

Fédération Internationale de Philatélie



Thematic Philately Commission TCNews

www.fipthematicphilately.org

BULLETIN OF THE FIP THEMATIC COMMISSION

N. 24 – OCTOBER 2012

Dear thematic philatelists



Jonas Hällström
Chairman

Thank you for your support to me being elected as the new chairman of the "F.I.P. Thematic Philately Commission" (TC). The elections to the Bureau took place on 20 June 2012 in Jakarta, Indonesia, in conjunction with the "World Stamp Championship". The meeting minutes are presented on page 5-6.

As you know, the F.I.P. Statutes' article 42.4 gives me the right as Chairman of the commission to appoint two additional members to be assigned to the Bureau. I have invited two Commission delegates to join the Bureau team on that appointment basis, and they have accepted the invitations. (The appointment has been supervised by the FIP Director Bernhard Jimenez, as stated in article 42.4). The Bureau has now no vacancies, it's "complete" and ready to act and communicate. The whole Bureau is presented on our website with philatelic CV:s attached.

Charles Bromser as our webmaster is co-opted to the Bureau, which speeds up the communication a lot. Having Charles in this role has proven to be very successful.

I realize that we now have a very good mix of competences, know-how and geographical balance within the Bureau. We are three from Asia/FIAP, two from Americas/FIAF and three from Europe/FEPA.

Thank you Damian and José Ramón

I would like to express my deepest respect to the outgoing chairman *Damian Läge* from Germany for his eight years in the leading position of Thematic philately worldwide. Damian was not able to attend the meeting in Jakarta, so **we will officially greet him on a later occasion where he is present.**

My deepest thanks also to the outgoing secretary of the commission *José Ramón Moreno* from Spain who was present in Jakarta and officially greeted during the commission meeting. José Ramón is the current vice president of FEPA and will now focus his efforts on that duty and service for philately.



José Ramón Moreno (left) is vice president of FEPA, with the current president of FEPA Jørgen Jørgensen.

"Communication"

- an important factor for success

Receiving comments and feedback on what to deal with in the Commission the next four years' term, "communication" is a priority when asking the delegates present at the meeting in Jakarta. The Bureau will try to do its best to keep contact on a regular basis with thematic philatelists through e-mail, via the website and through this official bulletin TCNews.

We have started ambitious so far, the website has been updated quite extensively:

√. A new "Chairman's message" is posted and the new Bureau too. Attached to the message, the initial draft of the "roadmap" is presented as I introduced it at the meeting in Jakarta. The thematic presentation I gave at the seminar in Jakarta is posted there too.

√. The lacking back issues of TCNEWS is now compiled and the complete run of TCNEWS is available on the website. The Bulletin is a very important part of the Commission's history and the content is valuable from many angles. If you don't know the historical development of our Commission, my advise is to study it by reading the TCNEWS' backissues. The time spend/reading is quite a pleasure.

√. The website has a new structure for information, with new subheadings/links. The aim is to better present information. A new sub is available, "TC Historical Documents". This heading covers the historical documents I have compiled from the first document (1975) up to TCNEWS takes over as the Commission's official information tool in 1996.

Delegates to the Commission

FIP has 91 members and our Commission has delegates from 66 of these member federations, from 25 federations a delegate is not appointed. On our website we have listed all FIP members with or without a delegate appointed to the Commission.

We lack a Thematic Commission delegate from the following F.I.P. members:

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

The following federations have delegate with name, but we lack personal contact details:

- ARMENIA
- BULGARIA
- CHINA
- CHINESE TAIPEI
- INDONESIA
- IRAN
- IRELAND
- NEPAL
- PHILIPPINES
- QATAR
- THAILAND
- TURKEY
- UNITED ARAB EMIRATES

To be able to improve the communication we would like to ask federations not having an appointed delegate to appoint one, and it will be much more efficient if we could receive the personal contact details to the federations having a delegate.

On page 16-20 you find the delegate list with country, name and address. The commission secretary is responsible for the list, please send all corrections and changes direct to him:

Koenraad Bracke
kobra22@telenet.be

The national delegates

The Commission is an international network for thematic philately, which must be reflected in how the commission work. The main responsibility for the national delegates must be to establish and uphold networks with thematic collectors. It will be through such networks we can act proactively with the achievements we decide about.

WE NEED HELP WITH TWO TASKS FROM THE NATIONAL DELEGATES:

1. Establishing the domestic networks is a first task distributed to all national delegates. Of course, in many cases networks already are up and running, but in many cases they probably only are informal. We would like networks on a more formal basis, which must be achieved through the national delegate. When we have formal networks, we will be able to distribute information and to communicate from the two perspectives – "bottom up" and "top down".

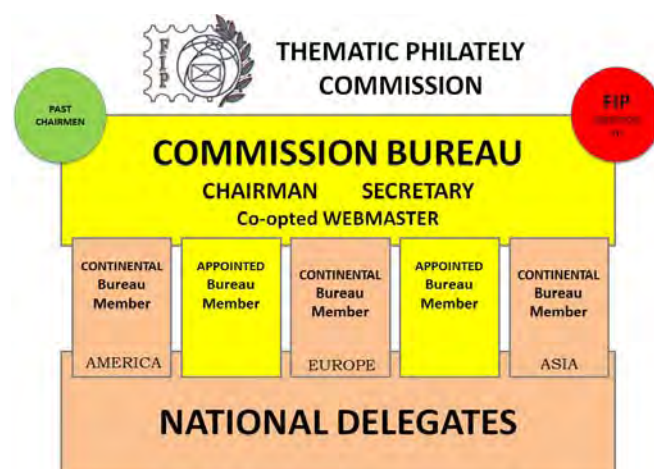
2. A second task to all national delegates is to assist the Bureau in making an inventory of qualified thematic judges in respective national federation. We want to uphold a list with national and international thematic judges worldwide. Having a network with the judges will be a second way to communicate judging/jury matters.

Please, all national delegates start the work to connect thematic collectors in your country with each other via a national network.

Please, all national delegates report to the commission secretary the name, qualification level and e-mail address to all thematic judges in your country:

Koenraad Bracke
kobra22@telenet.be

The Commission is a team



As chairman I have from "day 1" regarded the Commission as a team, formed from the baseline where we all are national delegates with the responsibility to act and communicate our hobby in our respective country. A few of us have the honor to serve thematic philately through our position in the Bureau. The continuation of work from the predecessors is essential but without the sovereign support in our mission from the FIP Board of Directors, our mission will not succeed.

Mission and Roadmap 2012-2016

In a meeting with the *F.I.P. President Tay Peng Hian* in Jakarta on 19 June, I discussed with him the factors for success and the mission roadmap for the Commission 2012-2016.

The Five Foundational Criteria In Thematic Philately Class

- 1) The exhibit shall show a clear concept of the chosen subject:
 - 1) The title must describe the content of the exhibit.
 - 2) The concept shall be laid out in an introductory statement in the Title Page.
- 2) The material must be philatelic in nature
- 3) The material must support the thematic storyline
- 4) The material should maximize the range of philatelic variety while also maintaining the highest level of possible quality
- 5) The presentation and the accompanying text of the exhibit should be simple and logical to follow, efficient in the use of words, tasteful and well balanced – in all aspects of the storyline, variety and impressiveness of the material



Thematic Philately Commission 2012-2016 roadmap

Thematic Philately Commission MISSION 2012-2016

While these foundational criteria seem to be similar to the other classes of philatelic exhibitions, their nuances are actually different because of the importance of “Development” (“Treatment”) in Thematic Philately Class.

