



# SIPA Bulletin

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## GUEST EDITORIAL

### The Panda Symbolizes Endangered Species WORLD WIDE FUND for NATURE

Sundar Lal Bansala

The WWF was registered as a charity on September 11, 1961, and Sir Peter Scott, an ornithologist and an artist, was the founding chairman of the World Wildlife Fund. In 1986, the WWF came to realize that its full name no longer reflected its scope of its activities. The name was thus changed to the World Wildlife Fund for Nature, while keeping the abbreviation in fact. Canada and the United States, however, continue to retain the old name. Today, the WWF has become the world's largest and most experienced conservation organization.

#### History of the WWF Panda Symbol

Sir Peter Scott was in the search of an animal for the WWF symbol which was beautiful, endangered, possessed appealing qualities, and was loved by people around the world. He also desired that the illustration of the animal reproduce well in black and white printing to save money on printing costs.

Thus the famous Giant Panda logo of the WWF came into existence. It was designed in 1961 by Sir Peter Scott based on preliminary sketches by Scottish naturalist Gerald Watterson. It was modeled after a Giant Panda name *Chi Chi*, then a popular attraction at the London zoo. The panda has since come to be a symbol for endangered species everywhere.

#### WWF Collectibles

A WWF stamp can be recognized by a WWF logo in one of its corners. Each stamp features a species of fauna or flora found in the issuing country. Generally, the common name of the species is shown in English, the main goals of WWF stamps are threefold:

- (a) To communicate to the public the urgent need for the conservation of wildlife throughout the world.
- (b) To draw people's attention towards endangered species.
- (c) To raise funds by the royalties on stamp sales.

Along with the stamps, first day covers and maximum cards are sold. Several countries have also issued souvenir sheets, booklets, imperforate stamps, deluxe sheets, gutter pairs, tete-beche pairs, manismatic covers, official proof sets, conservation stamps, hologram stamps, and greeting cards. Some of these items are not authorized by the WWF.

Some meter cancellations carry the WWF logo and a few items of postal stationery have also been issued. Philatelic passports and vignettes are sold during some philatelic exhibitions. So far, more than \$13 million in royalties have been raised for the WWF from the sale of WWF philatelic items.

#### First WWF Stamps

France issued the first on November 10, 1969, eight years after the formation of the WWF. It was a single stamp with 0.45F as its face value and it featured a type of sheep.

The second stamp was issued by the Netherlands on June 29, 1971. No species was featured on the stamp, only the WWF logo was depicted. After the issue of this stamp by the Netherlands, there was a gap of about five years until the next stamps have been issued every year.

The WWF is a popular topical subject among collectors. The majority threatened species like: mammals, birds, reptiles, amphibians, insects, fish and marine life finds place in WWF stamps and can be collected comfortably.

## Next National Exhibition

### EMPIREPEX-2001 at Nashik

at Indraprastha Hall from Dec. 22 to 26, 2001, being organised by the Empire of India Philatelic Society with the patronage of the PCI and support of the Department of Posts, Government of India. The Empire of India Philatelic Society is observing its Diamond Jubilee year in 2001. Please keep in touch with Mr. Vispi P Dastur, the Past President, PCI at C/o., UCO Bank Building 4th Floor, 359 Dr. D.N. Road, Hutatma Chowk, Mumbai - 400 001, Res: 022 3879736, Off: 022 2870429, for details.

Our Second Sunday Meetings were held regularly where 30 members attended with President Shri. Balakrishna Das presiding. Mr. Madan Mohan Das spoke on "Exhibiting and Youth Class" in July.

**FRYDERYK CHOPIN**

4.05.2001

1500

0.4 million



Fryderyk Chopin (1810-1849) was a composer from Poland regarded by many as the greatest of all composers of music for the piano.

The musical talent of young Fryderyk became evident in his childhood. Performing in

local salons and giving public charity concerts, "little Chopin" become a sensation of sorts in Warsaw, where he grew up. He even came to be compared to the childhood genius of Mozart. A stint at the Warsaw Conservatory helped to develop his talent.

Chopin gave his first concert as a piano virtuoso in 1829 in Vienna. Concerts in Vienna and Warsaw during 1829-30 led to increased critical and public acclaim.

Meanwhile an uprising broke out in Warsaw against the political repression directed towards the Kingdom of Poland by Russia. Despair over the fate of his war-torn homeland, coupled with his musical ambitions led Chopin to move to Paris in 1831. There was an aura around him, the image of the legendary artist being enhanced by frail health, attractive looks, a courteous manner and the piquancy attached to self-exile.

Fryderyk Chopin came to be romantically involved with the French novelist George Sand. Their relationship which lasted nearly nine years, with a strong element of the side, coincided with his most productive creative period. However, continued differences between the two ended in a final parting of ways in 1847.

The dissociation from Sand was followed by a rapid deterioration of Chopin's health and a long visit to Britain. His musical activity also declined, though he exerted himself to give several concerts in France, Scotland and England. He died of tuberculosis in October 1849, in Paris.

Chopin is admired most for his originality in exploiting the Piano. The rhythms and melodic traits of Polish folk music continued to inspire him even in the far away Paris. Another source of influence for his work was the Italian opera composer Vincenzo Bellini. Chopin's music romantic and lyrical in nature, is characterized by exquisite melody of great originality, refined harmony, subtle rhythm and poetic beauty. He influenced other composers, notably the Hungarian pianist and composer Franz Liszt, German composer Richard Wagner and French composer Claude Debussy. At the on set of 20<sup>th</sup> century, the perspective of viewing Chopin changed from a mere global one. The Fryderyk Chopin international piano competition which began in the nineteen twenties and is held annually in Warsaw, has become a great musical event and contributed to popularization of the music of the great Polish composer. Today, as we enter the twenty first century, the music of the Fryderyk Chopin continues to delight and astonish the audiences as much as it did in the first half of the nineteenth century.

Theme : Music, Musicians.

31.05.2001

300

0.4 million



Suraj Narain Singh (1908-1973) was the foremost revolutionary nationalist in Bihar for almost two decades, during a tumultuous phase of India's struggle for independence.

The revolutionary strand of nationalism which made its appearance in the early decades of the twentieth century added an aura of romance and heroism to the freedom struggle. The

young revolutionaries strove to strike terror in the hearts of the rulers through individual acts of violence thus to arouse the people politically and ultimately to drive the British out of India. Though they made the fatal error of underestimating the brute strength of an imperialism at its zenith and hence lost out on their mission, their sacrifices did not go unnoticed. Their daring acts of heroism made the country proud and lifted the morale of the masses on the face of colonial rulers.

Suraj Narain was drawn towards the national movement at a very young age, and soon found himself removed from his school for having participated in the non-cooperation movement of 1921. Undeterred, he moved to Varanasi and completed his education from Khasi Vidhyapith, a centre of nationalist education. Works of Tilak and Bankim Chandra, with their patriotic fervour, influenced him deeply. The execution of Bhagat Singh in 1931 was the turning point in his life; it motivated him to plunge into revolutionary activities.

