

Dear Delegates

The F.I.P. congress in Jakarta is approaching soon. Our commission meeting to be held there will naturally be focused on the elections of the new bureau. After eight years in the positions of secretary and chairman, José Ramón Moreno and I will leave the bureau due to the restriction of two periods which one person can hold a position in this leading institution of our commission. David Braun also leaves the bureau – and I do hope only temporarily – because the ongoing juridical trouble of his home federation of México did not allow for a candidature; currently, it is simply not clear who from México would be entitled to sign for the application!

So let me take the opportunity to thank David and José Ramón for their contributions during the four / eight years of their service. When running a number of seminars for thematic exhibitors, José Ramón could combine his activities for the commission and for FEPA in a very effective way. He has been – beside of Bernard Jimenez as F.I.P. board member – our commission member with the highest number of jury appointments, mainly in the responsible position of a team leader. And he has been a very good advocate for thematic philately in the FEPA board as well.

David organised and hosted the first Latin American Thematic Exhibition, and this proved be the starting point for a much closer cooperation of the thematic groups and leaders

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on this continent. The exhibition was already followed by several other events, and we hope the cross-national thematic exhibitions which we are currently seeing can soon be developed into continental American championships of thematic philately. Luiz Paulo Rodrigues, who is the candidate for the FIAF position in our future bureau, has – in his position of the FIAF board member for thematic philately – already arranged the process of forming a continental commission in which most of our delegates from FIAF countries are also members. This commission is doing a very good work, and one of the next significant event will be a Thematic Conference to be held in Costa Rica in January 2013. Both, Luis Fernando Diaz, the organiser of this conference, and Luiz Paulo Rodrigues had attended the exhibition in México. Hence, the event organised by David

really was the start for a promising future of thematic philately in the FIAF region.

Being aware of the difficult situation in North American thematic philately, I did not only accept the invitation for two talks in prominent surroundings and arranged a thematic seminar in Toronto; I also appointed Darrell Ertzberger member of the bureau in 2008. (The chairman can nowadays appoint two additional members from the list of delegates, in order to widen the activities of the commission.) For various reasons, Darrell really had a difficult job in the United States: ATA mainly continues on its topical track, paying rather little attention on thematic development and philatelic variety. Darrell has recently published an article in *Topical Time* explaining the gap between “topic” and “theme” to a wider audience in the U.S., making clear that the simple organisation of material by topic is far from being the “last word” when it comes to exhibiting.

But more critical, in my view, is the fact that thematic exhibits are not judged by experts of this field, and that the U.S. judging system does not use the special regulations for this class nor a detailed score system. In 2011, I had the opportunity to attend one of the bigger U.S. national exhibitions, the Baltimore show, as a jury observer. Coming back home with a good number of positive impressions and a list of good ideas which could be transferred to exhibitions in other countries, I must say that I do not see a chance for thematic exhibits to grow up in this system: There is simply a lack of guidance to those new collectors who would like to advance with a thematic exhibit. They would need good recommendations and a clear perspective on the criteria along which their exhibits are judged. Only then, exhibits can be improved step by step as it is very typical for our thematic class. (Here I perceive a notable difference to the other two exhibit approaches, traditional and postal history: Whilst in those fields many exhibits already enter the scene in their “final shape”, thematic exhibits usually grow up over years and substantially change their appearance over time. This is due to the very wide access to postal-philatelic material,

and due to the combination of theme and philately.) In consequence, the very subjective judging done by general philatelists (who are not trained thematic jurors) applying intransparent and changing criteria rather inhibits the growth of thematic exhibits, and does certainly not support it. I must admit that I don’t really know what to do, specially since Darrell’s offer of a seminar for judging thematic exhibits did absolutely get no response from the U.S. judges. As the F.I.P. exhibition Washington 2006 already showed, there are almost no new thematic exhibits in the United States. It really seems we need to start from scratch in a country which in general very actively contributes to worldwide philately.

Europe, however, is on a very good track in thematic philately. Yes, we share the problems of the other classes finding a substantial number of new exhibitors in some of our countries. (This is a general problem in those countries in which the philatelic federations are based mainly on the “local stamp club” concept because this concept seems to be no longer appropriate for the 21st century society.) On international level, however, we have succeeded in forming a community of engaged exhibitors across all types of themes. You can read the announcement for the next European Championship in this TCNews, and it is already the sixth issue of this exhibition being the flagship of the many activities of thematic philatelists. Looking at the success and the impact of these exhibitions, we hope to be able to materialize this concept soon also in Asia where we have a new and extremely promising generation of thematic philatelists.

As you noticed, I have focused on continental and regional level so far when evaluating the impact of our activities for the future. My official report to F.I.P. board, which you can read in this TCNews, has the same focus. The reason behind is that – specially after the Lisbon congress – communication by the F.I.P. board and cooperativity has been drastically reduced. Other commission chairmen I’m in contact with report the same, so this seems to

be a general phenomenon. The difficulty to cope with is that it is not clear whether there is an intention behind this change of behaviour or not. At least, all of the bureau activities with seminars, exhibitions etc were either blocked or ignored by the F.I.P. board. In consequence, seminars like the one we had planned in Yokohama 2011 (speaker was Koenraad Bracke) were held privately, at a different location and on different schedule, whilst F.I.P., after having denied our seminar, offered its own thematic seminar during the exhibition.

Another concern is the fact that none of the F.I.P. commission chairmen was invited to any F.I.P. exhibition after the Lisbon congress (when the new F.I.P. board was elected). Again, it is not clear if this was an intended decision, or it happened simply by case. At least, in combination with a registered letter sent out by F.I.P. to all commission chairman telling them that they would no longer be invited to the congress but might attend only on their own expenses, this was interpreted by many as an attempt to concentrate all activities in F.I.P. around the F.I.P. board.

In this atmosphere, it is more than difficult for the bureaus of the F.I.P. commissions to fulfil their tasks. I do hope indeed that the newly elected chairmen will receive more attention and cooperativity by the F.I.P. board than this was perceived during the past two years.

I just mentoned the special tasks of the F.I.P. commissions. They are mainly focused around the implementation of rules and therefore the continuous education of exhibitors and jurors. The challenge is not to spread papers (even if the still provionary state of our commission website might tell you the opposite). The challenge is to create a common understanding of the particular aspects of a class of philately, and subsequently a steady tradition of judging exhibits. The latter is a very essential need for thematic philately, because, as I mentioned earlier, thematic exhibits do not simply appear as “finished work” at our exhibitions, but are “work in progress”. More than in other classes, almost all successful thematic exhibits grow,

develop and change over time. This needs not only guidance by experienced specialists in this field. It also requires a very balanced judgment because the medals for a substantial part of the feedback which exhibitors get for their work.

Therefore, thematic philately has the need for comparable judgment from one exhibition to the other. A basic requirement is a constant opportunity for the juries to reflect and discuss their work, of course. But even then it remains a responsibility of the team leaders at the big exhibition to ensure that the common sense on judging is really constantly implemented.

In consequence, if the commission shall fulfil its core task, it is necessary having access to the seminars and being represented in the jury. In former times, as Giancarlo Morolli, our long-time president of the commission, once told me, it was self-evident that either the president or the vice president was on the jury – sometimes both of them, as it was in San Francisco 1997 when I did my own apprenticeship in Gunnar Dahlvig’s team. At those times, this did not only guarantee the continuity of judgment, it also made sure that apprentices learned of this tradition (because there were almost no real jury seminars but only 60 to 90 minutes talks of general orientation for jurors and exhibitors). Also in the late 1990s, F.I.P. had understood the special importance of team leaders and made apprentice teamleadership mandatory – a prospective team leader had to be proposed by both, a national federation and the commission chairman, and he had to serve at one exhibition as apprentice so that his ability to lead the team could be assessed .

These three cornerstones for guaranteeing a balanced judgment – constant team leader service of the commission chairman, jury seminars and the selection of prospective team leaders – are still as essential as they were.

So, when now being the “outgoing chairman” after eight years of service in this position and further four years in the old position of the “vice president”, please let me reflect the

situation of the past years. Which access to the three cornerstones did and does the chairman have? I present this little analysis in order to create better awareness of the situation, and in order to help my successor and the entire future bureau to better fulfil their tasks.

The first cornerstone is the constant team leader service of the commission chairman. If he is on the jury, he has a chance to implement the common sense of judging the class in the balanced way. If he is not, he evidently hasn't.

Counting my own jury services over the past 10 years, I recall three of them on F.I.P. level: Malaga 2006, the exhibition being combined with the F.I.P. congress, and all chairman use to be in such a jury; Belgica 2006 holding the biggest thematic class ever with more than 180 exhibits, so I insisted to be in a jury team instead of doing the work of the jury secretary which was originally intended; China 2009 where the All China Philatelic Federation wanted to see me on the jury. (There would have been two further exhibitions along with the F.I.P. congresses, but Bucharest 2008 I could not attend for the full time due to duties at my university, and in Lisbon 2010 the organisers wanted me in the position of the jury secretary which I accepted instead of judging thematic).