Requires more:

- Training
- Experience in judging
 - Importance of mentorship.
- Quality Assurance (Experienced Oversight)



Thematic Philately Commission 2012-2016 roadmap

Thematic Philately Commission MISSION 2012-2016

Thematic Administration is more intense than other classes

- Thematic exhibits use exhibition forum and feedback to help their evolution and development
- Thematic philately has the need for comparable judgment from one exhibition to the other so that points and medal levels do not have wild variances.
- Constant need for juries to:
 - Have continuous training and formal reflection
 - Discuss their work through regular roundtables



Thematic Philately Commission 2012-2016 roadmap



The F.I.P. Board of Directors

Thematic Philately Commission FACTORS FOR SUCCESS 2012-2016

1. Maintain ongoing communications with the FIP President and FIP Board regarding issues and developments in the Thematic Class
2. Expand training with regard to existing rules through continuous educational opportunities for exhibitors and jurors
 1. Regularly hold seminars in conjunction with FIP, Continental and the larger National exhibitions
3. Provide guidance on matters pertaining to Thematic Philately Class at FIP and Continental exhibitions:
 1. Ongoing representation of the Commission members on juries
 2. Seminars for juror-candidates in the field of thematic philately
 3. Continuing education seminars and “roundtables” for existing accredited jurors to discuss issues and perspectives
 4. Commission input on the selection of thematic team leaders (formerly requiring the signature of the commission chairman)



Thematic Philately Commission 2012-2016 roadmap



The F.I.P. President has given his “go” for our Roadmap” with “Mission and Factors for Success” and so did the Thematic Commission meeting with delegates in Jakarta.

I look forward to serve in this context the next four years!

Minutes of the meeting of the FIP Thematic Philately Commission in Jakarta

By José Ramón Moreno
Outgoing Secretary

On June 21st was held the 2012 meeting of the FIP Thematic Philately Commission in Jakarta, Indonesia.

Bernard Jimenez, Director of the FIP Board responsible for the Thematic Philately Class welcomed the attendants and said words of gratitude to Damian Läge who was the Commission Chairman for the past eight years.

José Ramón Moreno made the roll call. 30 Federations were represented. 27 by their delegate and 3 by proxy :

Argentina, Australia, Austria, Belgium, Brazil, Chile, China, Chinese Taipei, Costa Rica, Cuba, Cyprus, Denmark, Egypt, Finland, France, Germany, Great Britain, Hong Kong, Indonesia, Italy, Malaysia, New Zealand, Norway, Poland, Republic of Korea, Saudi Arabia, Singapore, Southern Africa, Spain and Sweden.

Were present the members of the Bureau:

José Ramón Moreno, Secretary and Jonas Hällström, member representing FEPA.

José Ramón asked for volunteers to act as tellers:

Jenny Banfield (New Zealand) and Mike Rhodes (Australia) offered themselves and were accepted for the Commission.

Was agreed the agenda of the Meeting with no votes against:

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



The previous Bureau meeting was held in Lisbon 2010. The then Bureau member present were: From left: Darrell Ertzberger, Jonas Hällström, Bernhard Jimenez (FIP Director), José Ramón Moreno, Damian Läge and Koenraad Bracke.

The minutes of the previous meeting from 2010 in Lisbon were approved unanimously, as were the report of the Bureau which had been sent in advance to all delegates and published in the TCNews #23.

The election of the new Bureau.

For the place of Chairman was only one candidate, Jonas Hällström from Sweden.

For Secretary was only one candidate, Koenraad Bracke (Belgium).

Representing FIAF was only one candidate, Luiz Paulo Rodríguez Cunha (Brazil).

Representing FIAP was only one candidate, Tan Ngiap Chuan (Singapore).

Representing FEPA were three candidates: Vojtech Jankovic (Slovakia), Jari Majander (Finland), Peter Suhadolc (Slovenia).

The result on secret vote was a quasi unanimous support to all candidates and to elect Peter Suhadolc with 16 votes as Member representing FEPA. Jari Majander got 9 votes and Vojtech Jankovic 5 votes.



Jenny Banfield (left) and Mike Rhodes (middle) counting the votes for the election of the FEPA representative to the Bureau, under supervision of Bernhard Jimenez (right).

The new Bureau elected

Chairman: Jonas Hällström (Sweden)
Secretary: Koenraad Bracke (Belgium)
FEPA: Peter Suhadolc (Slovenia)
FIAF: Luiz Paulo Rodríguez Cunha (Brasil)
FIAP: Tan Ngiap Chuan (Singapore)

The Chairman has the right to appoint up to two additional Bureau Members.

The new Chairman Jonas Hällström thanked the delegates for their support and gave some facts from his C.V..

Luiz Paulo Rodriguez Cunha also addressed some words to the meeting expressing his gratitude for their support.



Luiz Paulo Rodríguez Cunha (left) and Jonas Hällström (right) were the only two from the new Bureau elected, who were present in Jakarta.

Jonas Hällström expressed his deepest respect to the outgoing chairman Damian Läge, who was not able to attend the meeting. Damian Läge has been the leader for thematic philately during 8 years as Chairman of the Commission.

Jonas also greeted José Ramón Moreno after his 12 years supporting the Commission as Bureau member and secretary.

Jonas presented a determined and ambitious “Mission and Roadmap for the election term 2012-2016” (see page 4). The content of the “Mission and Roadmap” aims to further develop Thematic Philately, Jonas expressed.

At the request of Dr. Eliseo Otero from Argentina, the Chairman Hällström said that he will send his presentation to the delegates by e-mail (the “Mission and Roadmap” is presented on the Commission’s website).

The delegate from Costa Rica, Luis Fernando Diaz, informed about the preparation of a seminar in San José with Luiz Paulo Rodrigues Cunha for 18 to 20 American jurors and collectors.

Before closing the meeting, Jonas Hällström presented to Bernard Jimenez and to José Ramón Moreno, the first two copies of the 400 pages book that he has compiled with the history of the Thematic Philately Commission 1975-2012.

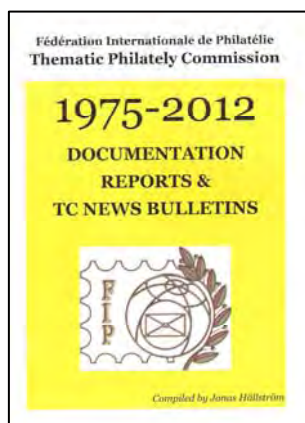
Thank you Gunnar!

As the new Chairman to the Commission, I want to express my gratitude to one person:
- Gunnar Dahlvig.

I started my own collecting career at a very early age, and one of the then great thematic philatelists (not only in Sweden, but also internationally) was Gunnar.

At a very early stage (around 1997), I realize today, Gunnar “picked” me as his successor in organized philately in Sweden and started supporting me in my “ambitions” internationally.