He lived the heroic life of a revolutionary thereafter, organizing innumerable anti-government acts and often risking his own life with gay abandon. At different periods of the freedom struggle, he was closely associated with such stalwarts like Yogendra Shukla, Baikunth Shukla and Jaiprakash Narain. He was involved in conspiracies and works of sabotage aimed at paralyzing the British administration, the high-point of the 'Quit India' movement when he led many a raid on police stations, treasuries and other government offices. He was also sympathetic to the cause of the peasants and workers and made some successful efforts in organizing *Kisan* and Trade Union movements. He was arrested and sentenced to jail on many occasions.

In the post-independence period he was an important leader of the Praja Socialist Party as well as a member of the Legislative Assembly.

Suraj Narain Singh was radical and modern in his outlook. He believed in universal brotherhood and considered service to humanity to be the supreme religion. He disapproved the western system of education and advocated national education in its place. He also stood for the abolition of the zamindari system, consolidation of holdings and mechanized agriculture.

Theme : Revolutionary, Freedom Fighter, Patriot

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## B.P.MANDAL

01.06.2001

300

0.4 million



B.P.Mandal (1918-1982), former Chief Minister of Bihar was born at Madhepura district in Bihar. He had his early education at Darbhanga and higher education at Patna. He worked as a Honorary Magistrate during 1945-51. Though his political career started with the Indian National Congress, he was soon attracted towards the 'Socialist' stream of thought, and joined the Samyuktha Socialist Party.

B.P.Mandal served as a legislator in Bihar for many years. As the Health Minister of Bihar during 1967-68, he introduced many significant reforms. He took over as the Chief Minister of the State in 1968. His tenure lasted only for a brief period. He left a deep imprint in the minds of the people because of his integrity. He also made a mark as parliamentarian, having been elected to the Lok Sabha in 1968. In 1978, he was appointed as the Chairman of the Backward Classes Commission of the Government of India, to investigate the conditions of the socially and educationally backward classes of citizens and report upon ways and means of upliftment of these sections of the society. The Mandal Commission drew substance from the Constitution of India, which contained various special safeguards for the historically deprived social classes viz., the Scheduled Castes, the Scheduled Tribes and the Other Backward Classes, compendiously called the backward classes. According to the eminent Constitutional Expert Grandville Austin, the Indian Constitution was first and foremost a social document, of its provisions having been aimed at furthering the goals of social. The historical mandate of the Backward Classes Commission under B.P. Mandal was also to further this social revolution, by imparting it the required momentum. The report submitted by him in 1980 is one among the most significant and forceful commentaries on the socio-political situation of the country. Observed that the deprivation of the other backward classes was a very special case of larger national issue of handicaps embedded in our social structure and that their removal would require far-reaching. The report of the Commission went ahead at bringing out the necessary structural changes for removing such social handicaps.

In 1990 the Union Government implemented part of the recommendations of the Mandal Commission, showing its determination and will to assist the citizens in removing the handicaps that are embedded in the social structure.

Though known for his sympathy and kindness, particularly towards the less privileged, Mandal was also a hard task master uncompromising in his convictions and efficient in disposing off the tasks assigned to him, whether pertaining to organization of his political party or administrative matters. He also made significant contributions to the field of education, having founded many institutions engaged in primary and higher education.

Theme : Politics, Personality

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## SAMANTA CHANDRA SEKHAR

11.06.2001

300

0.4 million



Samanta Chandra Sekhar (1835-1904) is a prominent name in traditional Indian Astronomy, who has been placed by some scholars at par. with the great fours of Aryabhatta, Varahamithra, Brahmagupta and Bhaskracharya.

Chandra Sekhar was taught to identify stars by his father when he was a child. Deep insight into astronomy through self finding that the stars and planets did not rise and appear at positions predicted by the ancient Siddhantas, he set out for observation, night and day, checking the figures occurring in the earlier works. He began recording his observations and making formulations of the ideas at the age of twenty three and started putting them in the form of a treatise some three years later, The complete script of Siddhanta Darpana, his treatise, was ready by 1869, when he was thirty four. However, the work was checked and refined for twenty three years more, till it was declared by the author to be closed in 1892.

The Siddhanta Darpana is divided into five sections, of which the first two deal with the mean motion and true position of the planets respectively. The third section deals with the motion described in terms of space, time and direction. The fourth gives an account of related mathematical topics like spherical trigonometry and the fifth describes different ways of reckoning time observed, verified and corrected wherever necessary, all that was known to the Hindu astronomers. The Siddhanta Darpana has been written in beautiful, metrical Sanskrit verse and is a fine piece of literary work apart from being of appreciable scientific value. The work enjoys practical importance even today, as the most widely accepted almanac in Orissa prepared as per the prescriptions.

Chandra Sekhar did not know about modern astronomical instruments. It is remarkable that he had used only some rudimentary instruments, some of them devised by himself, for his extraordinary observations. Samanta had made contributions to all the four major aspects of astronomy, namely (i) observation (ii) calculation (iii) method of measurement and (iv) theory and model. The "Nature" "knowledge", famous scientific journals, wrote in praise of Siddhanta Darpana and Samanta Chandra Sekhar, in 1899. This genius even greater than the famous Tycho Brahe and the latter named him the greatest astronomer using naked eye.

The stamp design included Gola Yantra, an instrument used by Chandra Sekhar for measuring planetary positions. The first Day Cover portrays the Giant Metrewave Radio Telescope (GMRT), located at Khodar near Pune. This state of the art radio telescope, the largest in the world, represents the coming of age of modern Indian Astronomy, the foundation for which was laid by the ancient naked eye astronomers.

Theme : Space, Science, Famous people

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24.06.2001

300

0.7 million



Sant Ravidas (15<sup>th</sup> century AD) was one of the brightest luminaries in the firmament of Bhakti Movement, which was a religious renaissance in India. He upheld the equality of all mankind, giving the call "deed not the creed makes man high or low". He emphasized the fundamental tenets underlying all religions. He taught in times dominated by the rigidity and narrow-mindedness of the caste system, and illuminated the atmosphere with his enlightenment. As a proponent of the "Bhakti Movement", his contribution was truly great, spreading the philosophy of spiritual self-realization through "Bhakthi", and dispelling the darkness of "ajnana", with "jnana" (wisdom).

Born in most humble surroundings, in the house of a cobbler, Sant Ravidas had a spiritual bend of mind even in his early life. It is said that when his father tried to admit him in a "Pathshala", the child did not display any interest in his school lessons, as even at this age, he understood that salvation can be achieved only through love of God and through "Bhajan" and devotional worship. His father inspired him to join the family business. But Ravidas, imbued with celestial and humane values, spent the money received from his father for business, in the welfare of the needy. To divert his attention, his father got him married and settled him separately. Ravidas lived in a humble cottage but carried on his service to the men of God.

