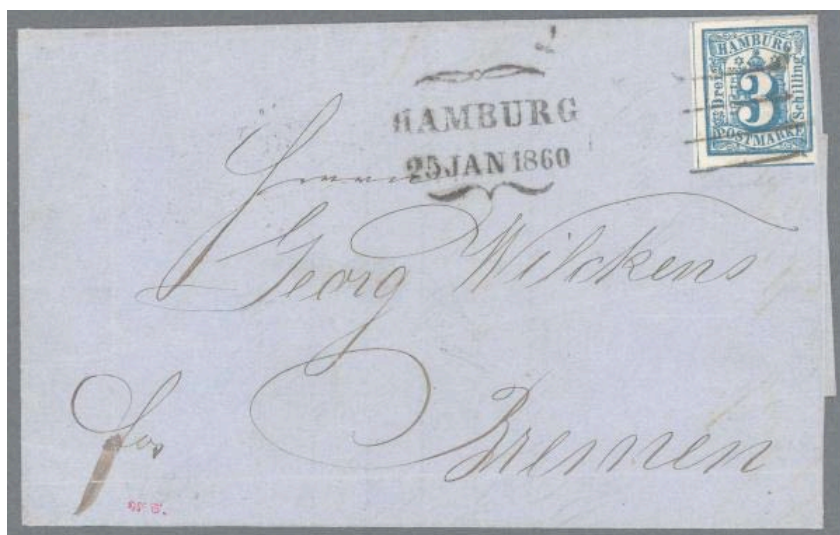
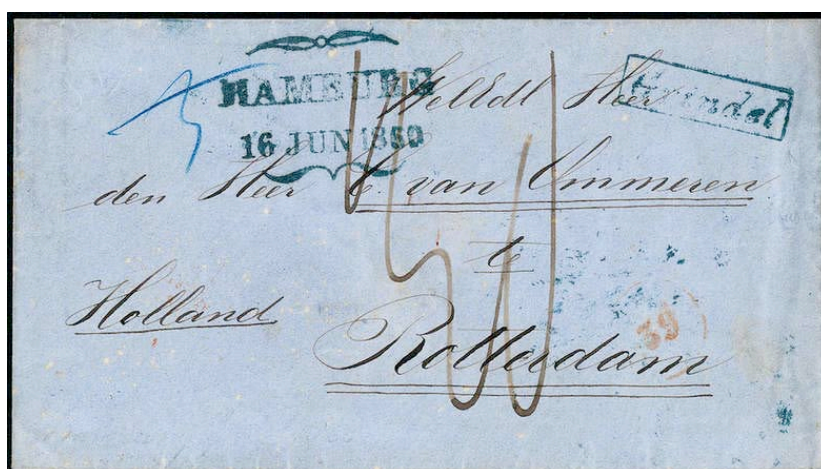


Figure 1



Type 2 in black color has the word HAMBURG without point and was used from 1830 to 1860 (fig. 2).

Also known is type 2 in greenish blue color (fig. 3).



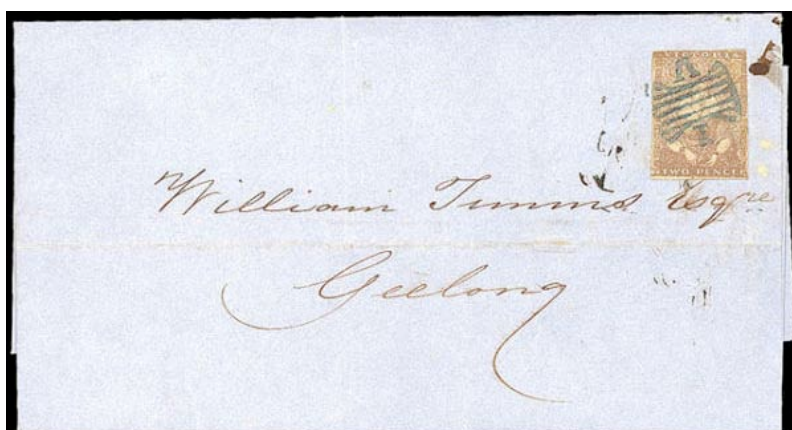
My researches of postal history have the next discovery. Some prestamped letters of Italy have a butterfly postmark of the town of Ripatransone, similar to the Hamburg butterfly postmark. This postmark in black color has also an illustration in the form of a stylized butterfly and text in one line Ripatransone. It is type 1 of the year 1843 (fig. 4).

