



# TCNews

**BULLETIN OF THE FIP THEMATIC COMMISSION**
**N. 16 – JUNE 2004**

## FOREWORD

1. When I wrote this foreword I would have hoped to send this bulletin out at the beginning of February at latest. Unfortunately some problems in the family did not allow me to take care of that for some months and only in the last days I have started my regular life. Also the cooperation with Bureau members has been at a low level as some of them had professional or family priorities. Now I hope to catch up and I have material for another issue in a short term.
2. The last TCNews was a success. I measure it from the requests for translation of articles or from the copies of articles already translated that I received, from the reports of national delegates who circulated copies at their national jurors and experts, and also from letters of exhibitors asking for deeper information or clarification. Let's continue on this path, hoping that other delegates will distribute TCNews nationally.
3. After the last TCNews I received some corrections of addresses. I apologize for these discrepancies, which derive from the fact that I use three address files and it is not easy to keep in synch the content of their fields. I have started an e-mail news service called "TCNews info" as supplements to the TCNews. Of course the most important news will be repeated on TCNews, whereas other ones will be reserved to the e-mail bulletin. As of today 63% of the delegates have sent their e-mail address and I believe that some others, who have one, are still missing. I urge them to send me a message,

as I ask all delegates to inform immediately in case of change of address. Just an example of feedback from a delegate "*Your recent initiative to communicate the thematic news directly to the delegates, through e-mail, was really successful. The thematic bulletin of my association uses this information regularly, in all its editions. Thank you.*"

4. Bangkok 2003 was also a success. A great exhibition, with quality thematic exhibits and another confirmation of our growth in Asia. Also the One Frame Exhibition was a success. Exhibits in our class were grouped, for the first time, in three major categories: Nature, Culture & Science/Technology, according to a classification I proposed in order to anticipate the scenario of a future

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World Championship for Thematic Philately. It turned out to be a good solution that can be improved by sequencing the exhibits – within each group - by commonality of themes

rather than by alphabetical order of the exhibitor's country or family name.

5. The thematic jury awarded five large gold medals and that was possible because it was overcome the limit of the eight different criteria. Whenever jurors do not give the maximum of points because they would use them only for "perfection" they do not provide a good service to thematic philately, as having eight criteria means that the maximum possible is 92. In the other classes jurors use to summarize points in three main criteria plus presentation (where a "5" is attainable) and that explain the 95 or 96 awarded.
6. The thematic Jurors in Bangkok informed the Expert team about two possible exposures, even if it was very likely that items shown were genuine. They were two well-known varieties that could have been obtained also through artificial alterations (e.g. washing the item). The Expert team asked both exhibitors to provide a certificate. We jurors raised the point as we believe that in future thematic exhibitors must protect themselves whenever a dubious item is concerned, well before the Expert Team is involved.
7. The thematic seminar in Bangkok was also a success, according to the feedback received. I insisted on two key concepts:
  - thematic regulations have the same rules of the other classes, but in our case philatelic knowledge is a challenge as we are exposed to items of all kinds, countries and periods.
  - the key factors for building a very good exhibit are philatelic and thematic knowledge, innovation, and organisation of the exhibit.

It was a pity that the tight schedule did not allow any time to meet the Asian delegates who attended the seminar. Let's hope to have this opportunity in Singapore.

This brand new presentation can be obtained, on request, in Microsoft PowerPoint format (for PC).