As stories of Ravidas's selfless devotion and philosophy of universal love spread far and wide, he had to face the challenge of the orthodox society. Ravidas being a "charmkar" by birth was denied entry into temples. Though the orthodox society was pitched against him, he never swerved from the path of truth and propagated the love of God. He preached religious harmony as the only panacea for the survival of humanity.

The Maharaja and Rani of Chittor became his disciples. Mira Bai, the famous saint poetess also adopted him as her Guru. It is said that even Sikandar Lodhi, the Sultan of Delhi was impressed by the teachings of Ravidas and honoured him. Sant Ravidas composed many Shabdhas. Out of them, about 41 Shabdhas are packed with divine wisdom and in each of them, he advocates 'Ram nam jap' and extols the efficacy of his great mantra. In his teachings, he says, "God is everywhere-in you and me".

Theme : Religious, Saints

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## THE WEST INDIA ESSAYS

BY LT COL J DUTTA, MD

This short article is written to remove the misconception among Indian philatelists, that the so called West India essays, which command very high prices, are a part of Indian philately. Many Indian catalogues list them in a manner that makes them prized items of the pre-independence era. There are collectors

who fall into this trap and we have seen exhibits of British India with these essays, displayed as star material.



All this comes about because of the word "India" on these stamps. Some feel that these stamps are error essays and that the word "West India" was wrongly printed instead of "East India". The fact is that at the time these essays were printed the word "East" had already been dropped from Indian stamps. The last issues with "East India Postage" were issued in October 1876, and these issues were printed sometime in 1880.

Around 1879-80, the Board of Inland Revenue, in Britain, invited seven printing firms to tender for contract to print new British stamps. These firms were issued ten sheets of paper with crown watermark to produce samples of their work.

M/S Mc Corquodales, one of the printing firms produced and submitted among other specimens two sheets of the West India stamps in carmine. These are known as the West India essays. They exist in carmine, green, pink, blue and brown colours, imperforate on unwatermarked paper except carmine, which is known both on unwatermarked paper and in crown watermark paper.

These essays rightly belong to the field of British philately and that is where they should stay.

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## MANY ROLES AND FUNCTIONS OF A POSTAGE STAMP

### I Introduction

A postage stamp began as a piece of paper which prepaid a form of postal service equivalent to its face value. Over time, this simple function has become diverse, and while it remains and the post office, it also has other functions which have been increasingly realised by postal administrations.

Some of these additional functions are the direct result of the development of philately as a worldwide hobby. It is important that governments and postal administrations understand all the roles and functions of a postage stamp so that responsible policies and practices can be implemented and the benefits of postage stamps are not lost to the originating nation.

### There are three roles performed by a postage stamp :

- \* as a receipt with a specific value to prepay postage,
- \* as a tool for celebration and promotion of a nation's heritage, and
- \* as a collectable item of value both intrinsically and actually which may differ greatly from its postal value.

These three roles are often considered as being separate; they are not.

If this is better understood, then postal administrations philatelic organisations, and collectors alike would be more successful in further developing the philatelic market and reinvigorating the hobby of stamp collecting.

The overall functions of postage stamp are discussed in detail below.

## **2 The Varied Functions of Postage Stamps**

If we take the three roles identified above we can divide each into several different functions. Thus, the fact that a postage stamp prepays an amount for postal service means that it has a financial value. While most stamps have face value, this is not necessarily the monetary value of the postage stamp on the market. For postage stamps which have only been issued in the last few years, this is commonly only 70 or 80% in recently published buying lists (sometimes less, rarely more). If the collector value overtakes the face value then such stamps are not resold for postage. The money functions of postage stamps can be listed as:

- \* a prepayment of postage
- \* a quasi-currency
- \* a prepayment of duty or revenue

As a method of promoting a nation and its attributes, postage stamps are without peer. They can be seen as promotional tools, as advertising the pleasures of a country, as political statements of sovereignty, and as brand images.

**These functions of postage stamps can be listed as :**

- \* paper ambassadors representing their country or origin
- \* Celebratory images
- \* statements of sovereignty
- \* statements of membership of international bodies
- \* brand images of the national postal service
- \* promotional images of the national postal service (as compared to private delivery)
- \* marketing tools

**Finally, the role as a collectable can be divided into the following functions :**

- \* postage stamps for collectors
- \* as a design basis for other philatelic products
- \* as a design basis for other than philatelic products
- \* marketing tools for selected private sector users
- \* souvenirs for other hobbyists or interest groups

## **3 The Postage Stamp : its Functions in detail.**

### **A. Its Primary Function**

Postage stamps were originally introduced to prepay postage, a novel idea at the time, and this remains their primary role. The important aspect is that they prepay for a service equivalent to their face value, and in this sense are in the form of a contract.

The prepayment is usually for postage, but they may be used to pay for other post office services; for example telegrams or, in some countries, television Licences.

### **B. An Item with Quasi-currency Status**

Because a postage stamp prepays postage, it therefore has value in that it can be exchanged for goods and services (of the relevant postal administration) at face value. In this sense, it

has a contractual value and is similar to currency. In some countries, during shortages of small denomination notes or coin, postage stamps have been used as actual currency.

Certainly the relevant postal administration has a forward liability and still valid postage stamps in the worldwide community. Admittedly the chances of much of the material ever being used for postage is small. But when large amounts of material are involved and the purchase price of the material in the secondary market is well below face value, then the possibility of having to honour past sales by providing a postal service is greatly increased.

Postal administrations should be aware that, in cases where they do not know the numbers printed or distributed in the market place, then there is a potential threat to revenue. Special care should be taken when negotiating production contracts to avoid a situation whereby there is no control over numbers printed. This will be discussed later in the Chapter on Strategic Planning. Postage stamps should not be treated as merely pretty pictures but for what they really are : *quasi currency*.

### **C. Other Usage of Postage Stamps in a Monetary Context**

Postage stamps are commonly used for purposes other than postage. For example, some countries also use them as revenue stamps and such stamps have often been inscribed Postage and Revenue. A small percentage of collectors are interested in such usages but this is of little interest or important to philatelic sales.

Another unusual usage is as a security device. For example, tickets to musical concerts are often highly priced and readily forged. One postal administration is doing profitable business by selling low value obsolete stamps to ticketing agencies to use as authentication of the tickets by being placed on the back and cancelled!

### **D Postage Stamps as Ambassadors**

An interesting book, Paper Ambassadors, by Denis Altman describes postage stamps as just that, paper ambassadors. He quotes Harold Ickes (former US Secretary of the Interior) who said "I conceive of a stamp being a fragment of history, a word in the annals of human experience, a picture of an ideal fresh from the human heart. The design impressed upon it signifies what the nation may be at the moment."