Hence, three services in 10 years. (Or four, if you count one service in Rome at a continental exhibition with F.I.P. recognition). Is this enough to guarantee the implementation of rules and a balanced use of it? If you take into account that there were some 15 full F.I.P. exhibitions in this period, and a total of about 40 exhibitions to which F.I.P. granted recognition (so that the results went into the records), four services is certainly not much. In consequence, I did not feel to be able to guarantee the quality of judging in the way Giancarlo Morolli was able to do that at his times as president of the commission.

The second cornerstone deals with the jury seminars. They are not only essential for the education of future F.I.P. jurors. Seminars should serve as a constant forum for acting

jurors as well, because they form the place to exchange ideas and questions with colleagues and to discuss the way jury work is performed.

Formerly, we had joint seminars for jurors and exhibitors, and they mainly consisted of one or two talks given by a leader in the field and followed by some 30 minutes for questions from the floor. There was no real discussion and no real training. (The more fruitful discussions took sometimes place in our commission meetings.) As long as the president and/or vice president were on the jury, this was compensated during the working days of the actual jury when they discussed and reflected what they were doing.

With not having that situation any longer, seminars became more important. That was the reason why I implemented a two days jury seminar in conjunction with the European Championship in Essen. It was (and is) based on the outcome of a team leader seminar weekend held shortly after we had introduced our new SREV in 2001. And for ECTP I insisted working with four teams of three jurors, even if the number of exhibits would have easily be judged by half of them. I simply wanted room for discussion and reflection.

In my view, these meetings in Essen are the only jury seminars we have had for thematic philately. The 60 to 90 minutes events at F.I.P. or continental exhibitions (which are usually open to everybody so that the "success" can be proven by a quantitative figure of audience) have very little effect on the quality of judgment and the education of prospective jurors.

These seminars well serve for the general orientation of thematic collectors and (not that advanced) exhibitors. Therefore, I explicitly acknowledge their value. And the way our frequent presenters perform these seminars (José Ramón by explaining the general matters of exhibit composition and dealing with the various traps, and Bernard with explaining philatelic variety) speaks for that purpose. However, we need to see that these seminars do not address our needs for constant and

comparable results of judgment. Currently, F.I.P. board is only offering such general talks. In my view, this does not support our needs in a sufficient way. We simply need full day or weekend training seminars specially for jurors.

The third cornerstone for balanced judgment is the selection of future team leaders. As I mentioned, this formerly required the signature of the commission chairman and the adequate performance as a teamleader apprentice.

In its teamleader weekend seminar in 2002, the then team leaders for thematic philately had requested F.I.P. to call two specific persons for apprentice teamleadership, because they were seen to be specially qualified and would contribute to a regional balance. (At these times we had no team leader in Asia). F.I.P. board reacted accordingly, and by 2006 both were on the team leaders list.

Nowadays, F.I.P. board has changed the rules: The vote of the commission chairman is no longer necessary to apply for apprentice teamleadership. Persons seem to be simply invited by F.I.P. board. As I had to learn, this process is not even communicated with the chairman of that class: Would our latest fresh team leader in thematic class not have told me by personal communication, I would not even know that we have a new team leader. As you can imagine, I'm not of the opinion that the current procedure is helpful when enabling the chairmen of the F.I.P. commissions to fulfil their duties.

To summarize, the three most important "tools" to guarantee the implementation of rules and a balanced judgment went from the hands of the chairman (and his bureau) into the hands of F.I.P. board. The hands of the chairman, to go along with that analogy, remain empty, and at this moment the chairman is unable to influence the ongoing implementation process. It is a matter of the taken perspective to agree with this change or not. Personally, I do not agree because I am convinced that the commission at its chairman are much closer to the specific discipline of philately than the F.I.P. board could be. The

state of the late 1990s and early 2000s had still plenty of options for improvement, and I hoped to be able to continue on that track when taking responsibility for the commission eight years ago. But, in sharp contrast, the train went right into the opposite direction, centralizing action more and more around the F.I.P. board.

Therefore, my best wishes are with my successor who probably will be Jonas Hällström from Sweden (as he is the only candidate for this position). Maybe he needs to fight for reaching the state that the commission bureau can properly support the discipline of thematic philately. But hopefully the analysis which I'm presenting to you in this TCNews helps to create awareness of the situation so that important people reconsider whether they are on the right track with centralizing all action.

Jonas has written an illustrated article of his analysis of the state of exhibiting in our class. This is, in my view, of such central interest to all of you that I happily attach it as part of this TCNews (along with his philatelic CV for those of you who didn't meet him yet). I'm glad the F.I.P. board accepted the proposal of having him presenting the thematic seminar in Jakarta, which has been separated from the commission meeting allowing for a wider audience. (The commission meeting itself will be very much focused on the elections, and it is expected that more "proxy holders" will be present than delegates.)

So, I finish my last introduction to a TCNews with a) my special thanks to all bureau members and to all delegates who supported the work of the commission during the past eight years, and b) with my best wishes to the new bureau. May they succeed in serving thematic philately towards a bright future.

**Damian Läge,
outgoing commission chairman**

MINUTES OF THE 2010 LISBON MEETING

by José Ramón Moreno, Secretary

On October 8th took place in Lisbon the Conference of the Commission. Attended the meeting Delegates from 39 National Federations. The Commission Board were represented by the Chairman, Damian Läge, the Secretary, José Ramón Moreno and the Commission Members, Darrell Ertzberger, Jonas Hällstrom and Koenraad Bracke, as well as Bernard Jiménez, FIP Board Coordinator.

The Agenda of the meeting and the minutes of the Bucharest Commission meeting were unanimously approved.

From the Report of the Chairman, sent in advance to all Delegates, Damian Läge pointed out the importance of the specialised exhibitions in Thematics as México 2009, or in part of it as the Masari Prix for Music, Birdpex, or Olymphilex.

Also the Seminars for jurors and exhibitors as those held in Luoyang, China, in México D.F., and in the Commission's website.

Eliseo Otero informed about the seminars held in Argentina for training jurors not only for those of his country but also open to other countries in the region which have not the possibilities to do it.

The Indian delegate, Rameshwardas Binani told that the Indian Federation also do it in a similar way.

The Commission Secretary, José Ramón Moreno explained how he gave a specialized seminar in Spain last June to spread out the successful one of Malmö, organised by Jonas Hällstrom.

Linda Lee mentioned the importance of making available the seminars on the web.

Website project. Koenraad Bracke is in charge of two very important sections of the web: "May I use it?" and a the Calendar of Thematic events. He asked the delegates to contribute with "border line" material specific from each country and the thematic activities.

Vojtech Jankovic expressed the need to improve the web to spread the knowledge. Very important to keep it updated. In the future should be present not only text and images but also videos and seminars.

There are foreseen several thematic seminars in the next future: Ottawa, Canada; Philanippon 2011; Opatija, Croatia at the FEPA Congress and Essen during ECTP.

Open Class. To become a full class it would be necessary that previously the FIP changed the GREX and GREV, because the non philatelic material of the O.C. do not accomplish the present GREX and GREV. It is the decision of the FIP Congress. Bernard Jimenez will bring the matter to the FIP Board.

Was raised the question about to consider Innovation under Development (Treatment) as in the rest of classes. Damian Läge said that in 1998 he tried the harmonisation of the different classes in the GREX. This was part of a more general process which is already active at FIP level.

Childs and newcomers like stamps. In the thematic studies are less stamps and they do not like. Damian Läge believed that it is necessary to do something about it to encourage young into philately, not at international exhibitions, but at local level.

Then begins a seminar on "The first and the last pages". How a collection starts and how it finish. The collectors themselves explained the first and last pages of their own exhibits. The contributors were Ezio Gorretta, Charles Bromser, Koenraad Brake, Julio Maia, Darrell Ertzberger, Raino Heino, Peter Suhadolc, Vojtech Jankovic, Jorgen Jorgensen, Geraldo Ribeiro, Piet Struik, Rudi Spieler and Jonas Hällström.

ACTIVITY REPORTS

Official activity report October 2010 – February 2012 to F.I.P.

The current bureau consists of: Damian Läge (Germany) as (outgoing) chairman, José Ramón Moreno (Spain) as (outgoing) secretary, Jonas Hällström (Sweden), David Braun (Mexico) and Tan Ngiap Chuan (Singapore) being the three members representing the continental federations. Koenraad Bracke (Belgium) and Darrell Ertzberger (USA) were appointed additional bureau members by the chairman; Giancarlo Morolli (Italy), the honorary bureau member, provides continuing advise. Charles Bromser voluntarily cares for the technical aspects of the commission's website.

A continuing core duty of any commission is to establish rules and procedures in its special field. After the new rules for thematic philately were approved by the F.I.P. congress in 2000, the commission work focused on implementation and continuing education for both, jurors and exhibitors. This work had continued on all three levels (F.I.P., continental, and national) until 2010. In the current report period, as, can be seen below, efforts were more notable on continental and on trans-national level, because duties on F.I.P. level (like the educational seminars at F.I.P. exhibitions, jury training and the nomination of new F.I.P. jury teamleader candidates for the class) were fully covered by the F.I.P. board after the Lisbon congress, without any necessity of involving the commission.