8. In 2003 the French Thematic Association (AFPT) celebrated its 50th anniversary and the Italian one (CIFT) its 40th with exhibitions and other activities. The German association of philatelic study groups organized the first German championship of thematic philately. I congratulate these associations for their successful initiatives.
9. In this issue delegates will find the invitation for the Conference of the Commission in Singapore. It is election time and the candidates are all delegates of experience, and most of them have already served in the Bureau.
10. For the first time each Continental Federations will be formally represented in the Bureau. This is due to the implementation of the new Statutes, but our Commission has always ensured an appropriate geographic coverage in the Bureau, for instance by appointing "joint members" of the same whenever no delegate from some areas was elected as Bureau member. The Commission is a world entity and must take care of the further development of thematic philately, an objective that has different practical meanings in the various continents. In some regions our hobby is blooming, whereas in other areas it is stagnating or even losing the attention of some collectors. But once again it is necessary to understand which is the "customer set" of the Commission, to address not only the hopes or the issues of the international exhibitors, but also enable through the delegates the right actions within the Federations. In this respect I am sure that the Continental Federations will play a very positive role.

***Giancarlo Morolli***

# THEMATIC COMMISSION CONFERENCE

Singapore, 31 August 2004

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Delegates are invited to attend the Conference of the Commission that will take place in Singapore on Tuesday, August 31st, from 11.00 to 13.00, at the

MARINA MANDARIN BALLROOM  
Taurus Room (Room 1)

## *Agenda:*

1. Roll call of Delegates
2. Approval of the Minutes of the Conference in Seoul  
*(published in TCNews 15, page 10)*
3. Report of the President
4. Election of the Chairman
5. Election of the Secretary
6. Election of the Bureau
7. Date and venue of the next Conference
8. Miscellaneous  
*Delegates are invited to submit proposal for discussion at latest by the end of July.*

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## CONTRIBUTION TO FIP FLASH

Over the last period we have contributed regularly to FIP Flash, with special emphasis on new initiatives and on the One Frame Class.

- |          |            |                                                                                                                              |
|----------|------------|------------------------------------------------------------------------------------------------------------------------------|
| Flash 82 | G. Morolli | <i>Only One (Exhibition devoted to One Frame Thematic Exhibits)</i>                                                          |
| Flash 84 | G. Morolli | <i>One Frame Exhibits – Introduction to a Thematic build-up</i>                                                              |
| Flash 86 | D. Laege   | <i>A successful Experiment: the 1st German Championship of Thematic Philately</i>                                            |
|          | G. Morolli | <i>New Approaches in Italian Thematic Philately:<br/>In search of new exhibits<br/>One frame team-competition in Messina</i> |
| Flash 87 | G. Morolli | <i>One Frame Exhibits – Continuing advise on building-up a Thematic One Frame Exhibit</i>                                    |

Every delegate should have received the relevant issues; if not, please contact the Chairman.

# Commission Delegates

*Update & Corrections to the List published in TCNews 15*

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## THANK YOU, GUNNAR!

The above list shows that the Swedish Federation has appointed a new delegate. It means that Gunnar Dahlvig, RDP, is no longer a delegate of this Commission.

Gunnar's decision to close his international activities generates different feelings. The bitterness of seeing him only occasionally in the future is combined with the pleasure his friendship has brought us over many years (he started at Praga 78!). He has been a member of the Bureau and Vice-President of the Commission, bringing in our discussions a pragmatic and expert advice, as well as his enthusiasm and availability. His deep and successful commitment for launching the Open Class has been another proof of his love for philately.

In the future he will still be showing internationally (he had exhibits in Valencia both in the Open Class and in the Traditional) and we hope that he will accompany his exhibits. So, our warm and friendly thanks are mixed with a "See you soon, Gunnar!" (*Gunnar's correct e-mail address: [gdahlvig@mail12.calypso.net](mailto:gdahlvig@mail12.calypso.net)*)

# **REPORT TO THE 68<sup>TH</sup> FIP CONGRESS**

I wish to welcome the delegates who were appointed in the last period and to greet those who left the Commission, that consists today of 68 members. It would be appropriate that Federations with thematic exhibitors at continental or world level ensure their appropriate representation in the Commission, to ensure a suitable connection with the leading experts in this class. The Chairman and the Bureau members have often fulfilled requests for basic education material aimed at guiding these newcomers and avoiding that collectors and exhibitors start with a misrepresentation of the fundamentals of thematic philately, especially with reference to selection of material. It is hoped that the future structure of the Bureau, with a clear commitment at continental level, will further enhance this cooperation.