Certainly, postage stamps are used by nations to portray their status, their history, their culture, topography, fauna and flora, accomplishments and successes, adherence to international bodies, industry and tourist appeal as well as other historic subjects.

This is to be expected and encouraged. Indeed, the penetration of postage stamps into most of the households of the world, mainly through usage on mail, but also through the stamp album, is the major way in which nation states can get themselves noticed.

There is good reason, therefore, postal administrations

(and their governments) to take a direct interest in the postage stamp designs used on their nation's stamps and to ensure that what is portrayed is in keeping with national requirements.

While postage stamps which portray designs with little or no relationship to the issuing country may make a short-term profit for the postal administration, this commonly leads to criticism (often strong) from both the country's residents and the collectors of the stamps of that country's. Such negative feelings can take decades to overcome, even of the policy is changed quickly.

### ***E Postage Stamps as Promoters of National Images***

As promoters of national images, postage stamps are ideal. If the promotion is gentle and is directly concerned with a nation and its attributes, then such postage stamps are welcomed by collectors (the role of stamps as educators and carriers of information).

On the other hand, postage stamps promoting ideology commonly sell less well than other designs. However, it should be noted that these themes can become much more interesting when they pass into historic context.

### ***F. Statements of Sovereignty***

Postage stamps are often part of foreign policy goals, although the continuing privatisation of postal administrations may reduce this function in time.

However, most nations commonly include symbols of statehood on stamps such as flags, houses of parliament (or the legislature), maps of their territory, national monuments and political leaders.

As it happens, history is one of the key design aspects used by postal administrations. It is often useful to portray the longevity of a state, and the major events that have shaped the present day nation, both for local and overseas consumption. Such portrayals are also keenly sought after by collectors if they are issued by the relevant state. Portrayals of history by nations, not in any way associated with the history by nations, not in any way associated with the historical event being commemorated, can be viewed with mistrust by collectors.

### ***G. Statements of Membership of International Bodies***

For many nation states, particularly the newer and smaller ones, membership of international bodies, with the United Nations, particularly the UPU, as secondary examples is a statement of international identity and stature.

Postal administrations should be aware of all these factors when formulating issuing policy, in arranging production, and in production, and in developing annual issue programmes.

### ***H. Postage Stamps as Brand Images***

People who are interested in postage stamp design and have a wide ranging interest in the postage stamp issues of the world often can identify the postage stamps of a particular country without seeing either the name or currency.

A combination of design method means that the postage stamps of many countries are a brand image of the country - this is particularly true of France, the United States and many other countries that have developed a long and successful issuing programme. It is perhaps not so apparent for some smaller countries because their stamps may be designed and produced outside the country.

This brand *image* has begun to be an important aspect of the manner on which postal administrations view their issues. Brand image works at two levels: the first is at an international level and the second at a national level.

At the international level, the Netherlands Post Office, for example, appears to have taken the view in recent times that postage stamps reflect the attitude and approach of the postal administration. Thus, modern design, at the forefront of artistic ideas, reflects the Netherlands Post Office's modern and innovative approach to mail communications.

#### ***I. As an Image of the National Postal Service***

At the International level, some postal administrations have recognized that postal stamps (and their design) are a brand which can be viewed as their country's calling card and an icon of the postal administration. Postage stamps, issued by the national postal service, will be seen as the distinguishing feature which separates the postal administration system from the alternative delivery systems which commonly will not use postage stamps either by decree or by choice.

With these emerging trends in regarding postage stamps as an integral part of corporation life within postal administrations, it is even more important for postal administrations to consider whether their best advantage lies in ensuring retention of final responsibility for approving postage stamp design and production. If design production is contracted to an agency, then there should be clear guidelines to safeguard the national and corporate image.

#### ***J. Postage Stamps as an Advertising Medium***

Because postage stamps have such a general worldwide use and end up in nearly every household in the world, they have been considered as useful items to carry advertising. In some countries, postal administrations have taken advantage of this.

The Mulready letter-sheet in 1840 was the first postal stationery to bear advertising although the advertising was not produced by the Post Office. The British Post Office sanctioned advertising rings around postal stationery stamps from 1857 to 1893.

The first advertising was on the back of postage stamps, specifically in New Zealand in the 1890s. Advanced collectors consider each postage stamp with a different advertisement as a different postage stamp and avidly collect them.

Advertising on the face of postage stamps is not common. It destroys the design (unless the design is an integral part of the advertisement) and is often difficult to justify in terms of the selection of advertisers and overall issuing policies.

However, the selva of stamps and, in the case of booklets, the interleaving and covers are prime sites for advertising.

Selling advertising space on spare paper associated with postage stamps is gaining in popularity and can be used by postal administrations to reduce costs and stimulate collector sells advertising space on its postal cards (which would appear in Appendix 3) and India and South Africa have similar programmers.

Some postal administrations choose not to accept advertising on their products as it may be difficult to deny opportunities to certain advertisers whose products may be considered objectionable by postal customers. The subject of advertising should be included in philatelic policies whether it be to deny advertising or to set parameters for its use.

#### ***K Postage Stamps as Marketing Tools***

Recent research in several developed countries where direct marketing is a common method of doing business has shown some interesting results. Mail bearing postage stamps is at least twice as likely to be opened by the recipient than it is if it bears no stamp but merely a postage paid imprint.

This has caused postal administrations and direct mail businesses to examine technical solutions which make the use of postage stamps on business mail cost effective.

In their strategic planning, the units of postal administrations with responsibility for philatelic matters would be well advised to examine ways and means to use stamps on their mail. As direct mail users themselves, they may well be able to increase their sales to more than compensate for any added cost of servicing such mail.

#### ***L. Postage Stamps as Collectables***

This subject will be taken up comprehensively later. Nevertheless, in the context of what is a postage stamp, the artificial distinction between a postage stamp for collectors and a postage stamp for postal use should not be made.

This is for several reasons. Firstly, collectors often identify such an attitude as an attempt to unfairly take their money, and if they believe this, then they quickly decide to cease purchasing postage stamps from the relevant administration.

Secondly, there is a danger in assuming that postage stamps for collectors are merely money earners rather than a potential liability to the postal service.

Even miniature sheets, which are often considered as items that will never be used for postage, can be trimmed or split for usage if the difference between purchase price and postage value is advantageous.

The danger is, therefore, that large quantities of mint postage stamps do not get finely distributed among a large number of collectors.

These can then be purchased at a considerable discount from face value and shipped back to the country of origin where they are used and lower the income of the postal operations,

while they continue to be on the market at a discount. WADP and meetings between the components of the triangular partnership are important for this reason.

This is another reason why postal administrations should take a positive interest in the secondary market. If market value remains above postal value then there is little or no likelihood that such issues will be used for postage.

#### ***M. Postage Stamps as the Basis: for other Philatelic Products***

This subject will be covered in detail in Chapters on Emergence of Philately and Philatelic Products.