As myself, Gunnar is a very organized person, and when Gunnar “retired” from his national and international duties in philately, he gave to me his archive from his years in the Thematic Philately Commission.



From Gunnar’s archive I have been able to compile the complete run of TCNews, now published on the website. But Gunnar also had documents from the very first years of the Commission’s existence (these documents are also published on the website).

For me as the new Chairman, I find it essential to understand from where we grow – i.e. knowing the history of thematic philately and the Commission.

To get you more interested in reading and studying the historical documents published on the website, I have asked Gunnar to “recollect some fragments from his memory”.

Jonas Hällström

“Recollections from a fragile memory”

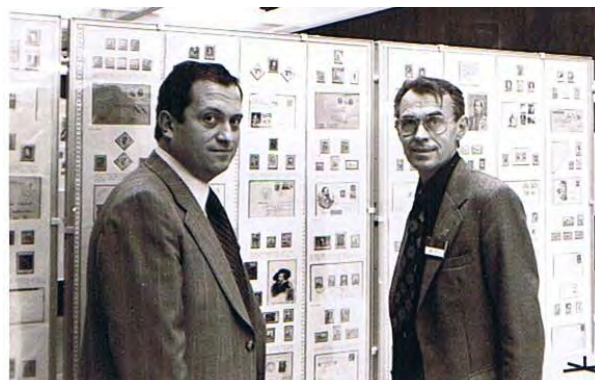


By Gunnar Dahlvig
Ex. vice President of the Bureau

The new chairman Jonas Hällström has asked me to write something about my time in the commission and its bureau.

The memory is a fallacious partner, but with the help of minutes, personal notes and TCNews I hope that I will come as close as possible to the veracity. It will not be the history of the commission – the most competent person to write this is of course Giancarlo Morolli – but it will be some impacts of the activities in the commission.

You may excuse me if my own tasks will be overrepresented – it is those I know most about. It doesn’t depreciate the work of the other members of the Bureau.



It is no doubt that Giancarlo (left, with Gunnar to the right from Praga 1978) is the person, who had the lion’s share of the labour.

As a recently elected president of the Swedish Thematic Association, I visited my first Thematic Commission meeting in Brussels in 1975. A meeting, at which Frans de Troyer was elected Commission President and Giancarlo Morolli vice President. Giancarlo's opponent at the election was Hans Walter Bosserhof from Germany and I am happy to say that these two vice president candidates, who both have been of enormous importance to thematic philately, later became my very close friends. But I must admit that my only other memory from that meeting is how impressed I was of the interpreters (borrowed from NATO).

My first **real** commission meeting was in Prague, 1978, where I primarily was as jury apprentice. It was also my first meeting with Morolli, who now was commission president as Frans de Troyer had died.

The meeting decided about four main objects:

- to review the regulations – a point which I think has been on the agenda at every meeting I attended during my 22 years in the Commission Bureau (as invited or member). This was a task for the whole Bureau, but in reality it was mostly done by the President.
- to continue the listing of the thematic groups (Scouting, Birds etc.) of the member countries. Manfred Bergman from Switzerland already had this task.
- to make a bibliography of all thematic works available in the member countries. This task was given to me. My only qualification for this was that I am married to a librarian! I think that I got this mission because I was one of the very few delegates, who had answered a questionnaire the President had sent out some months earlier. During the years I have learnt that these “no answers” is normal among philatelic organizations, at least the thematic ones. I also think that the President already was aware of the fact that if he gave it to any of the bureau members,

nothing would be done. This is also one of my observations during the 22 years, many of the Bureau members are very verbal during the meetings, but between the meetings you hear nothing from them. Also note that neither Bergman nor I were members of the Bureau!

- to recommend that Maximaphily should form a commission of their own. So far it had been a subcommission of the Thematic commission.

Significant was also that the Secretary of the meeting never submitted any report; the President had to reconstruct one on the basis of his personal notes.

I was invited to the next Bureau meeting in 1979, which I couldn't attend, but since then and up to year 2000, when I retired from the Bureau, I think that I have participated in all Bureau and Commission meetings even if I was not a Bureau member until 1984. When the meetings coincided with exhibitions, at which I was a juror, or with FIP congresses during my time as Swedish Federation President, my expenses were paid by the exhibition organizers or my federation. In all other cases I paid them myself and now I realize that they are about the best investments I have done. All those friends I have got around the world are invaluable.

When I read the minutes of the following years' meetings, it is remarkable that the above three points: regulations, thematic groups and bibliography, are recurrent. Morolli's and mine reports of what we had done since the last meeting were always accompanied with complaints about delegates, who not were answering. In 1980 I presented the first draft of the bibliography without any contribution from two of the most important countries: USA and Germany (the vice president of the commission was German!). Anyhow part 1 was ready and printed already in the next year and the work with part 2 (publications devoted to postal stationery, cancellations etc.) began. Again with frequent complains about not answering delegates.

Of course other matters were discussed and decided on but many members of the Bureau are never mentioned in the minutes. And neither have they got any tasks to fulfil. Secretary for the meetings were always chosen among the guests; at some occasions I did this job.

In 1981 Astrophilately became the “headache” of the Commission. FIP had formed a subcommission for collectors of space activities but many of the collections were pure thematic and our commission couldn’t accept that one kind of thematic exhibits should be judged according to other rules than the rest. In that case we soon would have demands from other specialities, i.a. Scouting, Sports, Birds etc, to get their own Commissions and regulations.

Furthermore the Astro-regulations gave prominence to a lot of non-philatelic material, what we of course couldn’t accept. Today I would say that Astro exhibits belongs to Open Philately. The problem was temporarily solved when the FIP-congress in 1982 eliminated the Astro subcommission. It however soon returned, now as subcommission to the Aero Commission and in 1985 Astro was accepted as a new class with its own Commission, regulations and jurors at the exhibitions.

Today I wonder why FIP still keeps the Commission. At the last six FIP-exhibitions, totally 11 Astro-exhibits were displayed, that is only two per exhibition!

The Thematic and Youth classes were the only classes with working regulations for the evaluation of exhibits and even with a point system. In 1983 the FIP Board realized that this way of judging is the only possible if we want a just evaluation of the exhibits and therefore a process began to develop a system with criteria and points, equal for all classes. As we were the specialists, Morolli was highly involved in this process, but it also meant that our own system had to undergo some changes to fit to the other classes.

So the regulation discussions in the Bureau were intensified. So far, our class had had two kinds of exhibits: “thematic” and “documentary”. The first one is what we still have, the “documentary” were more an accumulation of material of a special kind. These exhibits did not have a “red thread” (dialogue) as we are used to today, but were more a systematizing of the material. Olympic Games, Scouting, Europe are examples of titles, which often were “documentary”.

At the commission meeting in Madrid in 1984 I was elected member of the bureau.



The vice President and the President of the Commission in 1984 (Walter Lippens and Giancarlo Morolli).

The new regulations and point-system were used for the first time in all classes at STOCKHOLMIA 86 and the confusion and frustration was common among “the old jury foxes”, who had to learn something new. This way of judging continued at HAFNA 87 but at CAPEX 87 the Jury-president declared at the opening session of the jury that “we should not concern ourselves with that monstrous point system”. “Well” he continued, “the thematics may of course use it”. I don’t know if this was the last resistance pocket of the conservatives, but as we know, it was a gesture in vain.