Since August 2003 a closer contact among delegates has been established with a regular service of newsletters intended to improve this relationship. Such newsletters are presented as a supplement to *TCNews* as they are circulated as soon as new information is available on the Commission, on national thematic exhibitions, on thematic literature and other facts concerning our class. *TCNews* N. 15 was the source for several translations, and the fact that it addressed the role of philatelic knowledge and the utilization of specific philatelic items shows that there is a strong interest (and an equally strong need) for a deeper knowledge of the items used in our exhibits. The following issues of the bulletin will continue on the same track. Once again I wish to thank our Secretary and the French Federation for the engagement in the distribution of our bulletin.

The commitment to support new initiatives was clearly shown in several occasions, starting with the continuous engagement for the development of the One Frame Exhibit class. The Chairman prepared a specific exhibit and this experience was documented in the *FIP Flash*, and a number of Federations asked permission for translating the text and reproducing the pages of that exhibit. Several delegates have been active for the Open Class: for example, the FEPA Working Committee for this class consists of a bureau

member and two delegates of our Commission. On the *FIP Flash* our Deputy Chairman presented the innovative National Championship of Thematic Philately organized in Germany: another initiative of great success.

After the very positive feedback of the Seoul Thematic Seminar, the Chairman developed a new presentation for the Seminar at Bangkok 2003, aimed at demonstrating that thematic philately is based on the same rules of the other classes; the differences (and the difficulties) derive from the by far larger material set involved. Furthermore this presentation, made available to several delegates on their request, deals with the key points for preparing an excellent exhibit: thematic and philatelic knowledge, innovation and organization of the exhibit.

This report concludes a 27 years cycle that started at the Congress in Amsterdam. On this occasion I wish to thank all the present and past FIP Presidents, Board Members, Chairmen of the Philatelic Commissions, Bureau Members and Delegates of the Thematic Commission. I wish also to thank those Federation Presidents who supported my activities in the occasion of general or specialized international exhibitions or asked my cooperation for their seminars and exhibitions, as well as to all Presidents of the national Thematic Associations and leaders of the many thematic study units and groups active around the world. And a great thank goes to Marie-Louise Heiri, who has always been as supportive as friendly. The support, the knowledge and the experience of all these persons have made my task easier and pleasant.

Dr. Ing. Giancarlo Morolli

Segrate, 8 February 2004

# NOTES ON PRESENTATION

*The last time Thematic Guidelines were rearranged, the Bureau decided to take out the detailed considerations on Presentation, as it was assumed that the overall text was too long and the advice on presentation had been already well understood. After the many changes in the Commission it has been felt useful to make available the relevant available for general reference.*

In order to achieve these characteristics, the following considerations are offered, based on the experience of the best presented exhibits.

## **Pages and presentation techniques**

White or pale-coloured sheets, which do not detract from the material, are preferred.

Presentation techniques (e.g. the mounting and framing of stamps and documents) should be consistent and neat throughout the pages.

Whatever the approach selected for the headings and the text (manual, typewriter, computer printer, etc.), the readability of the exhibit may be improved by using different character types and/or sizes; presenting the text in different colour is not necessary and might be more confusing than useful.

## **Presentation of material**

The page shall not be overcrowded or too empty. A known thematic principle is to use only one item out of a long set (stamp, postal stationery, cancellation, etc.) with the same design; this approach will also prevent overcrowding. The use of several items with exactly the same design should be limited to special circumstances, e.g. reasons of symmetry, balance in the text, specific thematic and/or philatelic significance of the material, philatelic studies.

This principle does not apply when the same design is common to different types of material (stamps, and/or the imprint/the illustration of postal stationery, and/or special cancellations, etc.), or when the items belong to several countries.