I also found type 2 of this postmark, which not has butterfly head between antennae. This type presented on Italian letter 1842 (fig. 5).



Figure 5

And recently I found also type 3 of Ripatransone oldest postmark 1829 - stylized butterfly in oval with difference in lower part (fig. 6).



For most philatelists well known is the series of stylized butterfly cancels designed by Thomas Ham in 1850, where the butterfly wings surmounted by a number denoting the post office and with a "V" below denoting Victoria (in Australia). This cancels are known under the name of "Butterflies of Victoria" and numbered from 1 to 50. Cancels usually have black color (fig. 7).



Also used a cancel “Butterfly of Victoria” in red color as the receiving mark for Official Mail in Melbourne (fig. 8).

Also is known letter of Australia 1851 with cancel “Butterfly of Victoria” in blue color (fig. 9).



I wish for enthusiasts of butterfly thematic philately to have new discoveries and enjoyment. I always like to help in the creation of butterflies or insects philatelic exhibit (I have many duplicates in this theme).

Please write for me by e-mail: vladimirkachan@mail.ru. Post address: Vladimir Kachan, P.O.Box-36, BY-220089, Minsk-89, Belarus.



Three denominations in blue ink on piece.

Cavallini — Precursors to Postage Stamps

by Richard Logan

The government of Sardinia, located off the west coast of Italy, issued stamped postal paper on November 7, 1818 at post offices and tobacco merchant shops (which earned a commission from their sales) across the island. Anyone found transporting mail *not* on these official letter sheets was subject to fines and imprisonment.

Known as “Cavallini,” these precursors to postage stamps were available in three denominations: 15 centesimi for fifteen miles; 25 centesimi for thirty-five miles, and 50 centesimi for over thirty-five miles. All were printed in blue ink. Later, these devices were embossed on ornately watermarked sheets.

All show a cavallini della Giara (“the Giara pony”) running at full speed while being ridden by a cherub blowing a post horn. The cavallini della Giara represent one of the few remaining pockets of “wild” horses in Europe and are a symbol of Sardinia, although they are not indigenous to that island, having been brought there by the Phoenicians or possibly the Greeks around 500 B.C. Some five hundred of these sure-footed, strong little equines still exist, thanks to government protection. They measure about 53 inches from the ground to the withers, making them large ponies in modern parlance. The Cavallini designs remained in use until March 1836 when the postal laws changed.

The Author

Richard Logan is a philatelist, philatelic organizer, researcher, estate advisor, and writer.



Used Cavallini on piece.



Cavallini della Giara.

MARCH 2013 / AMERICAN PHILATELIST 251

Introduction to Thematic Collecting

Written by: Margaret Morris

Published by: British Thematic Association

This 32 page CD-ROM covers the essentials of thematic collecting.

Chapter headings are:

- Introduction
- What is Thematic Collecting?
- Choosing the Theme
- Assembling the Material
- Assembling the Information
- Getting it all Together
- Displays and Competitions
- Some Final Thoughts
- Suggested Further Reading
- Contact Addresses
- And Lastly – Meet the Experts!



It is written for the collector rather than the exhibitor, and does not require any prior thematic knowledge from the reader.

If you are thinking about starting a thematic collection, or have an existing collection which you want to develop, this will give you ideas and guidance.

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What's the story behind these Italian advertisement labels?