#### ***N. Postage Stamps as the Basis for other than Philatelic Products***

Postage stamp images are masterpieces of minuscule art. They also provide a message of communication. For both these reasons, postage stamps or stamp designs have begun to be used extensively in other mediums. Examples of postage stamps being used for their communications message or in advertising of locations (stamp-like pictures used to portray attractions) or travel (articles in magazines are commonly headed by stamps of a country and a legible postmark).

Examples of stamp design being used are extensive and can be seen in fabrics, including clothing and household materials, on souvenir ceramics, etc.

For this reason, many postal administrations have taken out copyright on their designs and this copyright is noted on the actual postage stamp. Copyrighted design can be used for additional revenue raising through franchising of designs and is another good reason why the design should be owned" by the postal administration.

In some cases these products may be useful adjuncts to a postage stamp issuing programme and generally get the message of stamp collecting to a wider audience.

#### ***O. Marketing Tools for selected Private Sector Users***

In addition to their marketing role noted above in Section K, postage stamps are sometimes included as part of a marketing promotion for other goods and services. They can be included as 'giveaways' with other products to encourage further purchases. In addition to the use of philatelic products to promote and market other products, the images of stamps and of collectors pursuing their hobby are used by the advertising industry as visual images to promote the concept of the world and its infinite variety, the practice of hobbies and useful pursuits, and to denote written communication. The latter use becomes close to making postage stamps icons for written communication in the modern world. In this sense, the advertising and promotion industry is an important element of support in the overall development of philately. This is an important consideration when formulating forward marketing and promotion programs.

#### ***P Postage Stamps as Souvenirs***

Postage stamps are part of the culture of the world. Every country has them and, for most of the peoples of the world they

have been around for a century and a half. This universality and history means that even non-collectors attach to postage stamps an aura far beyond their humble form. Because of this, people who would never describe themselves as stamp collectors have begun to buy and keep postage stamps as souvenirs, along with other objects connected with their interest.

This is a newly emerging market for most postal administrations and can be lucrative source of additional income, although it demands a special understanding of the market to capture the new sales without jeopardising the historic sales.

While this market should be viewed as a non-stamp collector sector, the aim should be to convert these, often once only purchasers, into more permanent customers and into collectors.

### **Q Collectable Stamps other than Postage Stamps**

The collection of stamps other than postage stamps may seem irrelevant to most postal administrations. Nevertheless, many smaller postal administrations should remember that they are often the only arm of business within their own country that is geared to the handling, marketing and supply of postage stamps on a world-wide basis. Given that there is a potential and as yet undeveloped market for revenue (fiscal or tax) stamps among collectors, then there may be advantage in examining the possibility of marketing such other stamps. In some countries, fiscal stamps are commonly not available to collectors. Therefore, there is an opportunity for philatelic sales points to increase their product diversity and spread their work load, thereby gaining some additional income for their national treasury. This may be useful for small-and medium-sized postal administrations; for larger ones, it may be an unnecessary distraction from their core business besides being beyond their remit.

### **EXAMPLES OF REVENUE**

(Fiscal or Tax) Stamps collected by philatelists.

Tax Stamps

Customs Duty

Consular Fees

Beer and Cigarette Duty

Airport Departure Tax

Radio/W Licences

Agricultural Commodity Levies

Court Fee Stamps

Probate Stamps

*You will now understand the many roles and functions of a postage stamp. This will assist in developing your Strategic plan, your philatelic programme and your annual issue programme.*

(Courtesy : WADP's book.)

## **FIP's JUBILEE. 75 YEARS AND STILL GOING STRONG**

**by Knud Mohr, President**

The 75th Anniversary of FIP was celebrated in connection with the Palmares at Belgica 01. At the informal Board meeting at Brussels, we had a chance to work out the status as to where we are today and where we want to go in future.

Those of you who attended the seminars or were either commissioner or member of the jury at Belgica 01 had the possibility to see proposals for a new FIP logo. I thank the Postal Administrations of Australia, Belgium and India for preparing these proposals. The proposed logos evoked a lively discussion and as it is quite normal, many said, why do not keep the "old" logo? Well, I feel that in an organisation at least every 25 years such questions should be raised and to check if the design of the logotype is still up-to-date. We will keep the discussion open for a short period and try to get some further proposals. At the next Board meeting we will decide if FIP will introduce a new logo. Once the decision is taken, FIP will register the logo world-wide.

Flash and the FIP web-site were also reviewed and we ask for your help to find the best presentation for both media. As we know that both media are popular, we would like to increase the circulation of FLASH to reach the National Federations, Board members, Commissioners, Collectors and not to forget all our Jurors. One way to achieve a low cost dissemination would be for the National Federations to take care of the distribution in their own country.

We include a questionnaire in this issue of Flash and we ask you to kindly reply to the questions and return it to the FIP Secretariat. The questionnaire will also be available on the FIP web-site ([www.f-i-p.ch/](http://www.f-i-p.ch/)). All your comments will be carefully considered and implemented if possible.

Stamp exhibitions are still of vital importance for the philatelic world, whether as a promotion of our hobby or for exhibitors to compete. I am pleased to note, that the newly introduced competition "The Nations Cup" has found many supporters and following our prognoses, "The Nation's Cup" competition will be carried through in all 3 Continental Federations within the next 6 -8 months.

In regard to the World Stamp Championship some progress could be made, the first such competition is planned to take place in Singapore in September 2004. However, there is still a lot of hard work in front of us until all the details have been worked out. One of the problems to be mentioned is the jury training. We will need the support of all our Member Federations as well as the Continental Federations. The same applies to the method to be used for the qualification and selection of exhibits and it will demand much effort and many hours of hard work. Already next year Philakorea 2002 has agreed to include in an Experimental Class, the third period (modern period) as a trial run for the WSC.

New variations of exhibiting and competing pop up here and there. The two FIP Members Canada and USA submitted a proposal for "ONE FRAME" exhibit competition, which I had previously discussed with them during a visit in Canada and at the APS Headquarters in State College. It seems that several



FIP members have started similar projects and some of them with good success. The proposal submitted is based on the experience gained by the different members who have introduced this type of competition and the FIP Board will deal with this project in the near future. This could also be an important new impulse for the coming World Stamp Championship.

We could also record a significant progress in the co-operation with our partners within the WADP. We shall be ready to present the first and very important operation to protect the stamp world against illegal and illicit stamp issues, an "industry" which is flourishing and it is said that the turn-over per year lays in the vicinity of US\$ 500 million. The first step in this gigantic project is based on giving each stamp issue a WADP number, starting 1 st January 2002 and through the fantastic collaboration between UPU, the stamp dealers (IFSDA), the Catalogue publishers (ASCAT) and FIP this numbering system can be carried through. As an additional success, the Printers agreed to join the WADP and to co-operate in this project. FIP is also looking for opportunities to advise Postal Administrations what our Member Federations consider to be a good and transparent issuing policy. It is their wish that every new collector should be able to afford to buy the new stamp issues of his own country, so that the collector will keep the collection even if he/she ceases to collect stamps for a certain time. Once back to the hobby he will at least have a good basis to resume the collecting activities.