Sometimes the same item can be used to describe several thematic points (e.g. because of its secondary designs). It is suggested that, to avoid repetition, the item is shown - if possible - in different conditions (e.g. single, variety, proof, on cover with a relevant thematic cancellation).

In the case of very common items, the overcrowding of the page with documents and postal stationery items can be avoided by showing the essential thematic and philatelic parts through cuttings in the page ("windows"). This often represents a viable alternative to cutting the documents.

Larger documents can sometimes adversely affect the aesthetic balance; they may be accepted if they actually present a greater thematic and/or philatelic significance.

The overlapping of documents cannot always be avoided. This is often expected for normal, commercial, service, and official correspondence, and it is less disturbing for some themes (e.g. organizations, events, specific history) than for others (e.g. artistic or aesthetic themes).

The choice between mint or used stamps is left to the exhibitor. From a visual point of view, it is recommended that an exhibit consists of only one or the other. When this is not feasible because of philatelic reasons (e.g. a stamp which is by far rarer in the other condition), or of difficulty of acquisition, at least the mixing of mint and used stamps on the same page should be avoided. However, the inclusion of postally carried items on a page does not imply that every stamp on the same page must be used.

Postal stationery can be shown mint or used, according to their philatelic importance and to

the taste of the exhibitor. They must not be cut. Moreover, the "windowing" of stationery items should be strictly limited to very common items, shown because of their cancellation, and should never be used when the item is shown because of its imprinted stamp and/or side illustration.

Stamps used to describe the development should not be shown on documents without a relevant thematic cancellation, unless the document has a clear philatelic significance. Only for justified philatelic reasons should the same stamp be shown single and on cover or card. In principle it is sufficient to present the latter.

Covers or postcards where too many different stamps are not related to the theme (e.g. a set of which only one or two items are relevant) should not be used.

In some cases only one or two items are available on a thematic detail. This should not result in devoting the page to these two items alone, unless their size requires it; in general other items could be presented on the same page, as much as a balanced arrangement allows. Appropriate sub-headings may be used to mark the necessary separation between the different thematic details.

## Headings

The headings on the page should identify the arrangement according to the subdivisions of the plan and summarize the contents of the page.

Where necessary, this can be achieved by utilizing fine/finer subdivisions in form of headings and sub-headings that go beyond the divisions of the plan, in order to provide an easier understanding of the contents of the page.

The repetition of the title of the collection/exhibit or of the entire chain of headings on each page is only a waste of space;

only the levels of headings necessary for the best understanding of the exhibit should be presented on the page.

When a numbering system is adopted for the plan page, it should also be used throughout all the pages.

## Text

The text should be the most concise possible. Any unnecessary information (e.g. redundant adjectives) should be eliminated, since the role of text is only complementary to the material.

The thematic description may concern individual items or a group of them, with a short bloc of text. However, for better understanding of the specific connection, the text should be positioned as close as possible to the relevant items.

Photocopies or photographs, marked as such, of any hidden part of a document (showing e.g. the stamp imprint of postal stationery or postmarks), may be used if, only in this way, important thematic and/or philatelic information is highlighted.

Simple and effective maps and/or diagrams may be used in few exceptional cases as a supplement to the text, where they help towards a better understanding of the development and shorten the text.

It is recommended that those exhibitors who often show at international exhibitions and do not normally use a FIP language prepare a new presentation with text in one of the most spoken FIP languages, so that their efforts can be better understood by judges and visitors.