Q These two used Italian stamps appear to be examples of the 50c violet definitive from the 1906 series, but they have se-tenant stamp-size Singer advertisement labels and are imperforate between stamp and label. Both the stamps and the labels have the standard Crown upright watermark. Can you explain this item to me?

Mike Board, via e-mail

A An experiment with advertising on stamps was introduced by Poste Italiane in November 1924.

A total of 19 different types were issued, comprising five different values from the 1901, 1906 and 1917 definitive issues se-tenant with various advertisements in a range of colours.

Catalogued by Stanley Gibbons as SG 171a to SG 171s, all were double the standard stamp size, with the advert occupying the lower half of the design and no perforation between.

The 50c with the Singer sewing machines advert is the most common, priced at £8.50 for a used single. Used prices extend up to £800 for the 1l brown and green with the Columbia gramophones advert, and mint prices can go as high as £2,500 for the 50c violet with Tagliacozzo textiles advert.

It seems that there was limited enthusiasm from would-be advertisers, and that the public didn't appreciate the awkward format of the stamps either. So the experiment was discontinued in August 1925.



Who printed this parody of Hitler stamps and why?

Q I have in my collection an imperforate miniature sheet of four stamps which look like German definitives of the Third Reich era, but have a distorted image of Adolf Hitler and are inscribed 'Futsches Reich' (ruined reich) instead of 'Deutsches Reich'. Who printed this item and what was its purpose?

Ian McDowall, Locharbriggs

A Although they appear at first glance to be wartime propaganda stamps, these are actually subsequent copies of them. In short, this item is a forgery of a forgery!

During World War II, the USA's Office of Strategic Services (the predecessor of the Central Intelligence Agency) operated a propaganda printing office in Bern, Switzerland, and amongst the material it produced were forgeries of Third Reich stamps.

Some of these were intended to masquerade as genuine stamps, so that bags of propaganda mail dropped in the vicinity of bombed mail trains as part of Operation Cornflakes in 1944-45 would be inadvertently delivered by the German postal service. Others were essentially leaflets to be enclosed with other propaganda material, such as the Allies' German-language newspaper *Das Neue Deutschland*.

In the latter category was a parody of the 12pf carmine stamp from Germany's 1941 definitive series, with Hitler's face altered to show a partially exposed skull and the inscription altered to suggest that he was destroying his country. This 'death head' design was printed by the OSS in perforated sets of 50.

Although these forgeries are not catalogued as genuine postage stamps, for obvious reasons, they are quite sought-after by collectors of Third Reich and propaganda material, and in some cases can be quite valuable. Naturally, that has made them a target for subsequent fraudsters.

Your miniature sheet is not one of the authorised wartime forgeries, but a lower-quality post-war attempt to copy those forgeries for sale on the philatelic market, and as such it has no real value.

For more information on these American propaganda issues, and forged copies of them, there is a very good website at www.psywarrior.com/cornflakes2



ABOVE: Post-war forgery of American wartime 'death head' propaganda stamps, in an imperforate miniature sheet of four



ABOVE: Genuine authorised American 1944-45 propaganda forgery, based on Germany's 1941 12pf definitive