The president of the International Olympic Committee (IOC), Mr. Samaranch, was a thematic collector and it resulted in the organization FIPO, which should organize thematic (Sports only) exhibitions in connection with the Olympic Games. The first was thought to be arranged in 1988 in Seoul, but the Italians organized already in 1987 a test exhibition, which became a big success. These OLYMPHILEX exhibitions with sponsorship from IOC continued until 1996 but disappeared when Mr. Samaranch retired as IOC President. The new President was not a philatelist and this type of exhibitions died, even if it saw a last(?) OLYMPHILEX in Atlanta in 2008.

In 1985 FIP took an initiative for a new exhibition class: *Modern Philately*, in which only material issued during the last 10 years was allowed. An international exhibition was arranged in Hamburg with Hans Walter Bosserhof in the jury. His and the Bureau's opinion were that this was not for thematic collectors. To build an exhibit in which the collector every year has to remove all objects, which have grown 11 years old, is an impossible task. This class didn't become old. Now I have seen that the experiment will arise anew, but with 20 years time period. A collector who him/herself put the limit on 15 years, will have an exhibit, which could be shown without removing material during five years. But I doubt that it will be more successful than 27 years ago.

When the Revenue Class was introduced the Bureau thoroughly discussed how to handle this new type of material and we were unanimous that we only wanted Fiscal stamps which also could be used paying a postage rate. With other words: thematic exhibits shall consist solely of philatelic material. And this statement we put in the thematic SREV and we therefore needed a change in the GREV:

The possible inclusion of Revenue material in postal-philatelic exhibits (traditional-, thematic-, aero-, astro-, youthphilately, maxima-philately, postal history, stationery) is regulated by

the SREVs of the relevant classes, according to the nature and peculiarities of each class.

Such a text must be approved by the FIP congress, but the Commission can not forward any motions to the Congress, so I did it in the name of the Swedish Federation. Unfortunately, the FIP President did not like this limitation of the use of revenue material and at the congress in Istanbul in 1996 he tried to persuade me to withdraw the motion. But I insisted and with good help of Manfred Bergman we convinced the delegates and got the approval of the motion.

In 1989 the Bureau launched *Project Thema*, which in articles should describe and explain material, which was unfamiliar to many collectors, such as

- French proofs and essays
- German private postal stationery
- Italian BLPs
- US fancy cancellations
- US advertising covers

The project did not take off, partly because the lack of communication means. But even when we got such with TCNews, only three articles have been written (you find them in TCNews #2, #3 and #16) but not about the above mentioned. They are still to be issued by the new Bureau!



Bureau with guests in Barcelona (1990). From left: Hernan (E), Dahlvig (S), Bosserhof (D), Siem (NL), Morolli (I), Jimenes (F), Bergman (CH), Moreno (E).

I mentioned TCNews. It started in 1993 on the initiative of Giancarlo and became immediately important information mean from the Bureau to the delegates. The vice-versa information was as usual poor. From 1993 to 2004, when Giancarlo resigned as President of the Commission (all the Commission *Presidents* were degraded *Chairmen*, I think in 2001 – only FIP shall have a President!) we saw 18 issues of TCNews, during the next eight years only 5. I think that the number of magazines mirrors the activity of the Bureau. As a delegate said at the commission meeting in Bucharest in 2008: “At the Commission meeting in Malaga (in 2006) many things were verbalized but not much has been done” (quotation from the minutes of the meeting). I am quite sure that the new Chairman and the Bureau will put new energy and activity in the Commission and a higher frequency of the issuing of TCNews.

At the Commission meeting in Genoa in 1992, the Bureau discussed new trends in philately under different names: *social philately*, *free style*, *open class* and also the already mentioned *modern philately* and I got the task to identify regulations and judging of these newcomers. Most of these exhibits were not judged at all or by the public and none of these methods were appreciated by the collectors. In Australia Social philately was judged by the jury and so was Open class in Sweden. Both these models have survived and Social philately has been adopted by the Postal History commission and Open Philately is recently accepted by FIP. As Sweden was pioneer of the latter, I became involved in the regulation work and the result is not far from our original Swedish rules from 1995.

During my time in the Bureau, the President frequently tried to persuade the FIP Board that the Commission Presidents should be consulted about the selection of jurors, just to guarantee the continuation, the quality and the rotation of jurors. But in vain. Too often I have worked with jurors without real knowledge of thematic judging.

Jurors were selected by dusky reasons, maybe because they belonged to the FIP Board or were the only proposed by their federation, or why ... ? But at least the continuation was secured as the Commission President was assigned to the juries frequently. Now I see from the report of the outgoing Chairman that not even the continuity is guaranteed any more. Quo vadis philatelic judging?

Finally I will return to articles which I wrote in TCNews # 7, #10 and #13: *What's wrong with thematic exhibits* with comments by Giancarlo in #14. I compared the results at the FIP exhibitions during the years 1998 – 2001 and found that the medal level for the thematic exhibits was far under the other classes. At the eight exhibitions involved in the investigation, the three highest medals (LG; G; LV) in average was awarded to 66 % of the exhibits in the Postal History class (it was similar figures in Traditional, Postal Stationery and Aero) and only 40 % in the Thematic philately class.

When I was asked to write this article I thought it could be interesting to see if anything has happened during these 10 years, so I looked at the results from the six FIP exhibitions 2009-2012 (CHINA 2009, PORTUGAL 2010, LONDON 2010, INDIPEX 2011, PHILANIPPON 2011 and INDONESIA 2012).

For Postal History the mean was exact the same (66 %) and for Thematic Philately a small raising (43 %). But LONDON 2010 was an exception with 80 % for Thematic Philately (only 40 exhibits with a very tuff selection).

Without the LONDON 2010 figures, the mean is back on 39%!

- So, nothing has really happened during this decade. Are the thematic exhibits that bad in comparison with the rest? My answer was already in 1999 **NO**.

Top Medal Statistics 2009-2012 by Gunnar Dahlvig

A comparison between Traditional Philately / Postal History / Thematic Philately

	Number of medals					in %				%
Trad	Total	LG	G	LV	Other	LG	G	LV	Other	LG+G+LV
CHINA 09	108	10	33	28	37	9,3	30,6	26	34,1	65,9
PORTUGAL 10	108	13	40	25	30	12	37	23,1	27,9	72,1
LONDON 10	131	24	33	44	30	18,3	25,2	33,6	22,3	77,1
INDIPEX 11	106	13	24	16	53	12,3	22,6	15,1	50	50
PHILANIPPON 11	127	15	31	32	49	11,8	24,4	25,2	38,6	61,4
INDONESIA 12	95	7	31	24	33	7,4	32,6	25,3	34,7	65,3
									Average	65,6
PH										
CHINA 09	116	18	29	26	43	15,5	25	22,4	37,1	62,9
PORTUGAL 10	116	9	48	35	24	7,8	41,4	30,2	20,6	79,4
LONDON 10	130	13	48	40	29	10	36,9	30,8	22,3	77,7
INDIPEX 11	102	11	18	31	42	10,8	17,6	30,4	41,2	58,8
PHILANIPPON 11	95	7	26	28	34	7,4	27,4	29,5	35,7	64,3
INDONESIA 12	110	9	23	35	41	8,2	20,9	31,8	39,1	60,9
									Average	68,4
Thematic										
CHINA 09	96	7	10	29	50	7,3	10,4	30,2	52,1	47,9
PORTUGAL 10	81	3	15	19	44	3,7	18,5	23,5	54,3	45,7
LONDON 10	40	6	12	15	7	15	30	37,5	17,5	82,5
INDIPEX 11	75	2	5	10	58	2,7	6,7	13,3	77,3	22,7
PHILANIPPON 11	58	3	7	8	40	5,2	12,1	13,8	68,9	31,1
INDONESIA 12	68	2	13	12	41	2,9	19,1	17,6	59,4	40,6
									Average	42,6