Whilst the highest density of thematic exhibitors was to be found in Europe, new concepts were primarily developed in FEPA region first, notably the European Championship for Thematic Philately (ECTP), now being the leading “family event” for advanced thematic exhibitors and the place for the most intensive international jury seminars

lasting a weekend and not just the usual 60 – 90 minutes. In the period of this report, the 5th edition was held in Essen in 2011, and the 6th edition is already scheduled for 2013. And ECTP is just the “flagship” in the fleet of international and national activities organised and supported by the bureau members José Ramón Moreno, Jonas Hällström, and Koenraad Bracke, by honorary member Giancarlo Morolli and by the FIP board representative for the commission, Bernard Jimenez. Further, many European commission representatives from the different countries contribute on international and on national level. The high quality of many national thematic magazines provides further evidence.

Latin America is now following. The international thematic exhibition for Latin American countries in Mexico City, organised in 2009 by bureau member David Braun, proved to be the starting point for continuous growth of the thematic community in this region. After establishing a FIAF board position for the development of thematic philately, being held by the very supportive Coordinador de la Comisión Temática/FIAF, Luiz Paulo Rodrigues Cunha (Brazil), opportunities were created for intellectual exchange, for education and for exhibiting. Specialized exhibitions for Thematic Philately are now being held, uniting exhibitors from various countries and providing opportunities for seminars. This process is supported by continuing information (Noticias Temáticas FIAF) and by establishing the Comisión Temática/FIAF (with the two bureau members Darrell Ertzberger and David Braun forming the Junta, along with the FIAF coordinator), which nowadays unites representatives from 18 FIAF countries. Special attention needs to be given to USA and Canada, where thematic exhibiting suffers some “drought” with very few new exhibits at the exhibitions. The commission chairman has put some efforts into understanding the causes for this development by attending North American exhibitions and thematic club meetings, and provided local talks and seminars for promoting thematic philately in this region. It

has to be noticed that the situation in Latin America is definitively more promising.

The next logical task for the commission, of course, is to unite the different activities in FIAP region, by forming a similar continental community as a now established in other parts of the globe. International exhibitions, like the FIP exhibitions in China, India, and Japan or the FIAP exhibition in South Africa, have underlined the growing interest in the discipline of thematic philately in many FIAP countries. The national thematic magazines and book publications reflect the raising level of the exhibits, and first cooperation between the nations (notably in East Asia) can be truly recognized. These activities are now to be lead into a unified movement for the further development of thematic philately. The F.I.P. commission could grant support for example by more intensive seminars (for both, exhibitors and jurors), and by providing experience for organising continental thematic championships.

Zürich, March 1st 2012,
Damian Läge, commission chairman

Thematic Report from FIAF

In Philanippon 2011 the FIAF Thematic Exhibits won two FIP Gold Medals “Sun, Sea, Surf and Sand- The Discovery of the Beach” Luiz Paulo Rodrigues Cunha (Brazil) and “Lighthouses, a Light on the Horizon” Miguel García (Uruguay), who also won a Special Prize. In recent times this is the first time the American Continent wins two Gold Medals in Thematics. There is a long way to go to achieve the level of the European colleagues, but certainly FIAF is improving in Thematic Philately.

The FIAF Paraguay Bicentenario 2011 exhibition was held in Asuncion in May 2011. A total of 26 thematic exhibits were shown, being 11 of them One Frame Class. The

Thematic Prize (best in class) was awarded to the exhibit “Petroleum: The Black Gold” Carlos Dalmiro Silva Soares (Brazil), with Jury Felicitations.

EXFIME 2011 FIAF exhibition was held in Medellin Colombia in October 2011. The Thematic Prize (best in class) was awarded to the exhibit “The Language of the Head: The Hat” Antonio Lladó (Uruguay).

The International Thematic Exhibition Uruguay 2011 was held in Montevideo in September 2011. The five Mercosur countries participated with a 30 exhibits. The Gran Prix was won by “Lighthouses, a Light on the Horizon” Miguel García (Uruguay).

During the period of this FIP Thematic Commission four FIP Thematic Seminars were held in FIAF countries, more than ever. Bernard Jimenez presented his seminar “How to improve a Thematic Collection” three times in 2011 in the American Continent (Asunción, Santiago de Chile and Medellin). The first Seminar was held in Mexico in 2009 by Damian Lage and José Ramon Moreno.

In this period of time 3 new FIP jurors served their apprenticeships in Thematics: Luiz Paulo Rodrigues Cunha (Brasil) and Eloy Orlando Corres (Argentina) in Lisbon (2010), and David Braun (Mexico) in Japan (2011).

The FIAF Thematic Commission has 19 active members, and its information is available in the new FIAF website http://www.fiaf-filatelia.com/thematic/thematic_2012_19.html, which is written by the Chairman Luiz Paulo Rodrigues Cunha (Brazil) and edited by Patricio Aguirre (Chile). Considering that FIAF has 22 countries the FIAF Thematic Commission is very well represented.

**Luiz Paulo Rodrigues (Brasil), FIAF
coordinator for thematic philately**

FIP Thematic Seminar Croatia

by José Ramón Moreno

At the 25° FEPA Congress in Essen in 2009 some Delegates asked to incorporate to the future congresses some genuine philatelic activity. Since then, this has been done. This year the Congress was celebrated during ALPE-ADRIA FILA 2011 in the beautiful Croatian city of Opatija. For the philatelic event connected to the Congress, Jose Ramon Moreno, Secretary of the FIP Commission for Thematic Philately, was asked to give a Thematic Seminar for training jurors and helping exhibitors.

The Seminar was held on the 17th of April, the following day to the FEPA Congress. Jose Ramon had the special collaboration of Giancarlo Morolli to whom he described as “the father and the mother” of the present Thematic Philately, having being President of the FIP Thematic Commission from 1977 to 2004.

The main objectives of the Seminar were: For the exhibitors to give advice on how to achieve higher evaluations at the exhibitions. Were revised the Criteria for the evaluation, focusing on those which gets more room for improvement. For the jurors to training them in how to reach consistency in the evaluations. Jurors should know not only the Regulations but the correct interpretation of these regulations.

Special attention was devoted to specific main challenges when evaluating thematic exhibits.

Jose Ramon Moreno had produced this chart with the detailed points received in each of the criteria by the exhibits presents at the FIP and FEPA exhibitions in the period 2006/2010. These figures demonstrates that the average of what can be improved by the exhibitors of international events are 16,06 points in pure Thematic Aspects (Treatment and Knowledge) whilst the Condition and Rarity of the material

have a room for improvement of 4,76 points. Nevertheless many collectors having already good material insists in buying more items for the same Plan and Development.

Average points reached for the thematic exhibitors 2006-2010 (*)

CRITERIA	AVAILABLE POINTS	REACHED POINTS	POSSIBILITY FOR IMPROVING
Title and Plan	15	11.71	3.29
Development	15	11.93	3.07
Innovation	5	3.82	1.18
Thematic Know.	15	12.32	2.68
Philatelic Know.	15	12.07	2.93
Condition Mat.	10	8.11	1.89
Rarity Material	20	15.24	4.76
Presentation	5	3.98	1.02
Total (*)	100	79.18	20.82

(*) FIP and FEPA Exhibitions : Washington 2006,ECTP Essen 2006, España 2006, Hunfila 2007, St Petersburg 2007, Israel 2008, ECTP Essen 2008, Efiro 2008, Salon du Timbre 2008, Prague 2008, WIPA 2008, IBRA 2009, China 2009, Bulgaria 2009, Italia 2009, Antverpia 2010

Jose Ramon guided the attendants through the different points of the Seminar with a lively and well structured presentation based on interactive communications with the many participants. Giancarlo showed his great experience adding comments about different matters of the presentation. The Seminar finished with an animated turn for questions and answers which illustrated the concern of the attendants for improving his knowledge of Thematic Philately.

The Seminar was attended by 37 participants: 6 FIP Jurors, 15 National Jurors and 16 Exhibitors. The participants were 12 from Croatia, 9 from Slovenia 9, 3 from Austria, 2 from Italy, Luxembourg and Serbia and 1 from Cyprus, Denmark, Germany, Norway, Portugal, Sweden and Spain.

COMMISSION NEWS

Commission meeting in Jakarta - Agenda

Delegates are invited to attend the Conference of the Commission that will take place **in Jakarta on Thursday, June 21st, from 14.00 to 16.00, exhibition center, room no. 1**, with the following agenda:

1. Roll call of Delegates
2. Approval of the agenda
3. Approval of the minutes of the Lisbon Commission meeting
4. Report of the bureau members (part in written)
5. Election of the new bureau
6. Discussion on future activities of the elected bureau
7. Additional subjects

All written reports will be made three weeks before the meeting by TCNews and on the website of the commission. Please observe <http://www.fipthematicphilately.org> for details.

The seminar for thematic exhibitors has been separated from the commission meeting to allow for additional audience (**Saturday, June 23rd, from 15.00 to 17.00**). It will be presented by Jonas Hällström. Information on the exact venue will be available locally.