Activity Calendar Compiled by Secretary Koenraad Bracke

Dates	Name	Venue	Details
2013			
5-7 April	MILANOFIL 2013	Milan, Italy	National exhibition
13-21 April	All Japan Stamp Exhibition	Tokyo, Japan	National exhibition
18-28 April	OSTROPA 2013	Jhilava, Czech Republic	Bilateral exhibition Czech Republic & Germany
23-27 April	CORDOBA 2013	Cordoba, Argentina	International philatelic exhibition
26-28 April	HUNFILA 2013	Székesfehérvár, Hungary	National exhibition
2-4 May	ECTP	Essen, Germany	European Championship of Thematic Philately
10-15 May	AUSTRALIA 2013	Melbourne, Australia	International FIP Exhibition TC Thematic seminar
17-19 May	ROPEX 2013	Rochester, New York, USA	National topical stamp show
17-20 May	PHIL'AMIENS 2013	Amiens, France	National exhibition
18-20 May	EXPHIMO 2013	Bad Mondorf, Luxemburg	National thematic exhibition "Cars" with international participation
24-26 May	Marke & Münze 2013	Graz-Seiersberg, Austria	National exhibition
1 June	Thematik-Symposium 2013	Schönbühl, Switzerland	Thematic seminar
7-9 June	NORDIA 2013	Gardabaer, Iceland	Multilateral exhibition (Nordic countries)
21-23 June	ROYAL 2013 ROYALE	Manitoba , Canada	National exhibition
21-23 June	EPPAN 2013	Eppan, Italy	Alpen-Adria multilateral exhibition
2-8 August	THAILAND 2013	Bangkok, Thailand	International FIP Exhibition
8-11 August	APS StampShow 2013	Milwaukee (WI), USA	National exhibition
22-25 Augyst	ÖVEBRIA-GMUNDEN 2013	Gmunden, Austria	National exhibition

13-15 September	UPPER HUTT 2013	Upper Hutt, New Zealand	National exhibition
18-21 September	AUTUMN STAMPEX 2013	London, UK	National exhibition
20-22 September	8. Thematik-Symposium	St. Pölten, Austria	Thematic seminar
20-28 September	EXFILNA 2013	Leon, Spain	National exhibition
21-22 September	Quuensland Stamp Show 2013	Brisbane, Australia	National exhibition
27-29 September	ROSSICA 2013	Moscow, Russia	International exhibition
9-13 October	JOMAPEX 2013	Johannesburg, South Africa	National exhibition
18-20 October	ROMAFIL 2013	Rom, Italy	National exhibition
2-3 November	20th Challenge PRIX MASSARI	Lambesc, France	National thematic exhibition “music” with international participation
19-25 November	BRASILIANA 2013	Rio de Janeiro, Brazil	International FIP Exhibition
5-7 December	MONACOPHIL 2013	Monaco	Philatelic exhibition
2014			
25-27 April	Malmö 3rd International Philatelic Summit	Malmö, Sweden	International Seminar
1-4 Mai	BIRDPEX / FERPHILEX	Poitiers, France	National exhibition “birds”, “railway” with international participation
7-12 August	PHILAKOREA 2014	Seoul, Korea	International exhibition
29-31 August	Multilaterale 2014	Haldensleben, Germany	Multilateral exhibition
29-31 August	BALTEX 2014	Malmö, Sweden	Swedish National Exhibition Seven Nations Challenge
14-21 September	MALAYSIA 2014	Kuala Lumpur	International exhibition
2015			
13-16 May	LONDON 2015 EUROPHILEX	London, UK	International FEPA exhibition
13-17 August	SINGAPORE 2015	Singapore	International exhibition
??	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 April 2013)