Statement of work

by Chairman Jonas Hällström

In the previous issue of TCNews I presented an article about "Thematic Philately". In the article I shared with you my knowledge and understanding of thematic philately in today's context, where it has progressed from its early childhood around the 1920s, when we saw **"Generation 1"** of thematic collections presented in pre-printed stamp albums, generally covering a theme like animals, history, etc.

Thematic philately entered international stamp exhibitions in the 1950s, and **"Generation 2"** 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 related 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 topic; Different types of cancellations, postal stationery, stamp booklets and covers were presented in topical 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 **"Generation 3"**.

"Generation 3.5" 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, explaining the philatelic material.



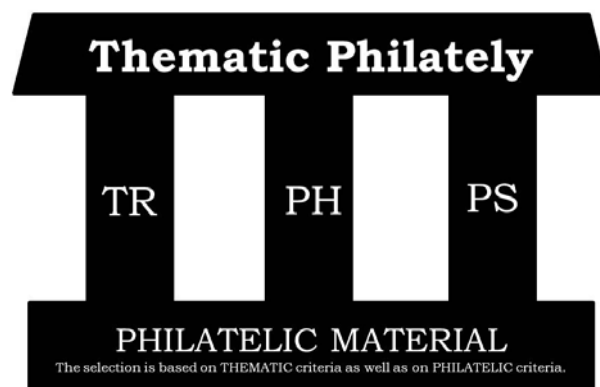
Damian Läge (right) has with his thematic exhibit "Australasian Birdlife" been the runner-up for Grand Prix three times: Belgica 2001 (GPI), Washington 2006 (GPd'H) and Bucharest 2008 (GPd'H). The photo is from Bucharest, Romania, together with the four candidates for the Grand Prix d'Honneur.

Thematic philately was drawn to **"Generation 4"** when Damian Läge in the 1990s came up internationally with his exhibit about "Australasian Birdlife". Through Damian's exhibit, we – today's active generation of 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 **"Generation 4"** of thematic exhibits have become an "international" norm, or at least what most of us are aiming for.

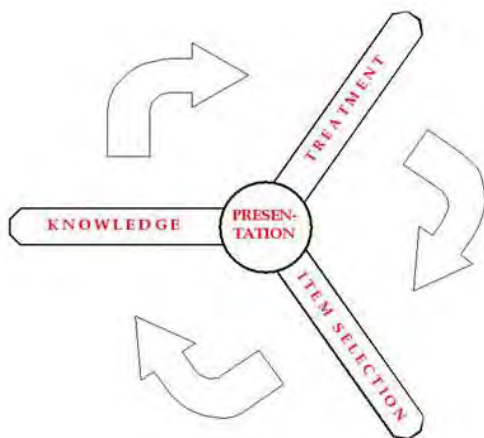
What the essence is of this

Thematic philately is fundamentally based on the philatelic material which constitute an exhibit. I would say that thematic philately have three main pillars with philatelic material deriving from "traditional philately (TR), postal history (PH), and postal stationery (PS).



My understanding of thematic philately is that it's based on the philatelic material selected on thematic criteria and following the thematic concept and development of the story in the exhibit. The philatelic material derives from the three main categories of material belonging to "traditional philately", "postal history" and "postal stationery".

Referring to the different generations identified and understanding that the different generations is related to how we as thematic philatelists mix and develop the philatelic material in our thematic concepts, its clear that there is a relationship between the philatelic material, the concept and of course our knowledge related to both the philatelic material and the concept. The key issue for us is then how we manage to handle the "presentation".

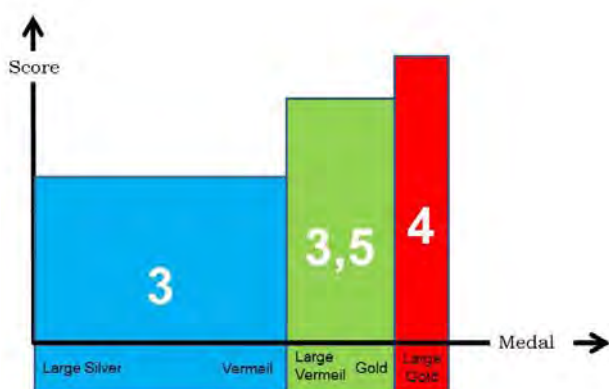


© Richard Bodin

As thematic philatelists we have to handle the relationships between the concept (“treatment”), the selection of the philatelic material (“item selection”) and the “knowledge”. The key issue is then how we manage to handle the “presentation” of the exhibit.

Conclusion

For me it’s a fact based on my own collecting and judging experiences, that the level of points/medal is closely connected to what generation one’s exhibit has reached, i.e. one’s ability to present knowledge by implementing and develop philatelic material in one’s exhibit is directly linked to what generation and result you reach.



Statement of work

During the next four years, as Chairman I feel responsible to set a plan for how we should work and communicate through the Commission and with the Commission delegate’s as our sensors.

Establishing networks with thematic philatelists on a formal basis must be achieved through the national delegates. When we have networks we will be able to distribute information and to communicate. Connecting and communicating with thematic judges in respective national federation is a second task to the Commission’s delegates. We need to uphold a list with national and international thematic judges worldwide. A network with judges will be and important way for our communication.

The Bureau will work accordingly and support the two fields of application ...

**Exhibiting
Excellence**

**Judging
Excellence**

... and we will keep it simple!