**Delegates are invited to circulate copies of TCNews to international & national jurors, international exhibitors, national thematic associations & groups**

# ORGANISATION OF THE EXHIBIT

*The following text is taken out of the presentation given by the Chairman in Bangkok. It shows how to relate the plan and the developed to the layout of the exhibit, in order to organise the exhibit in the most effective and appealing way. The full presentation is available on request either on paper or as a "ppt"*

## 3. THE STORY LINE

➤ Each exhibit presents the concept according to a logic, that develops along a STORY LINE

- philatelic (traditional, postal history, etc.)
- thematic (our class)

➤ This represents a thread (file rouge, roter Faden) linking each page, each item to the previous and to the following one

➤ The flow of the thread must be continuous:

- no breaks
- no jumps
- no loops

## 3. ORGANISATION OF THE EXHIBIT - WHY IT IS IMPORTANT

➤ Presentation means a consistent, clear, clean layout, to make "transparent" the organisation of the exhibit

➤ Hence Organisation includes and supersedes Presentation, as it means the overall arrangement of the items according to the plan in order to

- a) Demonstrate the title
- b) Make evident the story line
  - In every page (correct sequencing)
  - Through the pages
- c) Explain the contribution of items which are not self-explanatory
- d) Provide philatelic details whenever necessary

➤ A good organisation of the exhibit represents the best way that the exhibitor has for communicating HIS/HER THOUGHTS, KNOWLEDGE, PERSONAL RESEARCH TO THE PUBLIC AND TO THE JURORS

## 3. ORGANISATION OF THE EXHIBIT – HOW IT IS IMPLEMENTED

➤ The plan page should tell the viewer how the exhibit is organised

➤ Headings (titles & subtitles) matching the plan should present the development of the story line along the pages, without useless repetitions (but "running titles" could help to track the plan)

➤ Page titles should be unique so that the story can easily be followed at this level

➤ Items should be placed in the page following strictly the story line, without considerations based on item size (or other criteria)

➤ Captions should be direct and short, aiming at the best understanding of the items and, if the case, of their philatelic peculiarities

➤ *Some exhibitors place a thematic text at the beginning of each page, aiming at giving the overview of the page, so that the sequence of these texts present clearly the whole story.*



# THE ILLUSTRATED POSTAL STATIONERY OF THE HELLENIC POSTAL SERVICE ISSUED BETWEEN 1901-1903 AND THEIR CONNECTION WITH THEMATIC PHILATELY

## **Introduction**

The first Greek postal stationery appeared in 1876 and till 1900 they did not bear any illustration, except the printed stamp of the Hermes' large head. On June 1900, the Hermes' head was replaced by the "Flying Hermes", taken from a sculpture by the Italian Giovanni Bologna. The same year, the first pictorial private postal stationery made their appearance. They are postcards that civilians brought to the postal authorities in quantities of 1000 (later, smaller quantities had been accepted) and they received an imprinted stamp of "Flying Hermes" on the front side. The nominal value was 5 lepta (local rate) and 10 lepta (rate for abroad). The private postal stationery offers a large variety of topics and could be valuable for the thematic philately. Unfortunately, it is impossible to classify them into lists and catalogues, as there is not any information available. They can be found only by chance and, even today, we still encounter unknown private stationery of this type, with thematically important illustrations.

## **The issue**

On July 1, 1901, the disposal to the public of the official pictorial postal stationery of 1901-1903 began. The process of their preparation and production had started, however, one year earlier. Thus, on July 14, 1900 the undertaking of initiative for the proclamation of a competition among the photographers concerned was assigned to the Post, by the Royal Decree of 24 June 1900. The purpose of the competition was the supply of the necessary photographic material for the printing of the postcards. In the conditions of the competition it was stipulated *inter alia* that the chosen photographs should be delivered to the pertinent Committee together with their negatives, their creators would receive their agreed remuneration, losing automatically the copyright of their works. The expiring date of the negative's delivery to the committee was August 15, 1900.

The postcards were printed at the National Print House, in 12 different successive printings and all were monochrome: black, brown or green. Some of them exist only in one colour. Some others were printed in the three of them. The total number of postcards printed with different representations were 384.