All the activities listed above, the new ideas and projects will cost money one way or another. This means the financial situation of FIP must be strengthened in the years to come. In connection with the 75th Anniversary of FIP, several FIP members and individuals inquired if we had any suggestions how they could support FIP. One way to achieve this goal we will present to you in this issue of FLASH, an easy way to support and help FIP financially. We hope that in the next issues of FLASH this idea will manifest itself by the number of small ads, all in same size, contributed by collectors, exhibitors, federations, associations, dealers or just friends of philately. The net profit realised will be used for our projects - an innovative way of financing our ideas.

This 75th year, and the years ahead will be busy and demanding indeed, but with the spirit of co-operation we have observed, I am confident that we shall be able to protect our collectors and to keep stamp collecting at the top position for at least the next 25 years. (Courtesy : FLASH)

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## **SOTHEBYS AND WARWICK AND WARWICK JOIN HANDS**

Sothebys and Warwick & warwick are leading philatelic auctioneers in the UK, announced the formation of an association for future auctions of stamps and postal history. This partnership will combine the world-renowned expertise and high level of client service provided by both firms, to bring buyers and sellers Regular live auctions in addition to Internet sales of stamps, in more than 15 collecting categories on [www.sothebys.com](http://www.sothebys.com).

Warwick & Warwick, established in 1958, is one of U.K.'S leading auctioneers of stamps, postcards, cigarette cards, coins and banknotes. With offices in Warwick and Chester have 12

general stamp auctions a year. Dennis Talbot, Chairman of Warwick and Warwick said: "We are delighted with this association with Sotheby's. We see it as a great opportunity to expand our client base, enter the wider international market and present buyers with sales of the highest calibre"

Richard Ashton, an internationally renowned philatelic expert and Sotheby's consultant, will continue to offer auction advice and estimates to Sotheby's clients and oversee the sale of their collections and holdings. Experts at Warwick & Warwick will curate the live and online sales, while offering buyers superlative viewing facilities at their offices in Warwick. in the same way they do for their current sales. Warwick & Warwick in association with Sothebys.com held their inaugural special sale, Postage Stamps of the World, on-line at [www.sothebys.com](http://www.sothebys.com) from Wednesday, August 29 to Wednesday, September 12.

\* \* \* \* \*

## **WHAT! I DIDN'T GET A GOLD?**

*Exhibiting*  
**Anthony S. Wawrukiewicz**

John Hotchner mentioned something ten years ago that has stuck with me: "I've enjoyed meeting the exhibitors that do it only for the fun of it, all two of them!" The point is that the vast majority of exhibitors (me included) "do it" for three reasons: (1) We like to see our exhibits in frames (2) We want others to see our neat stuff: (3) We want to get a good award, preferably a gold medal.

Now, it is true that the philatelic content of your exhibit is the most important thing. In order to obtain a gold medal, you have to have most of the best material that is available for your subject. Note that I haven't said that you need to pick a broad enough subject. I firmly believe (not all judges do) that you can take any subject, no matter how esoteric or limited, and raise it to a gold - when you have excellent material organized effectively to explain what you have, and have provided your exhibit with a good road map that includes a title page, a synopsis page, and running headings that reflect the outline on the title page. And you make the title and synopsis pages available to judges at least one month before the show.

Let me repeat that, for the large number of you who exhibit and don't send judges adequate (or any) title and synopsis pages. You are losing at least one medal level if your exhibit is not organized, and you don't tell the judges what you are doing and how you are doing it (title page) and what your goodies are (synopsis page). There is no excuse, except "I don't want the best medal possible," for not sending these in to the exhibits chair at least a month before the exhibit.

I would like to explain what preparing a good title page and synopsis page entails:

The title page - don't waste it. This is the page that fronts your exhibit. It represents your first chance to tell the judges and the casual viewer what you are doing. No, we are not all experts (as you are) on the 1954 Liberty Series; the forwarding of first class U.S. mail; the RPOs of the streetcars of The Dalles, Oregon; the postal history of the 1744-47 war between Nepal and Tibet (I made it up); or the myriad other esoteric subjects we all know and love so well. It is truly arrogant, if I may say it

strongly, to expect judges to understand the wonderful and incredibly neat stuff you have, when the subject either has no literature available or the information is buried in small speciality journals. I'm not saying your exhibit isn't wonderful. I am saying that the subject may not be well known to your fellow philatelists and judges. After all, it is only one of thirty or more subjects that the judge must understand before the show. If you don't help the judges out by telling them what you have, they cannot help you out by awarding you the medal your exhibit may deserve.

Right up front, on the title page, tell us, clearly and succinctly, what you are covering. This should be a brief but all encompassing initial statement. Do not bury it in the text below. Then explain how your exhibit is going to develop. This is not always easy to do in one little page (especially if you put a great item on the page as an appetizer), but one way to do this is to outline the exhibit's salient points. This outline should tell the reader the order of your exhibit's contents, from beginning to end of the story. If the outline doesn't make sense to the casual bystander, you have failed. This is important - I can not emphasize it enough!

The way your exhibit flows must be logical and understandable to the judges who, even if they have spent hours before the show preparing, will be lost if you have not organized the material in a logical fashion. Every time I have judged, there are one or more exhibits whose title and synopsis pages reached the judges on time but where the judges, after much effort (we do care!), still haven't a clue as to what the exhibit is trying to accomplish. We cannot accurately judge such an exhibit, and it will often receive a lower medal than what it might otherwise have obtained.

Another advantage of a well-prepared outline is that you can then use it as a list of the headings that will run through your exhibit, page by page. These individual headings tell the judge and viewer where they are in your story.

Although the synopsis page is the best place to explain the significance of the material in your exhibit in detail, you should not lose the chance to indicate the importance of your material on the title page as well. If you have space, tell the judge and the casual reader that there are items that are special. It is not self-advertising to do this. Other people cannot have the intimate knowledge you have about the significance of or the difficulty in obtaining certain items in your exhibit.

Now that you've written it, give your title page to two or more objective readers, including people who are judges and, equally important, people who are not collectors, and let them read it. They should understand what your exhibit is about, what your story is, and why this is an important exhibit. If they don't, you have failed in one or more ways, and need to make the necessary corrections.

What is a synopsis page and why is it important to your success in exhibiting? The key to preparing a well-designed synopsis page is to include two major things: (a) the importance of your exhibit within your speciality and the significance of the items it contains, and (b) how well your exhibit accomplishes these tasks.'