The Five Foundational Criteria In Thematic Philately Class

- 1) The exhibit shall show a clear concept of the chosen subject:
 - 1) The title must describe the content of the exhibit.
 - 2) The concept shall be laid out in an introductory statement in the Title Page.
- 2) The material must be philatelic in nature
- 3) The material must support the thematic storyline
- 4) The material should maximize the range of philatelic variety while also maintaining the highest level of possible quality
- 5) The presentation and the accompanying text of the exhibit should be simple and logical to follow, efficient in the use of words, tasteful and well balanced – in all aspects of the storyline, variety and impressiveness of the material



Thematic Philately Commission 2012-2016 roadmap

Activity Calendar by Secretary Koenraad Bracke

Dates	Name	Venue	Details
2012			
2-7 October	ILHAVO 2012	Ilhavo, Portugal	National exhibition
4-7 October	NABA STANS 2012	Stans, Switzerland	National exhibition
5-13 October	EXFILNA 2012	Calahorra, Spain	National exhibition
10-12 October	CENTAPEX 2012	Port Elizabeth, South Africa	National exhibition
12-14 October	BLENPEX 2012	Blenheim, New Zealand	National exhibition
12-14 October	ROMAFIL 2012	Rom, Italy	National exhibition
12-14 October	SØRFIL 12	Kristiansand, Norway	National exhibition
18-21 October	CENTAPEX 100 / JUNASS 2012	Port Elizabeth, South Africa	National exhibition
19-20 October	PERTH 2012	Perth, UK	National exhibition
2-4 November	IPHLA 2012	Mainz, Germany	International philatelic literature exhibition
2-4 November	NORDIA 2012	Roskilde, Denmark	Multilateral (Nordic countries)
15-18 November	Hobart Stamp Show 2012	Hobart, Australia	National one frame
2013			
8-10 March	SAVOFILA 2013	Kuopio, Finland	National exhibition
18-28 April	OSTROPA 2013	Jhilava, Czech Republic	Bilateral exhibition Czech Republic & Germany
2-4 May	ECTP	Essen, Germany	European Championship of Thematic Philately
10-15 May	AUSTRALIA 2013	Melbourne, Australia	International FIP Exhibition
7-9 June	NORDIA 2013	Gardabaer, Iceland	Multilateral (Nordic countries)
2-14 August	THAILAND 2013	Bangkok, Thailand	International FIP Exhibition
8-11 August	APS StampShow 2013	Milwaukee (WI), USA	National exhibition
11-17 November	BRASILIANA 2013	Rio de Janeiro, Brazil	International FIP Exhibition

2014

25-27 April	Malmö 3rd International Philatelic Summit	Malmö, Sweden	International Seminar
??	HONG KONG 2014	Hong Kong	FIAP
??	PHILAKOREA 2014	Seoul, Korea	??

2015

13-16 May	LONDON 2015 EUROPHILEX	London, UK	International FEPA exhibition
August?	SINGAPORE 2015	Singapore	FIP/FIAP?

2016

28 May – 4 June	World Stamp Show NY 2016	New York, USA	International FIP exhibition
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by Secretary Koenraad Bracke

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THEMATIC PHILATELY PRESS RELEASES

In TCNEWS appendix section (following pages) we will attach philatelic articles published in philatelic press and which are useful for thematic collectors, exhibitors and judges. Reference is given on the appendix pages in which journal the article originally is published.

Light relief

The need to make the airmail stationery used by Britain's armed forces lighter in the 1940s led to the introduction of a new type of aerogramme in the Middle East

Efficient airmail was vital to the British Empire in World War II. Troops were deployed around the globe, and it was important for morale that they could keep in touch with their families.

But another urgent necessity was to keep the mail as light as possible, as cargo capacity on military flights was at a premium.

The result was the development of lighter and lighter stationery for servicemen to use. Some of this can be classed as postal stationery, but some is really cinderella material.

British Forces aerogrammes date from 1933, when Douglas Gumbley, Inspector General of Posts &

'Servicemen could send a letter home for just 3d, when the ordinary airmail rate was 1s 3d'

Telegraphs in Iraq, designed a lightweight pre-paid 'air mail letter card', which weighed less than a sixth of an ounce (about 4g).

This was produced for sale to those serving in the region, in an attempt to ensure a cheap-to-run postal service, although the idea failed to catch on.

In 1940, with war stretching its resources as never before, the Air Ministry was forced to re-examine the idea. This time it came up with the concept of making available a similarly lightweight lettersheet which was not pre-paid, but which would allow servicemen to send a letter for 4d, or its local equivalent, at a time when the ordinary airmail postage rate was 1s 3d per ½oz.

It estimated that the total weight of mail would not exceed 300kg per week, even allowing for 75,000 items.

Approval was given for the new lettersheets (curiously again called letter cards despite their light weight) to be introduced in the Middle East



LEFT: Air mail letter card posted from a serviceman in the Persia & Iraq Force to the USA on November 21, 1944, franked with three India 1a stamps to pre-pay the remarkably cheap postage rate of 3a (equivalent to 3d)

BELOW: The opened up letter card with its Paiforce imprint, Christmas greeting, oasis scene and typed personal message



THE AUTHORS
Brothers Charles and Francis Kiddle are world authorities on cinderellas

on January 8, 1941. Soon the postage rate was reduced even further to 3d, or its local equivalent.

These letter cards were printed as a single sheet in a large format, but for posting they had to be folded twice to a standard size, as indicated by the blue frame printed on the front.

Some versions had a large illustration inside to serve as a greetings card. The example shown here, issued to troops in the Persia & Iraq Force ('Paiforce') at Christmas in 1944, has an oasis scene with Father

Christmas unpacking presents.

Sent to the USA on November 21, it used 3-annas worth of Indian stamps (equivalent to 3d) to pay the postage.

Other types of Christmas air letter card were distributed to servicemen for use postage-free as a special concession in the years 1941-44. These are classed as postal stationery as they have a postal impression, albeit a 'Postage Free' one.

In contrast, the letter cards with no postal impression can, at least if unfranked, count as cinderellas. □

On your bike!

In Western Australia's gold rush at the end of the 19th century, the bicycle competed with the camel to be the most effective medium of communication in the outback, as private courier stamps and covers reveal

□ Report by Ken Lewis

The 1890s was the golden age of the bicycle, a comparatively new invention which brought faster but affordable transport to millions whose only alternative was walking. But nowhere was it more significant than in vast, sparsely populated Western Australia.

Between 1895 and 1900, no fewer than 20,000 bicycles were sold in the British colony, and the little town of Coolgardie had more bikes per capita than anywhere else on the planet.

Coolgardie, 350 miles east of Perth, was at the centre of a gold rush. And the bicycle was essential to its rudimentary postal service.

Cycles versus camels

Four goldfields were established in the Coolgardie area, and their operators needed an efficient communications system. Formal postal services, telegraph lines and railways had not yet extended fully around the outback, and the humble bike became a stopgap solution.

It was easy to pedal over soft sandy tracks and rougher terrain, and needed minimal maintenance. Unlike the Afghan camels which were used to pull cart-loads of supplies and mining equipment from the coast, it required neither food nor water.

Enterprising cyclists amalgamated into courier companies to serve the needs of the mining community, offering a selection of short and long routes around the goldfields.

The most important long route was 120 miles westward to Southern Cross, a junction town on the main road to Perth. Others were 130 miles north to Menzies and 200 miles south to Esperance.

The rates charged by the couriers were based on weight, distance and urgency, and competition forced them downwards. The standard fee for a letter carried between Coolgardie and Menzies started at 5s,



ABOVE: Cover from Albany to Coolgardie, franked with a Western Australia 1890 2d bluish grey and additionally with a Coolgardie Cycle Express Company 2s 6d for onward local delivery

but was later reduced to 2s 6d.

A single cyclist could carry about 100 letters, and could be expected to cover more than 100 miles in a day. Even so, some companies used camels for some of the longer routes.

The cyclists had a symbiotic relationship with the camels. One local reported: 'Strings of pack camels formed smooth tracks, which delighted people on bicycles. On stony country, they very soon swept loose stones away, or if the ground was damp their broad feet pressed the stones into the soil. On sandy country, their feet trampled the sand, making it firm enough for a bicycle.'