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 Musayeliyan)	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	bpf_bd@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
Belgium	Koenraad Bracke	TH Bureau Secretary kobra22@telenet.be	Baerdonckstraat 83, BE-9230 Wetteren, Belgium
Bolivia	Carlos Royuela	caroy70@gmail.com	Fed. Filatelica Boliviana, Ap.do Postal 3280, La Paz, Bolivia
Brasil	Luiz Paulo Rodrigues Cunha	TH Bureau Member FIAF luparoc@bol.com.br	Caixa Postal 2413, 90001-970 Porto Alegre (RS), Brazil
Brunei	No TC delegate appointed	bhbcorporation@yahoo.com (secretary Bakar Berudin)	Persatuan Filatelik Kebangsaan Brunei Darussalam, P.O. Box N° 1, Lumut KC 2992, Brunei Darussalam
Bulgaria	Christo Nikoltchev	sbfbul@yahoo.com (Union of Bulgarian Philatelists)	Union of Bulgarian Philatelists, P.O. Box 662, BG-1000 Sofia, Bulgaria
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, 2 nd Floor-North Wing, Xueyuan International Tow, N° 1 Zhichun Road, Haidian Distri, CN-100191 Beijin, 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)	hgoggel@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	lfidiaz@uned.ac.cr	P.O. Box 45, 2150 Moravia, Costa Rica
Croatia	Gordan Turudija	gordan.turudija@zg.t-com.hr	Jablanska 56, 10110 Zagreb, Croatia
Cuba	Fernando L. Fábregas Rodríguez	losaeduardo@yahoo.com	Apartado Postal 305, Cienfuegos 55100, Cuba
Cyprus	Christakis Ioannou	Kitiefs@spidernet.com.cy	83 Ag. Omologites Av., CY1080, Nicosia, Cyprus
Czech Republic	Lumir Brendl	svetla.brendlova@atlas.cz	U Jam 19, CZ-32324 Plzeň, Czech Republic
Denmark	Jørgen Jørgensen	jrgen@jrgensen.dk	Ganløseparken 18, DK-3660 Stenløse, Denmark
Ecuador	Juan Pablo Aguilar (FIAF delegate)	alfonsocarrillob@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	No TC delegate appointed	egyptianphilatelicsociety@gmail.com (president Dr. Sherif Samra)	Philatelic Society of Egypt, Abdel Khalek Tharwat str.16, P.O. Box 142, Cairo, Egypt
Estonia	Rein-Karl Loide	loide@staff.ttu.ee	E. Vilde tee 52-9, 13421 Tallinn, Estonia
Finland	Jari Majander	jari.majander@gmail.com	Tammitie 7 A 4, 00330 Helsinki, Finland
France	Bernard Jimenez	b.m.jimenez@wanadoo.fr	43, rue de Bitche, F 81000 Albi, France

Georgia	No TC delegate appointed	legilt@gol.ge (president Nikoloz Natbiladze)	Georgian Philatelists Union, c/o H.E. Nikoloz Natbiladz, Embassador of Georgia, LONESTAR, Diplomatic Courier Service, 12/14 Strait Street, Valletta VLT 08 - Malta
Germany	Damian Läge	d.laegel@psychologie.uzh.ch	Buchzelgstr. 21, CH 8053 Zürich, Switzerland
Great Britain	Christine Earle	chris@earle3.freemove.co.uk	Ashurst, Green Road, Thorpe, Surrey, TW20 8QS, Great Britain
Greece	Pandelis Leoussis	p_leoussis@hotmail.com	V. Agiou Dimitriou 12-14, GR 14452 Metamorfosi – 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.
Honduras	No TC delegate appointed	ffrh@hotmail.com (president Edgardo Alegria)	Federación Filatelica de la Republica de Honduras, Apartado Postal 1465
Hong Kong	Daniel Szeto	dftszeto@netvigator.com	The Hong Kong Philatelic Society, GPO Box 446, Hong Kong
Hungary	Peter Dunai	pdunai@mkik.hu	Galambóc utca 30, H-1117 Budapest, Hungary
Iceland	Sveinn Ingi Sveinsson	sven@ismennt.is	Brattaholti 6a, IS 270 Mosfellsbæ, Iceland
India	Rameshwardas Binani	binanipm@gmail.com	33-B, Rowland Road, Kolkata 700 020, India
Indonesia	Tono D. Putranto	tono@ciptaaromakimia.com	Cipta Aroma Kimia, Jl. Sompok Baru 75, Semarang 50249, Indonesia
Iran	Joussef Babhoud	f_n_farahbakhsh@yahoo.com (president Mr. F.N. Farahbakhsh)	6-28 Andisheh, 1 Str., Behesti Ave, Teheran 15697, Iran
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	Philatelic Federation of Japan, Nihonbashi Nagatani Bldg. RM. 302, 1-6 Nihonbashi-Honcho, Chuo-ku, Tokyo 103-0023, Japan