*fig. 1*



*fig. 2*

The following table provides the dates of issue of each printing and the colours printed:

<i>Issue</i>	<i>Date of issue</i>	<i>Serial No</i>	<i>Colours</i>
1	July 1, 1901	1-32	1st issue black 2nd black, brown, green
2	July 1, 1901	33-64	black, brown, green
3	August 15, 1901	65-96	black, brown, green
4	December 15, 1901	97-128	black, brown, green
5	January 1, 1902	129-160	brown
6	February 15, 1902	161-192	black
7	February 15, 1902	193-224	green
8	May 1, 1902	225-256	black, brown, green
9	June 1, 1902	257-288	black, brown, green
10	August 1902	289-320	black, brown, green
11	August 1902	321-352	black, brown, green
12	Mars 20, 1903	353-384	black, brown, green

#### **Description of the recto**

The dimensions of the postcards were 140 X 90 mm and they are distinguished in those for the inland correspondence and those for abroad. Those for inland (fig 1), on their upper left corner of the front side bear an embossed, colourless stamp of "Flying Hermes" with inscribed face value of 10 lepta, representing the postcard value. On the upper right corner they bear a printed stamp of "Flying Hermes", in green colour. Its face value was 5 lepta, representing the inland postage. Therefore, the total rate for such a postcard was 15 lepta

Between the embossed and the printed stamps there are three parallel inscriptions:

- a. "ΕΠΙΣΤΟΛΙΚΟΝ ΔΕΛΤΑΡΙΟΝ" [= Postcard], in block letters of 3 mm high.
- b. "ΔΙΑ ΤΟ ΕΣΩΤΕΡΙΚΟΝ" [= For inland], in block letters of 2 mm, and
- c. "*Επί της πλευράς αυτής γράφεται μόνον η διεύθυνσις*" [= On this side only the address may be written], in small italics, of approximately 1 mm.

They follow four discontinuous lines of 100, 100, 75 and 60 mm of length, correspondingly, for the writing of the addressee's name and address.

The printed stamp as well as all the inscriptions and discontinuous lines are in dark green colour

In the in-between space between the embossed and the printed "Flying Hermes" stamps there are inscriptions, equally in dark green characters.

The postcards for abroad (fig 2) bear a frame with a parallelogram meander, 130 X 78 mm interrupted in its four coins by equal number of small rectangles with radial sketches. An artistic sketch, of 35 X 6 mm, interrupts the upper meander, into which in block letters of 2 mm the words "ΕΛΛΑΣ GRÈCE" are written. Just like in the postcards of 5 lepta, on the left there is the embossed

stamp of Hermes by Giovanni Bologna, of 10 lepta face value (value of the postcard) and on the right the corresponding imprinted one of 10 lepta (postage rate for abroad), totalling 20 lepta value.

Between the two stamps there are the following parallel inscriptions: "ΠΑΓΚΟΣΜΙΟΣ ΤΑΧΥΔΡΟΜΙΚΗ ΕΝΩΣΙΣ (in fine block letters of 2 mm), UNION POSTALE UNIVERSELLE (bold letters of 2 mm), ΕΠΙΣΤΟΛΙΚΟΝ ΔΕΛΤΑΡΙΟΝ (fine letters of 3 mm) and CARTE POSTALE (bold letters of 3 mm). Just below, in italics of approximately 1 mm there are two parallel inscriptions: "*Επί της πλευράς αυτής γράφεται μόνον η διεύθυνσις*" [= on this side may be written only the address] and, in French, "*Côté réservé à l'adresse*" [Side reserved for the address]. Four discontinuous lines of 100, 100, 80 and 55 mm follows, for the writing of the addressee's name and address. The printed stamp, the meander, the inscriptions and the lines, are all in red colour.

### **Description of the verso**

On the pictorial side of the stationery, the so-called "reverse", different pictures have been printed, mainly of tourist and archaeological interest. Their presentation and framing varies. Some of them are horizontal (views style) and some vertical (portrait style). Many horizontal stationery bear two different pictures of archaeological interest on the same postcard.