Coolgardie Cycle Express

In the Coolgardie area there were two main courier companies competing for business: the Special Bicycle Express run by Percy Armstrong and the Coolgardie Cycle Express run by John Healy.

The latter was based directly across the street from the small post office in Hunt Street, convenient for forwarding mail to and from mining establishments not covered by formal postal routes. Its business card stated: 'We are prepared to convey

messages to any part of the field by day or night, at shortest notice.'

But what really distinguished this company from its competitor was that it issued its own stamps.

First issue

The first issue of the Coolgardie Cycle Express Company comprised two stamps in 1894, with denominations of 1s and 2s 6d.

They shared a common design printed in blue, depicting a bicycle in the centre, framed by an inscription comprising the company's name at left, top and right, and 'Cycle Messages' at the base.

Each value was printed on unwatermarked paper in sheets of 35 (five rows of seven) on the presses of the local newspaper, *The Coolgardie Miner*, and roughly perforated 12.

In 1899, several complete sheets were discovered with copies of the 2s 6d imperforate between the second, third and fourth rows, so a new variety was recorded some 75 years after the stamp was issued.

Second issue

Shortage of stocks and rate changes meant that new stamps were needed

in 1895. By this time the company was making more use of camels on some of the longer routes, so Healy decided the new design should depict the animal instead of a bicycle.

Edwin Summerhayes, who was a former express cyclist working as an architect in Coolgardie, was asked design the new stamps.

He came up with a landscape-format with a central oval vignette depicting a camel and its rider heading towards a sunlit horizon, framed by the company name, with the value in words at the base and in figures in each corner. Perhaps too pretentiously, the words 'Western' and 'Australia' appeared at the left and right edges.

Equally extravagantly, Healy opted for two-colour printing, but the local press did not have the capability for this, so the printing contract was awarded to Hussey & Gillingham in Adelaide, South Australia, about 1,300 miles away. Not surprisingly, there were many delays before the new stamps were finally delivered in June 1896.

According to *The Australian Philatelist*, the print run was 2,000 of the 6d brown and green, 12,000 of the 2s brown and yellow, and 1,000 of the 5s brown and violet. The sheet size is not known, and the largest surviving block is of nine stamps.

Some of the 2s stamps can be found with the watermark of the papermaker, R Turner of Chafford Mills. Like the first issue, all were perforated 12, but the perforation was of much higher quality.

Usage

Many stamps were pen-cancelled, but some were given a handstamp that reads 'Per Coolgardie Cycle Express Co/Hunt Street' in violet ink.

Covers bearing these courier stamps are highly sought after and can command high prices, especially when used in combination with the stamps of Western Australia. ▷



ABOVE: Coolgardie Cycle Express Company 1s blue and 2s 6d blue, the firm's first issue locally produced in 1894, depicting a bicycle and inscribed 'Cycle Messages' at the foot

'Bicycle courier services played a romantic part in the opening up of the Australian outback and the exploitation of its gold deposits. But they were always likely to be consigned quickly to the history books'



ABOVE: 1896 cover from Adelaide to Coolgardie, bearing a South Australia 2d orange and the courier's 1s for delivery 'per Cycle Express'



ABOVE: Coolgardie Cycle Express Company 6d brown and green, 2s brown and yellow and 5s brown and violet, issued in 1896, illustrating a courier riding a camel

Indeed, offering this unofficial service and issuing stamps for it soon brought the Coolgardie Cycle Express Co into conflict with the colonial postal authority, which eventually decided to enforce its legally-enshrined monopoly. By December 1896, Healy was ordered to close his business.

Oddly, covers bearing the stamps are known used as late as July 9, 1897, presumably cancelled by favour as philatelic souvenirs. Healy, ever the astute businessman, had long been advertising his stamps for sale to philatelists to boost income.

Postscript

The private courier business in the goldfields of Western Australia was always likely to have a short lifespan, due to the building of telegraph lines, the opening of more post offices and the introduction of regular mail coach services.

Sure enough, the era of express deliveries by bicycle and camel was consigned to the history books within a few short years. But they had played a romantic part in the opening up of the Australian outback and the exploitation of its gold deposits.

An interesting postscript was provided by Herbert Hoover, the future President of the United States, who embarked on an inspection tour of mines near Coolgardie in 1897 on behalf of his employers, Bewick Moreing & Co. In a letter home about his travels by camel, he wrote: 'We were overtaken by a special bicyclist who had come from Cue, the end of the telegraph, in three days'.

In that time, the cyclist had travelled 390 miles to give Hoover an urgent telegram from London. □



ABOVE: Cycle Express 2s stamp tied to an advertising postcard by the company's violet two-line handstamp as a philatelic souvenir in 1897, when the service was no longer operating. The message reads: 'These are unique and in time will become rare to stamp collectors'

RIGHT: Rare complete sheet of 35 of the 1894 1s blue, roughly perforated by the local printer in Coolgardie

THANKS

Ken Lewis would like the acknowledge the help of Francis Kiddle, Dave Elsmore, Colin Lewis and Gareth James in researching this feature



DID YOU KNOW?

- ❑ The bicycle was invented in 1817 by Baron Karl von Drais in Mannheim, Germany, but his basic 'dandy horse' required several refinements before its popularity could really take off.
- ❑ In the 1860s, a Frenchman, Ernest Michaux, devised a rotating crank with pedals to drive the front wheel.
- ❑ In the 1880s, an Englishman, John K Starley, introduced chain drive to power the rear wheel, and the diamond-shaped frame that made the 'safety bicycle' easy and cheap to produce.
- ❑ Later that decade an Irishman, John Dunlop, added pneumatic tyres, which made cycling comfortable for the first time.

AN INTRODUCTION TO MODERN PROOFS OF THE FRENCH AREA

**SPECIAL
OFFER!
SEE PAGE 4**

The wide variety of French Proofs has long been a source of fascination, yet puzzlement, to most stamp collectors and even many dealers. Among the reasons for their desirability are their aesthetic beauty and their scarcity. With printing quantities as low as 20—and sometimes even 5—French Proofs may be a unique enhancement to the album pages of both topical and country collections, enabling many collectors to win awards in exhibitions. In an effort to offer clarification to the philatelic world, FRANCE INTERNATIONAL presents this brochure describing modern Proofs of the French Area. We hope their distinctive beauty will become apparent from the illustrations and explanations offered.