Candidates for the bureau 2012–16

The bureau of any commission consists of up to seven people. Five of them are elected by the commission, up to two can be drawn from the list of delegates by the commission chairman. Candidates need to be proposed by their national federations five months before the

meeting of the commission. The following candidatures were received and approved by F.I.P.:

Chairman: Jonas Hällström (Sweden)

Secretary: Koenraad Bracke (Belgium)

Member FIAF: Luiz Paulo Rodrigues Cunha (Brasil)

Member FIAP: Tan Ngiap Chuan (Singapore)

Member FEPA: Vojto Jankovic (Slovak Rep.)
Jari Majander (Finland)
Peter Suhadolc (Slovenia)

Delegates' addresses

TCNews is solely distributed by e-mail and is available on our website. Those delegates who have not reported an e-mail address have been asked in written to provide the Chairman with an electronic address. It was made clear that TCNews would no longer be sent in paper form, as the F.I.P. commissions have to work without any budget, and the German federation of thematic study circles can no longer sponsor unnecessary expenses of the commission.

Further, all delegates' e-mail addresses are mentioned on our website so that collectors can contact the delegate in their country that way. If you as a national delegate should have an e-mail address which has changed or which is not mentioned in the address list, please be so kind to send an e-mail to the future secretary of the commission (assumed to be Koenraad Bracke) so that he can add your address to the lists. From different attempts to contact delegates via e-mail, I estimate up to ten of the addresses are no longer current. Also postal addresses seem to have changed without informing F.I.P. or the commission chairman. It would be a pity if TCNews would not reach you. So please be so kind to let the secretary know of all modifications.

6th EUROPEAN CHAMPIONSHIP OF THEMATIC PHILATELY (Essen, May 2 - 4, 2013)

In the following, the special regulations for ECTP 2013 are printed as they are currently proposed to FEPA. They will only be final after the FEPA congress (to be held by mid June in Paris). Hence, the following text is seen as a draft only but can already give an orientation of what is planned for 2013.

Please notice three very important changes compared to the previous championships:

1. ECTP now also awards the “normal” medal levels to all exhibits, and is no longer a purely competitive championship.
2. Further, the requirement is no longer to have already received a medal at a previous FEPA or FIP exhibition. Therefore, exhibits shown for the first time on international level can apply for participation.
3. There is no longer a limitation that only one exhibit per country can be shown in each theme class.

FEPA board members proposed these changes already after the ECTP 2011, in anticipation of the fact that the number of general international exhibitions in Europe would be significantly reduced in future. Therefore, ECTP now “substitutes” a normal FEPA exhibition, with the restriction that it specializes to solely one class, which is thematic. Such smaller, specialized events are easier to organize than full FEPA or even F.I.P. exhibitions. Maybe ECTP becomes a model for similar such exhibitions of other classes and can therefore compensate for the reducing amount of large international exhibitions in Europe.

1. General idea and location

The European Championship for Thematic Philately (ECTP) shall join the best thematic exhibits in Europe in one single show, promoting the competitive aspect in high quality exhibiting, securing or even increasing the high standard of thematic exhibits in a long term perspective.

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

ECTP will be arranged in conjunction with the International Stamp Fair in Essen dated May 2nd – 4th 2013. The fair in the fairgrounds of the Messe Essen is organized in a professional manner and ranks amongst the most successful philatelic fairs in Europe.

The exhibition itself will be realized by the German Philatelic Federation BDPh, namely by its regional federation of Nordrhein-Westfalen.

2. Scores and medals

All exhibits are judged according to F.I.P. rules, applying solely the SREV for thematic philately. No other classes are admitted.

All exhibits which qualify for general F.I.P. exhibitions by their previous awards (minimum one vermeil medal at national exhibition, maximum three large gold medals at general F.I.P. exhibitions) receive diploma of the medal level according to the scores:

95+ large gold

94-90 gold

89-85 large vermeil

84-80 vermeil

79-75 large silver

74-70 silver

69-65 silver bronze

64-60 bronze

As an exhibition with no F.I.P. recognition, results will not go into the F.I.P. data base. In consequence, they do not have any impact on the allowance of frame numbers at future F.I.P. or FEPA exhibitions. This means that an exhibit which for the first time receives 85 points or higher will not qualify by that score for 128 pages at future exhibitions. And large gold awards do not prevent these exhibits from being shown in future competition classes.

3. The championship competition

Different from standard FEPA exhibitions, all exhibits enter one specific class, either the champions' class or one of the eight theme groups.

Champions' Class. All champions of ECTP 2006 to 2011 show their exhibits in the Champions' Class. The jury will choose the best exhibit of this class as additional candidate for the Grand Prix ECTP (see below). An exhibit which has already won the Grand Prix ECTP in a previous year can be exhibited but is not eligible for candidate.

Participation in the Champions' Class is the prerequisite for future participation of this exhibit in one of the competitive classes. Those champions who have shown their exhibit in the champions' class at one of the previous ECTPs, may remain in that class or may return into one of the eight competitive classes.

Competitive Classes. The exhibition will comprise eight different classes grouping the thematic range of exhibits as follows:

- Class 1: Arts and Culture
- Class 2: History and Organizations
- Class 3: Man and Everyday Life
- Class 4: Sport and Leisure
- Class 5: Transport and Technology
- Class 6: Medicine and Science
- Class 7: Animals and Plants
- Class 8: Agriculture and Pets

All exhibits which do not qualify for the champions' class will be shown in one of these classes.

Championship awards. In each class, one European Champion will be elected from the exhibits shown (the one with the highest score). Further on, the second and third place will be awarded to the runner-ups. The eight champions and the best exhibit in the champions' class build the pool of candidates from which the jury votes for the winner of the Grand Prix ECTP.

The ranking of exhibits within each class follows the order of points awarded by the jury according to GREV and SREV for thematic exhibits. The Grand Prix ECTP will be voted in public during the award ceremony with every juror contributing his own ranking of the very best exhibits.

4. Applications

Participants. Every thematic exhibit which has reached at least one vermeil medal at a national exhibition of a FEPA member can apply for ECTP. There is no upper limit for qualification.

Exhibits which already received three large gold medals at general F.I.P. exhibitions in different years can also be shown. They will be normally judged as they compete for the championship. However, these exhibits do not receive normal medals as provided in section 2 of these regulations.

If an exhibit is not to be shown in the champions' class, it is in the decision of the exhibitor which of the eight theme classes is the most appropriate. (However, the exhibitor can be overruled by the selection committee in cases of obvious inconsistencies).

German standard frames, 98 x 98 cm, containing space for 3 rows of four A4 pages each, are used for this exhibition. 11 frames (allowing for 132 pages of normal size) are allotted to those exhibits which received at least 85 points at a previous F.I.P. or FEPA

exhibition (allotment of frame number according to GREX). All other exhibits receive seven frames uniformly (allowing for 84 pages of normal size). In order to arrange conformity with international frame size, exhibitors can choose to show four pages less (128 / 80) if they prefer to do so.

Applications. All entry forms are gathered by the national delegates for the FIP commission for Thematic Philately. They submit the entries for their countries and make sure that exhibits which are shown on international level by the first time have received a properly qualifying medal at a national exhibition. Names and addresses of all national delegates can be found on <http://www.fipthematicphilately.org>, the website of the FIP commission for Thematic Philately.

All collectors who want to participate at ECTP 2013 have to submit their application, including a photocopy of the plan page and the exhibit description, to the national delegate of their country not later than November 15th 2012. The national delegates will forward the applications to the

Exhibition manager of ECTP
Josef Vinken,
Neufelder Str. 17,
D-47906 Kempen (Germany)

not later than November 25th 2012. Delegates and exhibitors are informed of the acceptance of the exhibit before Christmas 2012.

Every FEPA country can submit as many applications as there are properly qualified exhibits. In case of oversubscribed classes, the selection committee of ECTP will give preference to exhibits from as many countries as possible, observing that the best exhibit from each country (in terms of previous awards) is selected.

The exhibition fee for both, the Champions' Class and the Competitive Classes is €25 per frame and shall be payable after notification of acceptance of the exhibit. This fee includes the participation in the Palamarés ceremony with subsequent buffet.

5. Transport of exhibits

Each exhibit shall be brought and collected by the exhibitor himself or by his authorized agent. In the special case of a championship, the exhibitors are in general requested to be present during the exhibition and the award ceremony. For this reason, no national commissioners are appointed for this purpose (as usual with general exhibitions on FEPA level). However, exhibits can also be sent in by mail or of course be carried by jury members from the respective country.

Exhibitors or their agent have to mount / dismount the exhibit (if not sent in by mail). The mounting of frames shall take place on Wednesday, 1st of May, from 1 p.m. until 5 p.m., the dismounting on Saturday, 4th of May, from 5 p.m. onwards.

To forward an exhibit by the posts shall only be possible in exceptional cases which have to be announced beforehand. These exhibits must reach the exhibition-manager not later than 20th April under the following address:

Exhibition manager of ECTP
Josef Vinken,
Neufelder Str. 17,
D-47906 Kempen (Germany)

A storage of the exhibits after the exhibition took place or a reposting of the exhibits shall generally not be possible. All exhibits are to be collected immediately after the exhibition closes.

6. General regulations

ECTP orientates on the regulations for exhibitions arranged by FEPA and BDPh. The transport and insurance of exhibits is in the responsibility of the exhibitor. Every exhibitor may insure the exhibit at her/his own expense.

The exhibition-manager shall take all appropriate measures to ensure the security of the exhibit from arrival till return thereof. However, the exhibition-manager and the organizing team shall not bear any liability for loss or damage that might occur during

transportation, mounting, dismounting or while the exhibition.