At the left bottom of all the postcards there is an ornament 3 mm high. On the left (alongside of the ornament, on its right) or on the right bottom, the serial number of each one, from 1 to 384, is printed. The name of the town of each view, monument etc. and the title of the picture (or pictures) is printed, always horizontally, on the upper or the bottom merge, in Greek and French, in block italics, 2 mm high. Last inscriptions are the mentioning "*Εκδόσις της Ελληνικής Ταχυδρομικής Υπηρεσίας*", "*Edition du Service des Postes Helléniques*". There are in small italics of 1 mm, parallel to each other, placed in one of the three sides of the postcard: Left, below or right.

The colours of all the inscriptions and numbering are similar to the main picture.

### **Distribution**

They pictorial postcards were sold in bunches of 32. Each postcard of the bunch had different picture bearing the corresponding serial number.

The sale of these bunches of 32 different postcards were lasted until the 7th issue (Nos 193-224). From the 8th till the 12th issue the postcards were sold in bunches of 32 similar pictures, of the same serial number. In addition, the local post offices were obliged to report which of the representations were more requested in their region, for the proportional supply of the Public Purse, which was the exclusive furnisher of them to the retailers.

The postcards' selling price of 15 and 20 lepta was high enough. This was the reason for the public's limited interest. In 1903, the Postal Service decreased their price, disposing them 5 lepta cheaper. They were sold 10 lepta instead of 15 (internal rate) and 15 instead of 20 lepta (rate for abroad). However, the sales remained low and for that reason their issue was interrupted.

Later, the problem of the disposing of the remaining important stocks came into question. By the Law of 1910, it was decided that these stocks could be sold through public sale or be destroyed by fire. It seems, however, that most probably this law was never put into force. There is no information available as to whether one of the two methods was adopted. In 1918 there were yet large stocks available, which, however, were used for military postal use.

Characteristic of the commercial backseat of the pictorial postal stationery of 1901-1903 is the final quantities sold during the first two years of their circulation. In 1901, 67.213 postcards for internal use and 66.067 of foreign destination were sold. In 1902 the corresponding numbers were 98.256 and 158.589 respectively.

The total circulated quantities of each issue and colour are unknown.

### **Overprints**

Following the outbreak of World War I, in order to cover the requirements for military postal stationery for the enrolees, the remained stocks of both types of these stationery were overprinted with "ΣΤΡΑΤΙΩΤΙΚΟΝ ΔΕΛΤΑΡΙΟΝ ΑΤΕΛΕΣ" [= Postage-free Military Postal Stationery], in block letters, 4 mm high, in black. The relative Royal Decree was published in the Official Gazette on 19 February 1918.

This overprint was printed on the upper side of the postcards. In those for inland use (5 lepta) it the overprint was put above all the already printed inscriptions. In the others of 10 lepta the overprint is between the "ΕΛΛΑΣ GRÈCE" and the "ΠΑΓΚΟΣΜΙΟΣ ΤΑΧΥΔΡΟΜΙΚΗ ΕΝΩΣΙΣ" [= Universal Postal Union]. At the same time, a vertical black line just in the middle of the space reserved for the address was printed, separating it in two equal parts. The left part was reserved for the messages of the militaries and their relatives, and the right part for the address of the recipient. At the upper side of this right part there is a second overprint "ΔΙΕΥΘΥΝΣΙΣ" [= address], in italic block underlined letters of 2 mm, indicating the use of this space. The length of this vertical line is approximately 53 mm for the postcards of 5 lepta, and 33 mm for those of 10 lepta.

### **Varieties and errors**

There are a great number of varieties and errors produced during the printing, cutting and overprinting of these stationery, i.e. displaced serial numbers, missing or double impressions, double bas relief, displaced or italic overprints etc. All these varieties have very little connection with the thematic message of the pictures and, therefore, they do not interest thematic philately.