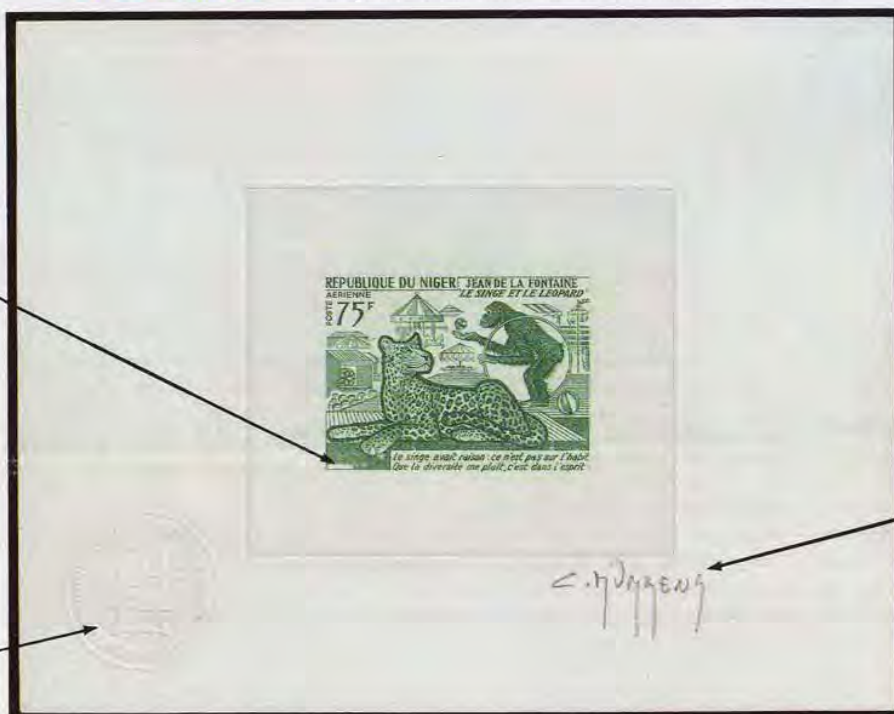
An elementary understanding of printing methods is necessary to better comprehend French Proofs.

Generally, two printing processes are used for stamps of France and its former colonies: Heliogravure and Engraving. For each issue, the French Postal Administration contracts an artist to prepare an original drawing or painting. For Heliogravure issues, the printing plate is produced by a photographic process from this drawing. The engraving process, on the other hand, requires the talents of an engraver—often the same artist who created the drawing—to reproduce the original design on a small block of special, soft steel called a Die. The Die is then hardened and will be used to produce the printing plate.

DIE PROOFS — The prints made from the Die are called Die Proofs.

**MOST DIE PROOFS ARE
MISSING THE ENGRAVED
NAME OF THE ARTIST.
IT WILL BE ADDED BEFORE
PRINTING THE STAMP.**

**EMBOSSSED
SEAL**



**SIGNATURE
OF THE ARTIST
IN PENCIL**

Since 1956, Die Proofs have been made and their production has been strictly controlled by the government stamp printery. The quantity produced is limited to about twenty copies. They are made by hand press from the unhardened Die on a piece of thick, high-quality paper. Each Die Proof bears an embossed administrative control seal which makes reproduction virtually impossible.

Before 1956, Die Proofs usually were produced by the artist himself. They are, therefore, also known as "Artist's Proofs." Less control was exercised, and, although most Artist's Proofs are quite scarce, in some instances larger quantities were made.

Die Proofs are printed in various solid colors—mostly black—and usually bear the artist's signature in pencil.

SEPIA PRINTER'S DIE PROOFS

These are the scarcest proofs printed by France. Discontinued in the early 1960's, they were made by the government stamp printery from the unhardened Die to detect minute defects that could cause problems during the printing process.

Produced only in one color—sepia—usually only



three to five were printed; one ultimately going to the official Archives, one to the Postal Museum, and the rest left for the philatelic world. If a defect were found, the Die was retouched and another set of proofs prepared. This process was repeated until the Die was faultless and ready to be hardened.

TRIAL COLOR PLATE PROOFS

The color selection is the next stage of the stamp production process. Since the 1950's, most issues of France and its former colonies have been printed in a combination of three colors; since the 1960's, some issues have contained as many as six colors. Trial Color Plate Proofs are prepared to enable the French Postal Administration to choose among a number of colors in various combinations.



Trial Color Plate Proofs are printed in full sheets. The arrangement for a stamp printed in sheets of 25 will usually be as follows:

The first three rows are unicolor; each row is a different color.

The fourth row shows a repetition of one color.

The fifth row shows various combinations of the three colors.

Because of this arrangement, many collectors prefer these proofs in strips of five containing one stamp from each row. A full sheet of Trial Color Plate Proofs is the jewel of any collection.

The ink colors used are usually described on one side of the sheet in pencil codes. Trial Color Plate Proofs exist solely for engraved issues. Only about four hundred to seven hundred Trial Color Proofs are released and distributed to high government officials.

TRIAL COLOR DIE PROOFS



Before the days of Trial Color Plate Proofs, Trial Color Die Proofs were prepared with the hardened Die. Usually from eight to ten different solid colors were tested and only five to ten copies were printed for each color. The ink color is often described in the lower right corner in pencil code numbers. For some issues of the 1950's, both Trial Color Plate Proofs and Trial Color Die Proofs exist.

DELUXE SHEETS



Deluxe Sheets are ungummed sheets on which the stamp is printed in the center in the issued colors. Since 1949, their usual size has been about four to five inches. Almost all Deluxe Sheets for France and a large majority of Deluxe Sheets for the former French colonies have been printed by the government stamp printery. These bear its name, "Atelier de Fabrication des Timbres-Poste, PARIS" or other similar names and until 1967 had control punches at the bottom.

Deluxe Sheets for Heliogravure issues were always, until 1966 and still often after this date, printed by private companies such as "Helio Vaugirard," "So Ge Im" or "Delrieu." Deluxe Sheets are given to high government officials.

COMPOUND DELUXE SHEETS



When stamps are issued in sets on the same date or on the same topic at different but close dates, they are sometimes printed on the same sheet to form a Compound Deluxe Sheet. Compound Deluxe Sheets, also called Collective Deluxe Sheets, are much scarcer than regular Deluxe Sheets as only about twenty-five of each issue exist. Until 1940, some Deluxe Sheets were issued only in compound format, and although they are now very rare more than twenty-five copies were printed.

GUMMED AND PERFORATED DELUXE SHEETS



From 1946 to 1959, some Deluxe Sheets—mostly Compound Deluxe Sheets—were issued on gummed paper. They are practically all perforated and are extremely scarce. Only about twenty or fewer of each issue were prepared.

IMPERFORATES

During the printing process, a number of the first sheets are left without perforations. For French issues, about 1,000 stamps are left imperforated (twenty sheets of fifty or forty sheets of twenty-five) or 2,000 for small-sized stamps (twenty sheets of 100). Since 1941, these Imperforates have been distributed to high government officials.

Imperforates can be collected in different forms.



Blocks of four



Single



Single with margin
called "Margin Copy"



Pair

Some collectors may even want full sheets.

Important: Due to the method of distribution of French Proofs, it is understandable that a smaller number than distributed really appears on the market. High government officials may not be conscious of their value and sometimes they are given to friends or relatives, collectors and non-collectors, while some will even be lost or destroyed. Some officials will not sell them for ethical reasons. Proofs are also kept in official archives and museums.

Note on printed quantities: We have made our best efforts to provide you with accurate figures. But often no official figures were released by the French Postal Administration and we had to rely on the opinions of highly-regarded specialists in France and the USA with years of experience in the field of French Proofs.

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SPECIAL OFFER

Yes, I am very interested in the fascinating Proofs of the French Area.

Please send me

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—Approvals (with no obligation except to return unwanted merchandise within two weeks and pay return postage)

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