This is the page where an exhibitor "touts" his or her exhibit. Judges cannot possibly be as all-knowing as they once

were, because there are so many subjects being exhibited today. They appreciate receiving all the information they can before they actually judge the show. And nothing does this better than the synopsis page. Here it is appropriate to indicate what is important about your exhibit, in other words, to list the goodies and why they are special. Only you may know that particular item was unknown in your area until you discovered it (or them), or that your cover is one of the three known, etc.

I hope this introduction to the title and synopsis pages has wetted your appetite. For more in-depth information, I recommend Randy Neil's excellent *The Philatelic Exhibitor's Handbook*.

A further source of help, once your title and synopsis pages are finished to your satisfaction, is the American Association of Philatelic Exhibitors. They have a Critique Service, where experts will evaluate your pages for you.

\* \* \* \* \*

## 180 Species Breed in the Arctic

### Birds of the Arctic

George A. Warnock

The following is representative selection of the more than 180 species of birds that breed in the Arctic every year.

The Willow Ptarmigan, *Lagopus lagopus*, (U.S., Scott 1959-1982) is the largest of the two species of ptarmigan. The legs and feet are feather covered as are those of most of the birds that winter in the Arctic. It is circumpolar except for Greenland and Iceland. As the name implies, they live on the buds and twigs of willows. In Alaska these birds have a definite migratory pattern which leaves the adult males on the breeding grounds north of the Brooks Range in winter, the juvenile males in the passes of the Brooks Range, and the females south of the Range.



The Rock Ptarmigan, *Lagopus mutus*, (Iceland, Scott B19 in summer plumage and B20-1965, in winter garb) is completely circumpolar. It breeds as far north as northern Greenland and on most of the islands in the Canadian Arctic.



Both Summer and Winter Plumage  
Iceland (Scott B19-B20)



There are five species of loons. The Common Loon, *Gavia immer*, (Canada, Scott 1697-1998) is shown on its nest at the waters edge. Because its legs are so far back on its body, the loon cannot walk in land. Thus it nests only a hop and a wiggle from the water. In addition to North America it can be found on Baffern Island, the west coast of Greenland, Iceland, and the west coast of Norway.



The Red-throated Loon, *Gavia stellata*, (Mongolia, Scott 1021-1978) is the smallest of the loons. It derives its name from the red color of its throat that is present in the breeding plumage. Circumpolar, it nest up to 83 degrees N latitude, unlike other on very small lakes. They winter along the North American coast as far south as Florida and Mexico. In Europe the winters are spent around the British Isles and south on the mainland to the Black and Caspian Seas. Siberian birds winter along the North American coasts of Japan and China.



The Snowy Owl, *Nyctea scandiaca*, (Greenland, Scott 188-1987) is a year-round resident of the Arctic. It has been found on Ellesmerre Island at 82 degree N in the winter but they move further south if food is scarce. Their main food is lemmings and mice, but they occasionally eat young birds. In years that lemmings are scarce the Snowy Owl can be found, during the winter, as far south as the northern United States.



The Short-eared Owl, *Asio flammeus*, (Iceland, Scott 642-1987) is a migratory predator that nests along the Arctic coast and on Banks Island. Like the Snowy Owl, it is dependent on a plentiful supply of lemmings.



The Pink-footed Goose, *Anser brachynchus*, (Iceland, Scott 687-1990) breeds on Svalbard, Iceland and Greenland. Thousands of non-breeding birds move from Iceland to eastern Greenland early in June.



Probably the most abundant goose in the Arctic, the Snow Goose, *Anser caerulescens*, (Greenland, Scott 179-1988) breeds throughout northern Canada, Alaska, Siberia, and the islands to the north. In February 1999 the United States government relaxed hunting restrictions on the Snow Goose in

an attempt to reduce their number which had grown in the past three decades from 80,000 to an estimated five million birds. Unlike other geese that just bite off the green blades of grass, the Snow Goose pulls the plant out by the roots thus destroying their food supply on the breeding grounds.



There are many sub-species of the Canada Goose, *Branta canadensis*, (Canada, Scott 320-1952) including one that breeds on the Aleutian Islands. Their increasing numbers are becoming a nuisance as more and more of them take up residence in parks and golf courses. Their large numbers also do considerable damage to farm crops for, while they are predominately grass-eating birds, they quickly develop a taste for wheat.



The total number of Red-breasted Geese, *Branta ruficollis*, (Romania, Scott 2400-1973) is about 25,000 birds, including about 10,000 young non-breeding birds. They breed only on the peninsulas of Taimur, Yamal, and Gydan on the Arctic coast of Russia. They winter near the Danube River Delta in Romania. They nest in small colonies of no more than six pairs which are established close to the nests of the Peregrine Falcon or the Rough-legged Buzzard. These birds of prey never harm the geese because, it seems, that they never hunt near their nests and do not regard the geese as prey. They are on every body's list of endangered species.



The Pintail, *Anas acuta*, (Belgium, Scott 12324-1989) is a circumpolar bird which is the only surface-feeder throughout its range.



Pintail is Only Surface-feeder Belgium (Scott 1324)

One of the most prominent species of ducks in the Canadian Arctic, and one of the most abundant is the King Eider, *Somateria spectabilis*, (Grenada-Grenadines, Scott 736-1986), it nest as far north as northern Ellesmere Island and West along the coast of Siberia to the White Sea. They eat shellfish, sea urchins, and crabs taken in water about 50 feet deep. They winter off southern Greenland and down the east coast of North America as far as New England and along the coast of Scandinavia and Great Britain.



The Long-tailed Duck, *Clangula hyemalas*, (Iceland, Scott 666-1988) is one of the most plentiful and most northerly breeders. In the North American Arctic it is known as Oldsquaw. They winter along the Atlantic coast as far as south of Washington State. Eurasian ducks winter along the coast of Scandinavia, Iceland, the northern part of the British Isles and along the coast of China and Japan.



The Gyrfalcon, *Falco rusticolus*. (Greenland, Scott 177-1988) is full-time resident of the Arctic. Like all predators they are widely scattered throughout their range. During the winter they just move south into areas where they are already established. The stamp shows its two color phases. The "white" birds predominate in the high Arctic in the summer and the "dark" birds are more common in the low Arctic regions. It eats small mammals and birds. Ptarmigan is its most important food source.



The Peregrine Falcon, *Falco peregrinus*, (Canada, Scott 752-7978) can be found in all areas of the Arctic except Iceland. It feeds almost entirely on birds of the North American Arctic winter into the United States.



There are about 50 species of wading birds that nest in the Arctic. The Sanderling, *Calidris alba*. (Marshall Islands, Scott 225-1989) breeds in the highest latitudes attained by migratory birds (northern Ellesmere Island). It winters in South America.



The Ruddy Turnstone, *Arenaria interpres*, (Marshall Islands, Scott 223-1989) is a circumpolar breeder up to 82 degrees north latitude. About the size of robin, it gets its name from its habit of turning over small stones to get its food.