7. Jury

The ECTP jury will represent a wide range of FEPA countries. Each member is a qualified thematic juror on FIP and/or FEPA level. The jury work consists of evaluating every exhibit according to GREV and SREV for thematic exhibits, allotting medal levels accordingly, ranking all exhibits in each of the eight classes, voting for the Grand Prix amongst the eight new champions and the candidate from the Champions' Class, and suggesting modifications to the exhibitors during a jury critique on Saturday, May 4th, 10 - 12.30.

8. FEPA Jury Seminar of May 4th / 5th 2013

The special time frame of the Stamp Fair in Essen (Thursday to Saturday) allows for a FEPA seminar for thematic jurors in conjunction with ECTP, starting Saturday afternoon and ending Sunday noon. All FIP and FEPA jurors are free to join the seminar, and future candidates for FEPA apprenticeship shall also get the opportunity to participate. The participation is free of charge. Jurors who would like to attend are kindly requested to contact the organisation committee not later than January 31st 2013. Thematic jurors on national level can be admitted if free seats are available.

CONTRIBUTIONS BY THE CANDIDATE FOR CHAIRMAN

The candidate for chairman, Jonas Hällström from Sweden, is currently member of the bureau, being the elected representative of FEPA countries. The following pages comprise two contributions which he presents as the prospective chairman. Since they were prepared in the final format already, these two contributions – being his philatelic CV and his analysis of where we stand in thematic philately – are attached in that format to the present issue of TCNews.

TCNews is published by the **FIP Thematic Commission**

Chairman: Prof. Dr. Damian Läge

Buchzelgstrasse 21, 8053 Zürich, Switzerland; d.laeger@psychologie.uzh.ch

Secretary: José Ramón Moreno

commission's website <http://www.fipthematicphilately.org>

Swedish Philatelic Federation

The Board for Exhibition and Jury Matters



CURRICULUM VITAE

Jonas Hällström

PERSONAL INFORMATION

Name:

Jonas Hällström, FRPSL

Address:

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SE-541 31 SKÖVDE,
SWEDEN

E-mail address:

j.hallstrom@telia.com

Birth-date:

February 15, 1972

Profession:

Product Support Office Manager at SAAB
Security and Defense Solutions.
Lt Col (ret.) Swedish Armed Forces.

MEMBER OF THE:

- Swedish Philatelic Federation, Honorary member
- Royal Philatelic Society London, Fellow
- Collectors Club New York
- Club de Monte-Carlo
- American Philatelic Society
- American Association of Philatelic Exhibitors
- International Association of Philatelic Exhibitors
- Stockholm Philatelic Society
- Swedish Postal History Society (SSPD)
- Swedish Association of Thematic Collectors

PHILATELIC RESPONSIBILITIES:

International level:

- FEPA delegate to the F.I.P. Commission Bureau for Thematic Philately
- Accredited Commissioner for Sweden at exhibitions on international level

International level:

- Chairman of the Swedish Committee for Jury and Exhibition Matters

PHILATELIC ACKNOWLEDGEMENTS:

- 2004** Receiver of the "Karl-Erik Stenberg scholarship"
- 2010** Receiver of the "Strandell Medal", the highest philatelic award in Sweden

PHILATELIC ACTIVITIES:

International level:

- 2005** Organizer of the International Thematic Seminar in Stockholm
- 2006** Presentation about the Concept of my thematic exhibit during the FEPA jury-seminar in Essen
- 2006** Article published in the October issue of the *London Philatelist* about the overall concept in a thematic collection
- 2006** Article published in the Norwegian philatelic year-book about the overall concept in a thematic collection
- 2007** Organizer of the Traditional Seminar in Stockholm
- 2009** Seminar Chairperson of the F.I.P. 3-days joint seminar, "Malmö 1st International Philatelic Summit", about Postal History and Thematic Philately in Malmö
- 2010** Organizer of the F.I.P. Thematic Commission Seminar at London 2010
- 2011** Presentation about the "Rarity Concept" of my thematic exhibit during the FEPA jury-seminar in Essen
- 2012** Seminar Chairperson of the 3-days seminar "Malmö 2nd International Philatelic Summit", in Malmö

I have served as the Swedish commissioner at the following exhibitions:

- 2002** Amphilex 02 (FEPA)
- 2005** Brno 05 (FEPA)
- 2005** NORDIA
- 2006** NORDIA
- 2009** China 2009 (F.I.P.)

I have participated on the following international philatelic seminars:

Thematic Philately:

- 1998** Milan (F.I.P. TH Commission)
- 2001** Brussels (F.I.P. TH Commission)
Copenhagen (F.I.P. TH Commission)
- 2006** Helsinki (Finnish Association of Thematic Collectors)
Washington (F.I.P. TH Commission)
Essen (FEPA by the F.I.P. TH Commission)
- 2007** Essen (FEPA by the F.I.P. TH Commission)
- 2008** Essen (FEPA by the F.I.P. TH Commission)
- 2009** Luoyang (F.I.P. TH Commission)
- 2010** London (F.I.P. TH Commission)
Lisbon (F.I.P. TH Commission)
- 2011** Essen (FEPA by the F.I.P. TH Commission)

Postal History:

- 2006** Malaga (F.I.P. PH Commission)
2008 Bucharest (F.I.P. PH Commission)
2010 London (F.I.P. PH Commission)

Postal Stationery:

- 2006** Washington (F.I.P. PS Commission)
2008 Bucharest (F.I.P. PS Commission)

Philatelic Literature:

- 2009** Luoyang (F.I.P. Lit. Commission)

General seminars or including several classes:

- 2009** Luoyang (F.I.P. Board regarding one frame exhibits)
 London (F.I.P. TR, PS, REV and Aero Commissions)

PHILATELIC ACTIVITIES:Author and editor of the following publications:

- 1997-2009, editor of the national, Swedish thematic magazine, MOTIVSAMLAREN
- Handbook about how to use the computer when doing your own album pages with the computer (2004, Swedish language)
- Handbook about how to build up and develop a thematic exhibit, (2005, Swedish language)
- Handbook about how to build up and develop a display exhibit for the Pictorial Postcard Exhibition Class (2006, Swedish language)
- Editor of the Swedish Handbook for Exhibitors (2007, Swedish language) and author to 9 of the articles
- Editor of the XpoNAT I-XI series of books with exhibits, published by the Swedish Philatelic Federation 2007-2010
- Co-author of the book about the "Strandell Medal and the Medalists 1961-2011"

COLLECTING INTERESTS:Thematic Philately:

Sailing ships, based on my international exhibit, *The History of the Square-rigged Sailing Vessels*

War and Army Military Fighting Vehicles, based on my exhibit, *Maneuver Warfare - glanced through the theories about the Nature of War*

Postal History:

Swedish Postal History during the period 1951-1972, based on my exhibit, *Swedish Postal History 1951-1972*

Postal Stationery:

Danish Postal Stationeries, with the "Karavel" imprints, based on my exhibit, *The Danish Caravel Postal Stationery 1927-1952*

EXHIBITION EXPERIENCE:**International level:**Thematic Class:*The History of the Square-rigged Sailing Vessels*

- | | | |
|-------------|------------|--|
| 2005 | BRNO | Gold + SP |
| 2006 | WASHINGTON | Gold + SP |
| 2009 | CHINA | Large Gold |
| | IBRA | Large Gold |
| 2010 | NORDIA | Gold in Championship Class |
| | ECTP | Grand Prix in the European Championship for Thematic Philately |
| | JOBURG | Large Gold + SP |

Maneuver Warfare - viewed through the theories about the Nature of War

- | | | |
|-------------|-----------|------------------------|
| 2009 | BULGARIA | Gold and Felicitations |
| 2010 | ANTVERPIA | Gold |

Postal History Class:*Swedish Postal History 1951-1972*

- | | | |
|-------------|-------|---------------|
| 2008 | PRAGA | Large Vermeil |
| 2011 | INDIA | Large Vermeil |

National level:Postal Stationery Class:*The Danish Caravel Postal Stationery 1927-1952*

- | | | |
|-------------|----------------|------|
| 2009 | AUTUMN STAMPEX | Gold |
|-------------|----------------|------|

Pictorial Postcard Class:*Skaraborg Regiment, from Axevalla hed to Skövde*

- | | | |
|-------------|--------|------|
| 2008 | HOLMEX | Gold |
|-------------|--------|------|

Philatelic Literature Class:*Pictorial Postcard Exhibitors Handbook*

- | | | |
|-------------|--------|---------|
| 2008 | HOLMEX | Vermeil |
|-------------|--------|---------|

JURY EXPERIENCE

I am a F.I.P. accredited juror and team leader in Thematic Philately and I have served at the following exhibitions:

International level:

- 2000** Nordia in Stockholm, secretary of the jury
- 2005** Nordia in Gothenburg
- 2006** Nordia in Helsinki
- 2006** ESPANA in Malaga (F.I.P. apprenticeship)
- 2008** ECTP, European Championship for Thematic Philately in Essen
- 2008** EFIRO in Bucharest
- 2009** ITALIA in Rome
- 2010** LONDON
PORTUGAL
- 2011** ECTP, European Championship for Thematic Philately in Essen
(Team Leader)

National level:

I have served on the jury at the following exhibitions on national level since 1997.