<i>DPR of Korea</i>	<i>No TC delegate appointed</i>	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
<i>Kuwait</i>	<i>No TC delegate appointed</i>	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>
<i>Latvia</i>	<i>No TC delegate appointed</i>	raimonds.jonitis@gmail.com (president Raimonds Jonitis)	<i>Latvian Philatelic Society, Brivibas gatve 234, LV-1039 Riga, Latvia</i>
<i>Liechtenstein</i>	<i>No TC delegate appointed</i>	lphv@lphv.li (president Peter Marxer)	<i>Liechtensteiner Philatelisten-Verband, Postfach 460, FL-9490 Vaduz</i>
<i>Lithuania</i>	<i>No TC delegate appointed</i>	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
Lybia	Mohamed Ali Siala		P. O. Box 2411, Tripoli, Libya
<i>Macau</i>	<i>No TC delegate appointed</i>	macauselos54@yahoo.com (president Wong Ion Kuong)	<i>Clube Filatélico de Macau, P.O. Box 3068, Macau Post, Macau (China)</i>
Malaysia	V. Senthinathan	malyny82@yahoo.com	11, Jalan Taban 3, Lucky Garden –Bangsar, 59100 Kuala Lumpur, Malaysia
<i>Malta</i>	<i>No TC delegate appointed</i>	johnacardona@gmail.com (hon. Secretary John A. Cardona)	<i>The Malta Philatelic Society, 56, St. Mary Street, PLA 11 Tarxien, Malta</i>
Mexico	David Braun	braundav@yahoo.com.mx	Circuito Geografos no. 60, Cd. Satélite, 53100 Naucalpan, México
<i>Mongolia</i>	<i>No TC delegate appointed</i>	shchadraa@must.edu.mn (president Sereeter Boldkhet)	<i>Federation of Mongolian Philatelists, P.O. Box 175 CPO, Oulan Bator, Mongolia</i>
<i>Montenegro</i>	<i>No TC delegate appointed</i>	tomokaturic@t-com.me (president Capt. Tomo Katuric)	<i>Union of Philatelists of Montenegro, Post Office Herceg Novi, 85340 Herceg Novi, Montenegro</i>
Nepal	Shyam Prasad Nucha Pradhan	nephiso@ntc.net.np (president Sagar Man Shrestha)	G. P. O. Box 2265, Katmandu, Nepal
Netherlands	Anton van Deutekom	anton.vandeutekom@maastrichtuniversity.nl	Bernhardlaan 4, NL-6226 BH Maastricht, Netherlands