### **List of the pictorial postal stationery of 1901-1903**

*The Author has prepared a longer article including detailed list of all the items and relevant notes, which is available on request from the Chairman on a CD containing also some illustrations.*



**Pantelis Leoussis,**  
Delegate of Greece

## The Series "Swedish Thematic Cancells"

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Volume seven in a set of books of Swedish Thematic Cancells was published by Svenska Motivsammlare SMS (Swedish Association of Thematic Stamp Collectors) in December 2003. This volume covers the commemorative, machine and ordinary picture cancells of the years 1987-1989.

Previous volumes cover the cancells of 1866-1959, 1960-1968, 1969-1972, 1973-1977, 1978-1982, and 1983-1986, respectively. The first volumes contain approximately 1000 cancells each, later volumes approx. 2000.

The years covered by the present volume can be considered as the "record years" when it was comparatively cheap for the cancel using organization to obtain a cancel from the Post. The price was drastically higher from 1992, which caused a drastic clearance of the numbers. The large amount of cancells during the late 1980'ies probably also had the effect that these cancells normally are much more difficult to find today, or it can also be due to a fact that these collections have not come out to the market yet. In short, older commemorative cancells of Sweden are normally easier to find for a collector than newer ones!

The information of the cancells for a thematic point of view are in many cases found in the information given by the Post, which is in turn based on information from the organizers of the event where the cancel was used. However, in most cases there was a need for additional information: who is the architect of the building shown, where and when was the locomotive built, which exact piece of art by which artist etc.

In this matter of thematic information we do

believe that these books are the best in the world of their kind for thematic philatelists, but we are happy to be convinced that they are not.

In some cases the organizers have been revealed with falsehoods. One example can be mentioned regarding this volume: 88-237, the "Medieval week" in Visby where the organizers every year claimed the picture to be a medieval joker but in fact it shows a wealthy city citizen dressed in the latest fashion of those years. As a tourist at Gotland in 1989 I happened to visit that exact church where I immediately recognized the picture from the cancel! And it did not help that I asked the organizers of the event to change their information in the Postal information. The picture in some cancells are still totally unknown, most embarrassing is the failure to recognize the rococo sculpture in the "Day of the Stamp" cancells of 1977. In other cases the pictures has been picked from an, for the organizers, unknown source: in 1972 a local summer festivities in a village in west Sweden had a cancel showing the famous equestrian monument of duke Cangrande I della Scala in Verona in Italy, and this was revealed by sheer luck. Actually when an Italian auction catalogue was studied!

This book 1987-1989 can be obtained from

Sten-Anders Smeds  
Slåtterv. 23A  
SE-756 46 Uppsala

and the simplest way is to send 15 euro as bank notes. If someone wants the full set for the library please contact Sten-Anders for details.

**Please make sure that your e-mail address is available to the other delegates. If it has not been published in TCNews 15 or 16, send a message to the Chairman.**

# The AIEP celebrates its 50<sup>th</sup> anniversary!



With a Congress and an Exhibition in Merano, Italy, next November, the AIEP will celebrate its 50<sup>th</sup> anniversary.

We congratulate AIEP on its achievement, with the best wishes for further success. It would be nice to support the request of Dr. Wolfgang Hellrigl, AIEP President, for presenting all items related to the association.

**If your country has issued stamps or stationery, or used cancellations celebrating the association, please send a copy to Giancarlo Morolli at latest by the end of July.**

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In the next issue of **TCNews**:

- Detailed schedule of Singapore events
  - List and curriculum of candidates
  - Follow-up to the "Five Warnings" article published in TCNews 15
  - Questions and Answers on thematic material
- 

## Singapore World Stamp Championship 2004

Suntec Singapore, 28.8 – 1.9.04

**68th FIP Congress, 2.09.04**

*Conference of the Commission, 31.08.04 at 11.00  
Marina Mandarin Ballroom – Taunus Room (Room 1)*

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

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Secretary: Bernard Jimenez

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