- 1997** Carlfilex, Secretary of the jury
- 1998** Mittfrim, Secretary of the jury
- 1999** Carlex
- 2000** Wanäs 75, President of the jury
- 2001** Gothex, Secretary of the jury
- 2002** Fjällfil, Secretary of the jury
- 2003** Postex
- 2004** Norrphil
- 2004** Falcophil (DK)
- 2006** Motiv 06 / Birdpex 5 (DK)
- 2007** Bofilex 07, President of the jury
- 2007** Reyksyn 07 (IS)
- 2009** St. Louis Stamp Show (U.S.A.)
- 2009** Ienecopia
- 2009** Postex
- 2010** Skåneland, President of the jury
- 2011** Gothex, Secretary of the jury

Skövde December 6, 2011

Thematic Philately

by Jonas Hällström

Introduction

Dear friends in thematic philately,

This year the Thematic Commission will hold elections to the Bureau in conjunction with the FIP exhibition in Jakarta, Indonesia. After 8 years as chairman of the commission, Damian Läge will step down and I have decided to candidate and succeed Damian as new chairman to the thematic commission.

I met Damian Läge the first time in 1998, in Milan, Italy. Since then I have got to know him quite well and know many of his views about thematic philately. In retrospect, I would say that without having had Damian as a friend during the years since I first met him, my knowledge and experience about exhibiting philately in general, and thematic philately in particular, would have been very limited compared to what it is today.

If I will be elected as the new chairman to the commission, I promise that I will continue the great work Damian has done. Thematic philately in the international context stands where it is today thanks to Damian's work with positioning the thematic class. I know very few people who always are as available as Damian is, in order to advice thematic collectors in their progress of collecting and exhibiting. Thank you Damian!

***Who am I?** – Separately you can study my philatelic CV, and to get a feeling about my thematic philately perspective, please consider my thoughts as below about thematic philately.*

The progress of the thematic class and the aim with this article

When thematic philately progressed in its early childhood around the 1920s, we saw the first generation of thematic collections presented in pre-printed stamp albums, generally covering a theme like animals, history, etc.¹.

Thematic philately entered international stamp exhibitions in the 1950s, and the second generation of thematic collections was presented in exhibits, still covering a theme in general, but now the exhibitors made their own page layout and wrote texts relating to the stamps which were displayed on the pages.

Thematic philately took a great step when the philatelic material was mixed – not only using stamps to illustrate the theme; Different types of cancellations, postal stationery, stamp booklets and covers were presented in thematic exhibits. Also, the complementary written texts began to be more related to the specific items' illustrations, which we in today's thematic philately call the "dialogue". I use to say that these thematic exhibits belong to the third generation.

¹ The Swedish stamp dealer named Harry Wennberg, was one of the first publishers in the world of such albums, starting already in 1924 with the release of two thematic stamp albums, one for "Animals" and one for "History".

Generation “three and a half” of thematic exhibits were the first ones to reach Large Golds and Golds in thematic class, internationally. The variety of the philatelic material in these exhibits was improved, and thematic philately reached for the first time a status among the general philatelic public, when they actually could see “real philately” in the thematic class, with complementary philatelic texts stating what actually was displayed in philatelic means.

Thematic philately was drawn to its fourth generation of exhibits when Damian Läge² in the 1990s came up internationally with his exhibit about “Australasian Birdlife”. Through Damian’s exhibit, we - the active generation of today’s thematic exhibitors - all have been inspired to develop or own thematic collecting. In parallel, Damian has been very active to distribute his knowledge and experience through public thematic seminars and presentations all over the world, and now the fourth generation of thematic exhibits has become an “international” norm, or at least what most of us are aiming for.

With this article, I would like to give my personal interpretation of what a fourth generation thematic exhibit is. The article will be based on my own thematic exhibit named “Maneuver Warfare – viewed through the theories about the Nature of War”³.

I will do my best by referring to the judging criterion used when evaluating thematic exhibits in conjunction with jury work, which means discussing in terms of “treatment”, “knowledge”, “condition and rarity” and “presentation”.

Understanding the thematic rules and factors for success⁴

As for all F.I.P. classes, the definition of general rules for competitive exhibits refers to the F.I.P. General Regulations for the Evaluation of Exhibits (GREV). For each class exists rules according to the class’s peculiarities, which means that for the thematic class it refers to “Special Regulations for Evaluation of Thematic Exhibits at F.I.P. exhibitions” (SREV). Attached to the SREV is the “Guidelines for the evaluation of the exhibits of thematic philately”. The guidelines have no additional rules, they intend only to clarify the regulations and to give further guidance referring to the regulations.

Unfortunately, the thematic class is associated with “too many rules”, which I here would like to dismiss as a misunderstanding.

The Thematic Commission tries to forward that there are only five rules in the thematic class:

1. The concept shown by the exhibit

The exhibit shall show a clear concept of the subject treated, meaning that the title must describe the content of the exhibit. The concept shall be laid out in an introductory statement, which must be written in one of the F.I.P. official languages.

² Damian Läge (from Germany) is the current president of the F.I.P. Commission for Thematic Philately. He is well-known for his outstanding philatelic knowledge in general and for his hard work pushing thematic philately to where it stands today. His thematic exhibit about “Australasian Birdlife” is qualified for the F.I.P. Championship Class and it has been nominated as official candidate for the Grand Prix d’Honneur.

³ I have two international thematic exhibits, “The History of the Square-rigged Sailing Vessels”, with which I have won Large Gold three times, at CHINA 2009, IBRA 2009 and JOBURG 2010. With my second thematic exhibit, “Maneuver Warfare – viewed through the theories about the Nature of War”, I won Gold and Felicitations for “Originality” from the jury as a first time international exhibitor at BULGARIA 2009. A second Gold was repeated at ANTWERP 2010. That exhibit is piece by piece built up and treated aiming to be a fourth generation thematic exhibit. Of that reason, I believe, it will be an appropriate example for this article. The appreciation from the jury is also a proof of a certain success in regard of being a good representative for the thematic class by today.

⁴ This section refers to a presentation given by Damian Läge as president for the F.I.P. Commission for Thematic Philately, in conjunction with a thematic seminar in Stockholm (2005). The title on Damian’s presentation was: “Thematic Exhibits: understanding the rules and the factors for success”

2. The selection of material must be based on philatelic qualification

The exhibit shall consist solely of relevant philatelic material supporting the thematic documentation and text (supporting the concept).

3. The selection of material must be based on thematic qualification

The philatelic material selected must be fully consistent with the subject chosen and ensure continuity and understanding of the thematic subject and illustrate the relevant aspects of knowledge. It is also important that the selection of material should show the appreciation of the exhibitor as to what is available in the context of the exhibited subject.

4. The selection of material must be based on philatelic range and quality

The selection of material should include the fullest range of relevant philatelic material of the highest available quality.

5. The presentation of the exhibit

The presentation and the accompanying text of the exhibit should be simple, tasteful and well balanced. The presentation must also add information to that provided by the material and show the level of understanding of the subject and the relevant research by the exhibitor.

Following the five rules is the factor for success in the thematic class and will now be practically explained by, as mentioned, referring to examples from my own collection.

The first factor for success: “Developing a concept”

The treatment of a thematic exhibit comprises of a structure of the work consisting of a title, a plan and the elaboration of each point of the structure developed on the exhibit’s pages.

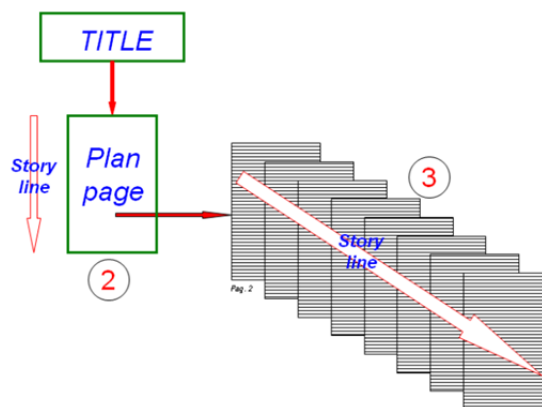


Image 1: The exhibit’s title should be structured in a plan and an elaboration of the content in the plan should in the next step be developed on the pages. Successfully following this logic, is a main part of the exhibit’s concept and are components of the judging criterion named and evaluated under “treatment”.

My own exhibit is based on thoughts and theories about war, explained in the second part of the title, which is “... – wieviel throught the theories about the Nature of War”.

This part of the title indicates that the whole concept is treated from a certain perspective – in this case, a perspective about what the “... **Nature of War**” means.

When I have studied theories about war, I have read Carl von Clausewitz (1780-1834), who was a Prussian soldier and officer, then became a military historian and by presenting his theories he became one of the world’s most famous military theorists. Clausewitz’s most famous achievement is the military treatise “Vom Kriege”, translated into English as “On War”, which today probably is the most important book ever written about war.

In his book, Clausewitz explains what the “... **Nature of War**” is about, and presents his military theories. Clausewitz’s theories are those which I base the concept in my thematic exhibit on.