New Zealand	Bob Gibson	bob@gibsonz.com	10 The Anchorage, Whitby, Porirua 5024, New Zealand
Nigeria	No TC delegate appointed	foladuro2004@yahoo.com (Secretary J. Femifola Durosomo)	National Philately Promotion Council, P.M. Bag 12647, Lagos, Nigeria
Norway	Ingolf Kapelrud	ikapelru@online.no	Sjōraakveien 1, N 4070 Randaberg, Norway
Pakistan	Syed Imtiaz Hussain	rizvi786syed@hotmail.com	House #96, St #3, Sector K-4, Phase 3, Hayatabad, Peshawar 25124, Pakistan
Paraguay	Teresa Aguilera de Pintos	teresa_pintos@yahoo.com	P.O. Box 852, Asuncion, Paraguay
Peru	Maria Luz Cerpa	cerpamo@hotmail.com	Apartado 18-0877, Lima 18, Peru
Philippines	Josefina Cura	aapboss@yahoo.com (president Robert Tan)	Philippine Philatelic Federation, P. O. Box 135, 1099 Manila, Philippines
Poland	Ryszard Prange	ryszprange@poczta.wp.pl	os. Orla Bialego 99/3, 61-251 Poznan, Poland
Portugal	Eduardo José Oliveira e Sousa	eduardosousa@netcsbo.pt	Urbanização do Lidador, Rua 8 - n° 80 Vila Nova da Teiha, P 4470-717 Mala, Portugal
Qatar	Yacoub Jaber Sorour	qstamps@qatar.net.qa (vice-president Hussain Rajab Al-Ismaïl)	c/ Qatar Philatelic Club, P.O. Box 10933 Doha, Qatar
Romania	Marius Muntean	mariusvasilem@yahoo.com	
Russia	Oleg V. Poljakov	oleg@inteco.ru	Union of Philatelists of Russia, 12 Tverskaya Str., 103 831 Moscow GSP-3, Russia
Saudi Arabia	Mr. Yaqub I. Dehlavi	ydehlawy@saudistamps.com	P.O. Box 240, Riyadh 11411, Saudi Arabia
Serbia	No TC delegate appointed	sfs@ptt.rs (president Djordje Radicevic)	Union of Philatelists of Serbia, Palmoticeva 2 IV, 11000 Belgrad, Serbia
Singapore	No TC delegate appointed	fiap@pacific.net.sg (chairman Tay Peng Hian)	Association of Singapore Philatelists, International Affairs Committee, Kian Teck Way 3, Singapore 628732
Slovakia	Vojtech Jankovic	vojtech.jankovic@gmail.com	Stromova 38, 831 01 Bratislava, Slovakia
Slovenia	Peter Suhadolc	TH Bureau Member FEPA suhadolc@dst.univ.trieste.it	Postno Lezece, SI 6210 Sezana, Slovenia

South Africa	Moiria Bleazard	bleazard@telkomsa.net	P.O. Box 12191, Benoryn 1504, South Africa
Spain	José Ramon Moreno	moreno@jose-ramon.com	Tabladilla, 2, Edificio "Bekinsa", E 41013 Sevilla, Spain
Sweden	Jonas Hällström	TH Bureau Chairman j.hallstrom@telia.com	Skolgatan 10, 4tr., SE-541 31 Skövde, Sweden
Switzerland	Erna Streit-Känzig	es-ts@bluewin.ch	Liebeggweg 16 CH-3006 Bern, Switzerland
Thailand	Phairot Jiraprasertkul	jojin9696@gmail.com	Philatelists Associations of Thailand, 253 Rajvithi Road, Dusit, Bangkok 10300, Thailand
Turkey	Saadettin Guzhan	katia@tnn.net (secretary Arman Arikan)	Cumhuriyet Cad. 53/8 Nit Apt.34674, Fistikagaci-Uskudar, Istanbul, Turkey
Ukraine	No TC delegate appointed	kochetov2008@mail.ru (vice-president Vsevolod Furman)	Association of Philatelists of Ukraine, Bolshaya Arnautskaya str. 90 apt. 4, UA-65020 Odessa – 20, Ukraine
United Arab Emirates	Mr. Majed Jaber Ali	akhoory@epa.ae (president Abdulla M.T. Khoory)	P.O. Box 1664 Al Ain, United Arab Emirates
United States of America	Darrell R. Ertzberger	TH Bureau Member Appointed mteton@aol.com	PO Box 16208, Crystal City, VA 22215-1208, U.S.A.
Uruguay	Ernesto Zicari (FIAF delegate)	fuf@adinet.com.uy (president Winston Casal)	Federación Uruguaya de Filatelia, Casilla de Correo 972, 11000 Montevideo, Uruguay
Venezuela	Ignacio Martinello S.	glutwinde@hotmail.com	Apartado Chacao N. 61082, Caracas 1060-A, Venezuela
Vietnam	No TC delegate appointed	vinhnhth@vnpt.com.vn (president Do Ngoc Binh)	Vietnam Philatelic Association, 5 Pham Hung Street, Hanoi, Vietnam

Material to the next TCNEWS Bulletin should be sent electronically to Jonas Hällström by e-mail: j.hallstrom@telia.com, not later than 30 September 2013.