The Kittiwake, *Rissa tridactyla*, (Faroe Islands, Scott 224-1991) can be found in all areas of the Arctic. In the winter, many live just south of the ice pack. Others move south down the east coast of North America and winter south of the Gulf of St. Lawrence.



The Arctic Tern, *Sterna paradisaea*, (Iceland, Scott B23-1972) is a circumpolar breeder. It winters in Antarctica. If the icebreak-up is late on its breeding area it will not breed that year.



The Little Auk, *Alle alle*, (Norway, Scott 822-1983) is one of the four species that compose about 95 percent of the breeding birds in many areas of the Arctic. It is the most abundant sea bird in the North Atlantic and on the islands of Greenland and Svalbard. They nest close to the summer rim of the ice pack and winter in polynyas around Greenland, Svalbard, Jan Mayen, and Bear islands. A polynya is an area of water in the ice pack that never freezes.



The snow Bunting, *Plectrophenax nivalis*, (Greenland,

Scott 181-1989) is a circumpolar breeder. In the North American area it winters in the northern part of the continent. It is the first land bird to arrive in the breeding area in the spring and the last to leave in the fall. Its food is insects and seeds.



One of the few birds that live in the Arctic all year is the Raven, *Corvus corax*, (Greenland, Scott 180-1988). It is widely scattered throughout the Arctic. It nest near colonies of other birds thus assuring a good supply of food for its young (eggs and young birds). In the winter it is strictly a scavenger with the abandoned carcasses of the caribou and the ptarmigan its most abundant supply of food.



Ross's Gull, *Rhodosterthea rosea*, (Russia, Scott 3940-1972) was named after Sir John Ross, the man who first described the bird early in the 19th century. For many years thereafter it was a bird of mystery. Fridtjof Nansen, in this book Farthest North tells of seeing flocks of birds flying past in July, 1895, when he was known that they breed on the Taiymur Peninsula in Russia, in western and southern Greenland, and at Churchill Manitoba on Hudson Bay. Unlike other species the Ross's Gull migrates north from its breeding areas and where it spends the winter is still unknown.



About the author :

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(Courtesy : Topical Time, 2000)

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## ONE FRAME EXHIBITS

### PROPOSALS TO CREATE AN FIP COMPETITIVE ONE FRAME CLASS

For a few years several countries have explored the possibility, with some success, of having National One Frame exhibits judged as a separate Class. In particular the American Association of Philatelic Exhibitors (AAPE) pioneered the concept in North America and One Frame exhibiting has now been embraced by the American Philatelic Society of Canada (RPSC) in Canada, as a viable exhibiting class. One Frame exhibits have become welcome additions to stamp shows in North America for nearly a decade. They are well liked and supported.

Criteria for evaluating these exhibits were developed initially by the AAPE and, in the ensuing years, have been further refined. The criteria and score sheets (General One Frame and Thematic One Frame) that are used to work very well on a

National level. These criteria can be easily incorporated into FIP standard criteria.

Exhibitions consisting solely of One Frame exhibits have been conducted successfully in North America by using a larger panel of judges working in teams to expedite the judging of 130 or more exhibits.

A similar situation has occurred with NAPE and the Australian Federation. A One Frame annual competition is very popular there. The judging criteria have now been refined to the FIP standard parameters with an additional criterion of "philatelic interest".

Appropriate "jewel" awards are given rather than medals. New Zealand has only recently tried One Frame exhibits, and their criteria and points are quite different from Australia's. Other countries are also interested on One Frame exhibiting. Germany, Israel and the Netherlands have been trying competitive One Frame exhibits for the last few years using simple rules and open to all Classes. Non-competitive One Frame exhibits have been shown in Great Britain and France and examined by the viewing public. Experiments of small exhibits of 2 and 3 frames have also occurred in Switzerland and Italy.

In all cases the concepts for One Frame exhibits are identical they would encourage new exhibitors but would also provide a vehicle for established exhibitors to treat narrow subjects. The idea of One Frame exhibits has already been discussed informally in various countries have been shared, providing the information above.

In response to this world-wide interest it is proposed by the RPSC and the APS that the FIP should create a competitive One Frame Class. The frame charge for One Frame exhibits would be sufficient to offset the medal cost and would be determined by the IREX.

In order to create such a Class, it is suggested that necessary changes would have to be made to the GREX 2000 and GREV 2000. They are attached together with the corresponding suggestions for the nre SREV and Guidelines for a One Frame Exhibiting Class.

The American Philatelic Society and the Royal Philatelic Society of Canada jointly and respectively submit this proposal to the FIP Board and would appreciate its consideration of an FIP Frame Class.

Peter P. McCann, President APS

Charles J.G. Verge, President RPSC

## 5. GREX 2000

### Article 5.8

One Frame exhibits would be similar to Youth and Literature in that they would fall into any of the other competitive classes. (But it might be more appropriate to put all three into their own Article 5.9).

### Article 6.4

Size of Exhibition This states that the Youth and Literature exhibits would not conform to the other competitive classes' uniformity of accepted exhibits. One Frame exhibits could be added to these.

### Article 6.7

It is suggested that in the allocation of available frame space, the One Frame Class exhibits should be limited to a maximum of 10% of accepted multi frame exhibits. They may be displayed together with the Class with which they are most closely associated, including Youth and Open.

### Articles 8.3 8.5 Awards and Recognition.

It is recommended that the usual awards and medals be available for One Frame exhibits but they are not eligible for Grand Prix awards. This would be similar to Youth exhibits.

### Article 10.0 Qualification for Participation in the Competitive Classes.

In order to be qualified, One Frame exhibits must have received a National recognition of achievement from their Federation, either by a Vermeil medal or a suitable "jewel" other than award indicating at least 80% of the points attained.

### Article 27.1 Commissioners

Number of Exhibits To obtain the full Commissioner's privileges as set out in Article 28.1, a Commissioner must obtain a minimum number of accepted exhibits, providing the frame count of these in above a certain minimum as determined by thIBEX.

### Article 27.3

It is further suggested that One Frame exhibits be treated as Youth or Literature exhibits as specified in article 27.3.

### Article 32.3 Composition of the Jury

The Jury should include judges who have additional accreditation to judge One Frame exhibits from their National Federation, over and above their FIP accreditation in other disciplines.

### Article 43 and 44 Awards of the Grand Prizes

One Frame exhibits would not be candidates for such prizes.

## 6. GREV

### Article 4.3 Criteria for Evaluation

Special criteria apply to exhibits in the One Frame, Thematic, Youth and Literature classes. See Article 3.

### Article 4.3 Judging of Exhibits.

The criteria for evaluating One Frame, Literature, Thematic and Youth exhibits are shown in the SREVs and Guidelines of the concerned class.

### Article 5.5 Medal Awards

One Frame exhibits will receive medals based on the standard FIP point count.

Large Gold	95 points
Gold	90
Large Vermeil	85
Vermeil	80
Large Silver	75
Silver	70
Silver Bronze	65
Bronze	60