The first part of the title is “**Maneuver Warfare -...**”. This part of the title should be regarded as the main title of the exhibit – i.e. what the story within the exhibit will cover.

Clausewitz stated in his book that “War is a duel”. He compared it actually with a wrestling match, where the strongest ends up with victory. War is in its nature raw and brutal, and when it’s in progress it deals with living forces of the most brutal kind.

If translating this metaphor into real war or more specifically into battles of maneuver warfare, it explains that maneuver warfare means an unequal distribution of forces, in order to gain a local advantage for one part in the duel. The purpose of gaining a local advantage is to win the duel and to collapse the adversary’s resistance. To be able to gain a local advantage and decisive leverage, combining different types of arms is the key to success. That is also what maneuver warfare mainly is about.

Piece by piece in my exhibit (= page by page), I try to elaborate with these facts and “tricks” behind maneuver warfare - “... **viewed through the theories about the Nature of War**”. In my introductory statement, I have tried to give the reader a summary of the exhibit’s concept.

- viewed through the theories about the Nature of War



1994 Republic of Mali, original size of accepted and printed design.

Battles of maneuver warfare are unequal distribution of forces to gain a local advantage and decisive leverage to collapse adversary resistance. To gain a local advantage and decisive leverage, combining arms is the key to success. “War is a duel” Clausewitz stated, he compared it with a wrestling match, where the strongest ends up with victory. War is in its nature raw and brutal, and when it’s in progress it deals with living forces of the most brutal kind.



Philatelic treatment:

Items are marked referring to their philatelic status:
WW “World status”, regarded as a top rarity
W “High importance”, regarded as a rarity
V “Important”, regarded as a rarity

The purpose is to make it easy within the exhibit, to “identify” the most significant items from a philatelic/postal history point of view.

Image 3: The introductory statement in my exhibit continues on page 2-4, by covering the second part of the exhibit’s title, showing a (large-sized) nice philatelic item which illustrates a war scene supporting the introductory statement about the exhibit’s concept.



Maneuver Warfare

This exhibit is based on Carl von Clausewitz (1780–1834) ...

... and his theories about war. Clausewitz became a Prussian soldier, military historian and military theorist. His most famous achievement is the military treatise "Vom Kriege", translated into English as "On War" – probably the most important book ever written about war.

2 pages

1. What is the Nature of War? ...

4 pages

- Carl von Clausewitz, a Prussian officer, ...

- 1.1 ... sought to understand and analyze the phenomenon of war, ...
- 1.2 ... studied the human and social factors that affected the outcome of war ...
- 1.3 ... he studied the tactical and technical factors of war as well

2. ... and What is the Purpose and Means of War?

5 pages

- Carl von Clausewitz answered that War is an Act of Violence ...

- 2.1 ... meant to force the enemy to do our will ...
- 2.2 ... with the aim always and solely of overcome the enemy and disarm him ...
- 2.3 ... and with objectives chosen that will bring about the enemy's collapse.

3. The link between Clausewitz and thereafter ...

1 page

4. With the Onset of German Rethinking of Warfare, ...

12 pages

- From the roots of "Blitzkrieg" learned in World War I, ...

- 4.1 ... modern weaponry was developed, ...
- 4.2 ... the doctrines combined the use of forces, and ...
- 4.3 ... on tactical level, the use of principles for the conduct of war were instituted.

5. ... the Formation of Concepts for Maneuver Warfare were developed, ...

7 pages

- Maneuver Warfare has Three Fundamental Principles ...

- 5.1 ... the order format named "Mission-type Orders", ...
- 5.2 ... to exploit the "Surfaces and Gaps" on the battleground ...
- 5.3 ... and the outcome of the tactical planning process, expressed in the "Commander's Intent".

6. ... into Today practised as "Operational Art"

7 pages

- Modern theories about Maneuver Warfare aiming ...

- 6.1 ... to identify the "Center of Gravity" on one's own and enemy forces, ...
- 6.2 ... to use one's own "Fire Power" where it is needed to be superior, ...
- 6.3 ... to apprehend "Command and Control" in the chain of command...
- 6.4 ... and finally to be the one with the best "Timing".

Conclusion about how Wars are fought and won

2 pages

- Carl von Clausewitz made a Metaphor that war is like a "Wrestling-match".

40 pages

Image 2: The first page of my exhibit covers the first (main) part of the exhibit's title and the structure of the content – "the plan", which in itself is judged as an own judging criterion by maximum of 15 points.

As you probably immediately take notice about, I use larger page-size than you probably expected. I have chosen to use the A3-format on my pages.

Why I use the A3 page format:

- The larger page size makes it possible to show large-sized philatelic items.
- Since my exhibit contains a lot of large-sized philatelic items, I use one uniform size for all pages.
- The larger page size, in general, makes me able to be more creative when I write up the dialogue on each page.
- The larger page size makes me able to show more items on each page, i.e. by applying my personal design when "over-lapping" the items.
- The larger pages design an overall layout which looks better and more personal in my opinion.

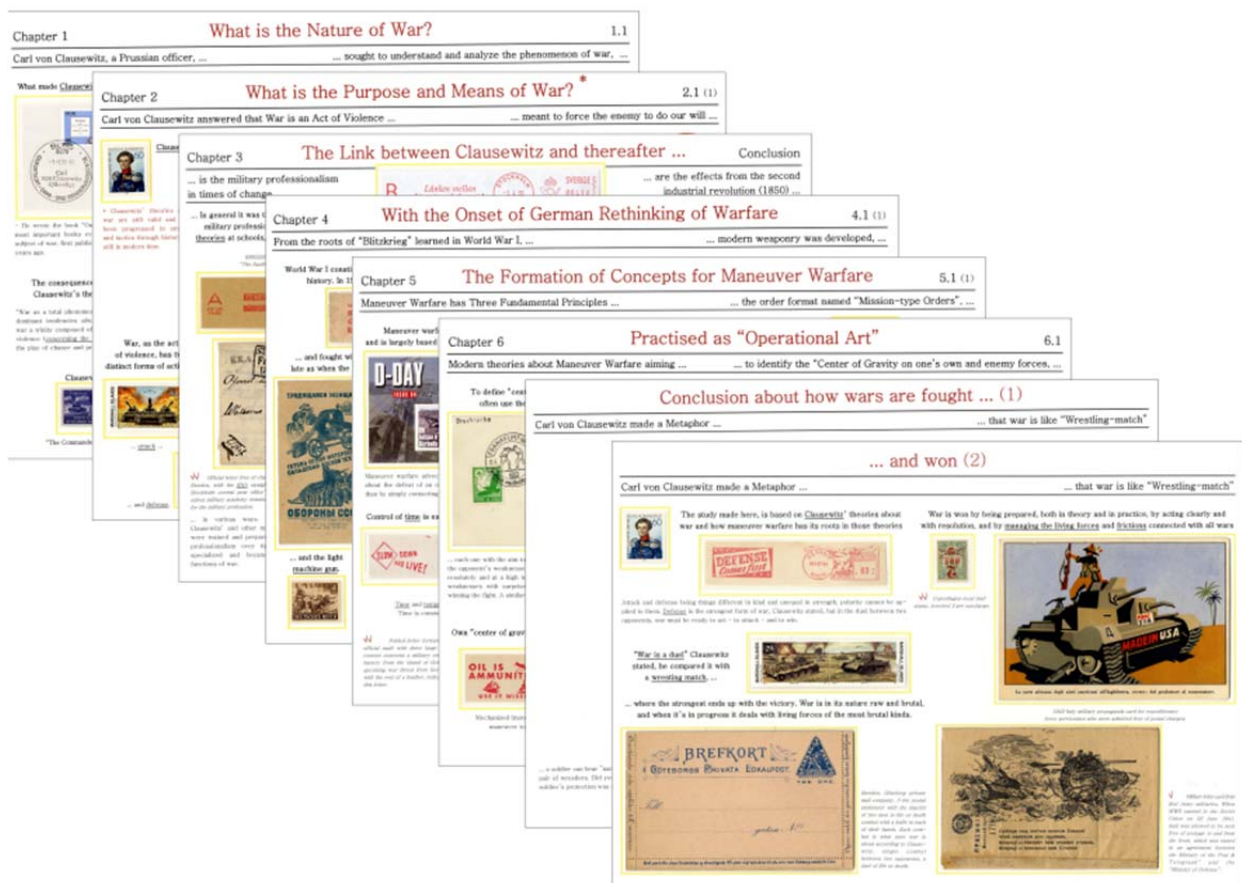


Image 4: How the exhibit's structure is elaborated on the pages is shown here, where one can follow how the "concept" is presented on top of the pages, introducing a new part of the overall concept and a new chapter, referring to the numbering in the plan.

Maneuver Warfare has Three Fundamental Principles ...

... the order format named "Mission-type Orders", ...

Maneuver warfare is a style of warfare where tempo and initiative are critical to success, and is largely based on John Boyd's (who studied Clausewitz) theories concerning the OODA loop




Maneuver warfare advocates that movement can bring about the defeat of an opposing force more efficiently than by simply contacting and destroying enemy forces.

Control of time is essential in Maneuver warfare



Time and tempo are absolutely not the same:
Time is constant while tempo is temporary.

 Folded letter forwarded through the Swedish Crown Mail system (for official mail) with three large crown cancellations, 24/6/1808 to Gröndby. The content concerns a military order about an urgent need to regroup an artillery battery from the island of Gotland to the southern part of Sweden, due to an upcoming war threat from Germany. The notation FORT, FORT in combination with the rest of a feather, indicates the certain need for TEMPO when forwarding this letter.



In maneuver warfare, command structures must be more decentralised, with more tactical freedom given to lower-level unit leaders.

Observation: the collection of data by means of the senses.



Orientation: the analysis and synthesis of data to form one's current mental perspective



Action: the physical playing-out of decisions



Decision: the determination of a course of action based on one's current mental perspective.



Image 5: Here I show how the concept is broken down on a single page, where one can see how the dialogue is treated and illustrated with appropriate philatelic items for details and which validates the thematic information given. This is the "development of the concept" and is judged as a separate judging criterion, giving maximum 15 points.

The second factor for success: "The material"

The second to the fourth rule in the thematic class refers to "the material", which when it is selected must be based on philatelic and thematic qualifications.

With "philatelic qualification" means, referring to the "Special Regulations for Evaluation of Thematic Exhibits at F.I.P. exhibitions" (SREV):

3.1 APPROPRIATE PHILATELIC MATERIAL

3.1.1. A thematic exhibit uses the widest range of appropriate postal-philatelic material (ref. GREV Art 3.2).

3.1.2. Each item must be connected to the chosen theme and present its thematic information in the clearest and most effective way.

With "thematic qualification" means, referring to the "Special Regulations for Evaluation of Thematic Exhibits at F.I.P. exhibitions" (SREV):

3.3 QUALIFICATION OF PHILATELIC MATERIAL

The connection between the philatelic material and the theme must be clearly demonstrated, when it is not obvious.

How the exhibitor manages to do this is judged under knowledge, where philatelic and thematic knowledge is judged by a maximum of 15 + 15 points.

With “philatelic range and quality” means, referring to the “Special Regulations for Evaluation of Thematic Exhibits at F.I.P. exhibitions” (SREV):

4.3 Condition and Rarity

The criteria of "Condition and Rarity" require an evaluation of the quality of the displayed material considering the standard of the material that exists for the chosen subject, the rarity and the relative difficulty of acquisition of the selected material.

Condition and rarity is judged as two separate judging criteria as maximum of 10 + 20 points.

Chapter 6

6.2 (1)

Modern theories about Maneuver Warfare aiming ...

... to use one's own “Fire Power” where it is needed to be superior, ...

To gain a local advantage and decisive leverage to collapse an adversary's resistance, combining arms is the key to success in maneuver warfare



As in the German concept of organization and tactics in world war II, an aggressive employment of armour and close-support aircraft in close collaboration with each other, is still what combining arms is about.

The tank is the weapon to be maneuvered to gain the advantage of its fire power in duels with the enemy



Like the arrow, modern tank ammunition uses its kinetic energy, the function of fin-stabilization, mass and velocity, to force its way through the target.

✓✓✓ “Apolo/Franca” red negative handstamp, department of La Paz, from this small post office with an illustration of an arrow in the center, on 1864 entire folded letter to Cochabamba. “Paz d Ayacucho” oval transit on the reverse. This is reported to be the only known example of this marking, from the Ortíz-Patiño Collection of Bolivia.



The opposite technique to kinetic energy-penetrators, uses chemical energy penetrators



Tanks uses high-explosive shells for “soft” and unprotected targets.



✓ Sweden 1997, private (local) mail stamp from the city of Växjö.

Anti-tank-missiles use explosive shells and are very efficient at penetrating armoured targets.



✓ Hungary 1970, original drawing of unaccepted, competitive design of a stamp to be issued in conjunction with the 25 year's Anniversary of the Hungarian liberation.

Modern tanks uses fin-stabilized energy penetrators, which like a bullet not contain explosives. In form they look like an “arrow” Still this ammunition is widely used against armoured targets.



✓✓ Israel 1983, printer's proofs of issued stamp.



Image 6: To illustrate rule 2-4 is challenging, but I have chosen this page from my exhibit, which combines material chosen from all aspects of these rules: philatelic qualification, thematic qualification, but also scores on rarity and quality.

The third factor for success: “The presentation of the exhibit”

Once again I refer to the “Special Regulations for Evaluation of Thematic Exhibits at F.I.P. exhibitions” (SREV). About the presentation of the exhibit is stated:

4.4 Presentation

The criterion of "Presentation" requires an evaluation of the clarity of display, the text as well as the overall aesthetic balance of the exhibit.

How I work with the presentation in my exhibit in detail on each page, is indirectly shown on the previous images (5-6). Under this headline I would like to remind the reader that one must be aware that when judging exhibits as a juror, the psychological (indirect) aspects are at least as important as the obvious aspects.

By talking about psychological aspects, I mean that the “presentation” as a single judging criterion is only scored a maximum of 5 points, but if the presentation is well done and attracts the jurors, I would say that the other criteria as well are scored higher.

In my exhibit I have worked with the presentation both in detail – as shown on the single pages as examples on image 5 and 6, but also in the overall presentation seen in the frame-view, which I prefer to name “the overall impact”:



Image 7: *The overall impact of an exhibit is, according to my knowledge, very important and affects already when seeing the frame layout of the whole exhibit in front of you. I would say that one success to a high score in total is to work very careful with the presentation, both in detail (every single page) and as a whole (the overall impact of the exhibit). If an exhibit attracts the jurors that affect them positively to study the exhibit ... and to score it ...!*

“Innovation” – the exclusive judging criterion in the thematic class

When the thematic regulations were changed in the year 2000, a new criterion was added, called “innovation”, giving a maximum of 5 points.

The “innovation” criterion is only in use for the thematic class and the “Special Regulations for Evaluation of Thematic Exhibits at F.I.P. exhibitions” (SREV) says about it:

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.

I would say that my exhibit probably approaches most of these aspects of “innovation”, referred to in the regulations, and of that reason it was awarded the jury’s felicitations for “originality”⁵. I would like to emphasize two examples from my exhibit as examples of “application of material” as a proof for “innovation”.

For example, most Armoured Personal (Fighting) Vehicles carry a section of six to eight infantrymen



✓ Germany 1912, perfins illustrating “six” to “eight” individuals as infantrymen.

Infantrymen work in pairs – two and two.

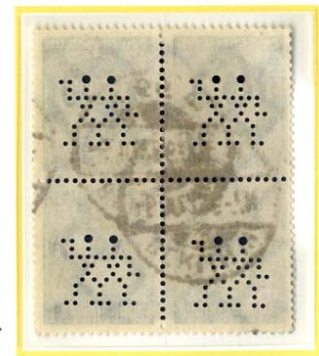


Image 8: *The first example of innovative application of material in a thematic exhibit is how German perfins are used in this dialogue.*

In changing combat situations, however, inflexibly clinging to a course of action can lead to failure, and even worse to being too late



In war, the commander alone is responsible for his actions, which also make the difference between hero or scapegoat.



✓
(e)
Ex.
The “VICTORIA”
collection



“Too Late” handstamp used in London from 4/3/1940–30/1/1947. The Too Late handstamps were applied on mail clearly for informing the public the reason for the delay of the mail either posted or received from outlying Offices too late for a particular despatch, (usually the evening one). “One Penny Black Cover”, inland to Sheffield (arrival cancellation on reverse 4/5/1941).

Image 9: *The second example of innovative application of material in a thematic exhibit is how important philately is used in this dialogue.*

⁵ “Maneuver Warfare – viewed through the theories about the Nature of War”, won Gold and Felicitations for “Originality” from the jury at BULGARIA 2009.

Summary

In this article, I have tried to interpret how I consider that my own thematic exhibit about “Maneuver Warfare – viewed through the theories about the Nature of War” belongs to the fourth generation of thematic exhibits.

I have referred to the existing five rules in the thematic class, by discussing factors for success when developing a thematic exhibit, and sharing with you examples from my own exhibit.

In the sections dealing with factors for success, I have linked the factors to the specific judging criteria giving the maximum total of 100 points when judging:

<i>Treatment</i>		35
<i>Title and Plan</i>	15	
<i>Development</i>	15	
<i>Innovation</i>	5	
<i>Knowledge, Personal Study and Research</i>		30
<i>Thematic</i>	15	
<i>Philatelic</i>	15	
<i>Condition and Rarity</i>		30
<i>Condition</i>	10	
<i>Rarity</i>	20	
<i>Presentation</i>		5
<i>Total</i>		100

It is not possible to explain or exemplify everything in a thematic exhibit; actually the reason for why many collectors say that the thematic class has too many rules, is related to the facts that many representatives for the thematic class in the past, have tried to exemplify the thematic rules by giving too many detailed examples. Many collectors have apprehended these tries as “rules”, which probably has misled them and not encouraged to make an exhibit.

My own experiences from learning for my own collecting are that studying other examples and make my own conclusions has been the best way to success. I have tried to implement my reached knowledge by time, into my own collecting. That’s what I would expect you as a reader of this article to do too; take part of my interpretation of what a fourth generation thematic exhibit is, use it in the best way you can to your own collecting, but always consider how you can personalize your exhibit so it doesn’t look like another one.