

ΕΛΛΗΝΙΚΗ ΦΙΛΟΤΕΛΙΚΗ ΟΜΟΣΠΟΝΔΙΑ

# Φιλοτελική Φιλολογία

Εισηγητής : Αντώνης Βιρβίλης

29.09.22

*Η τάξη της ΦΦ από τη φύση  
της ξεχωρίζει από όλες τις άλλες.*

*Είναι ο κύριος τροφοδότης  
φιλοτελικής γνώσης, που πρέπει να  
συντροφεύει τον συλλέκτη παντού,  
μέχρι και το κρεβάτι του, αν δεν έχει  
αντίρρηση η σύζυγος....*



*Πώς γίνεται?*

*Τι πρέπει να ξέρω για τη ΦΦ?*

# Φιλοτελική Φιλολογία

*Ένα έκθεμα Φιλοτελικής Φιλολογίας (ΦΦ) μπορεί να είναι οποιαδήποτε έντυπη ή ψηφιακή δημοσίευση (εφάπαξ ή περιοδική), η οποία θα έχει σχέση με:*

- διεξοδική έρευνα στο φιλοτελικό πεδίο και/ή*
- Τεκμηρίωση, εκπαίδευση ή προώθηση του φιλοτελισμού*

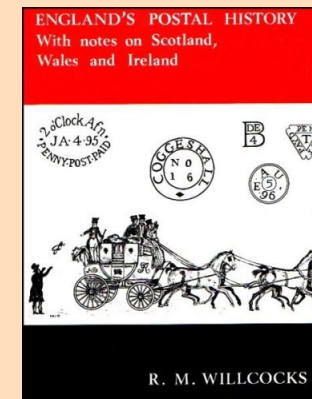
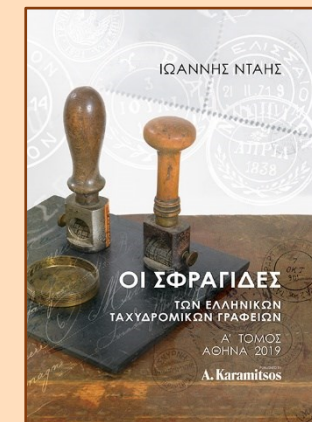
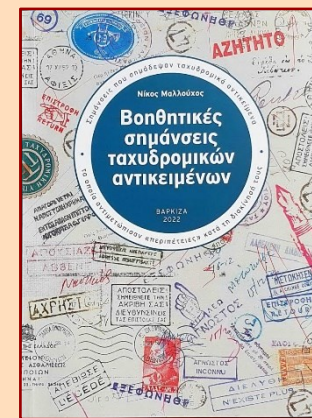
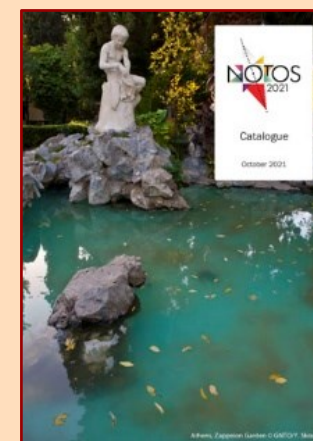
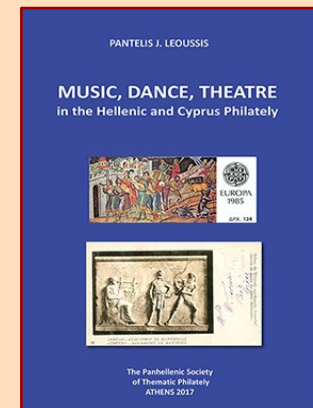
*Στη ΦΦ διακρίνουμε τρεις κατηγορίες:*

- ❖ Μονογραφίες*
- ❖ Περιοδικές εκδόσεις*
- ❖ Ψηφιακές δημοσιεύσεις*

## ❖ Α. Μονογραφίες :

Είναι λεπτομερείς μελέτες με κάποιο ειδικευμένο θέμα ή μέρος του και περιλαμβάνουν:

- Βιβλιογραφίες,
- Ειδικές μελέτες, εγχειρίδια και άλλες συναφείς εκδόσεις,
- Γενικούς ή ειδικευμένους μη περιοδικούς καταλόγους,
- Ειδικευμένους καταλόγους δημοπρασιών,
- Τεκμηρίωση συλλογών,
- Καταλόγους εκθέσεων.
- Τεκμήρια διαλέξεων,
- Συλλογές άρθρων, που αποτελούν ανεξάρτητη ενότητα.

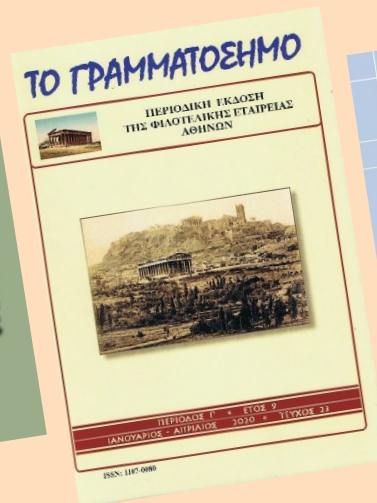




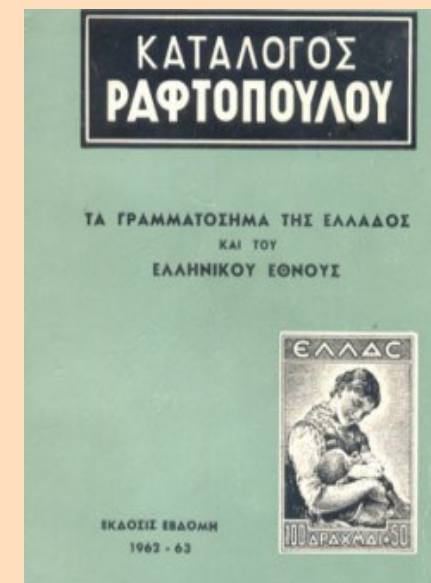
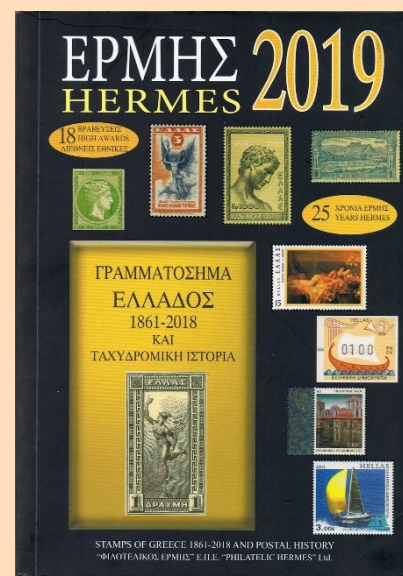
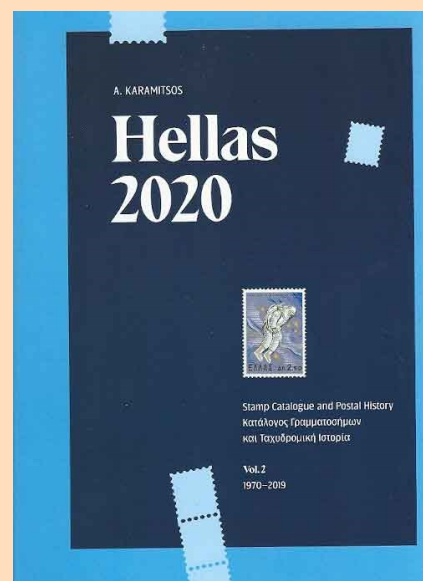
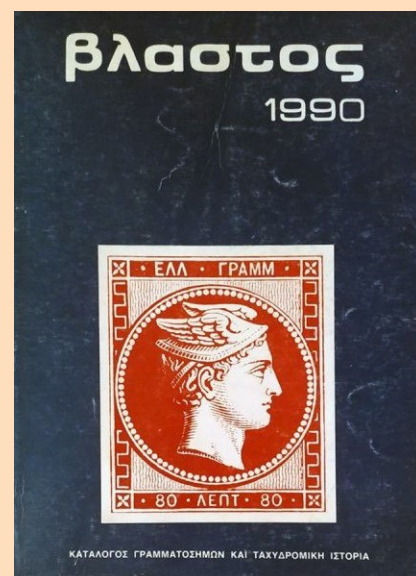
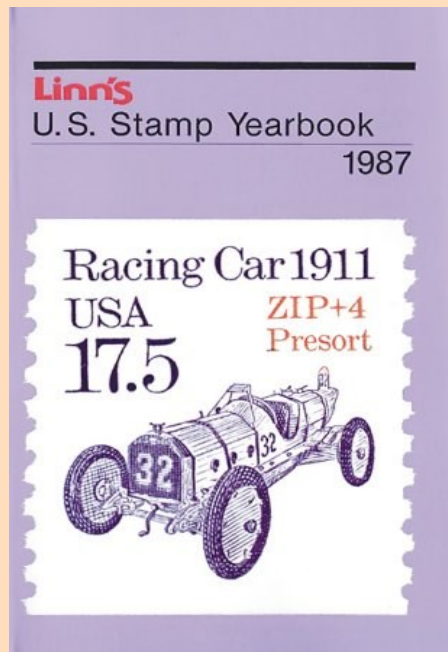
## ❖ Περιοδικές εκδόσεις:

Αυτή η κατηγορία αφορά εκδόσεις, που εμφανίζονται με κανονική συχνότητα και περιλαμβάνουν:

- Περιοδικά, που εκδίδονται εβδομαδιαία, μηνιαία ή σε άλλα τακτικά διαστήματα,
- Καταλόγους, που εκδίδονται σε τακτά διαστήματα,
- Καταλόγους δημοπρασιών, που εκδίδονται σε τακτά διαστήματα,
- Ετήσιους τόμους και συναφείς εκδόσεις.





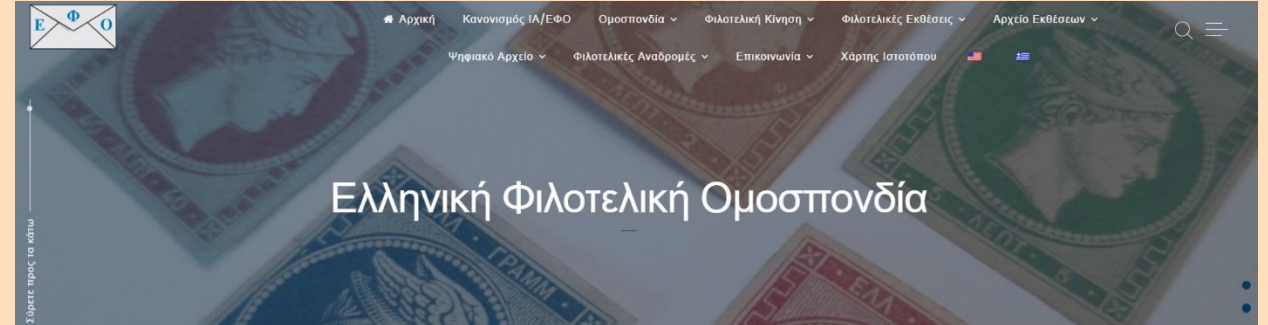




## ❖ Ψηφιακά μέσα

Αυτά περιλαμβάνουν όλα τα είδη εκδόσεων που έχουν παραχθεί και χρησιμοποιούνται ψηφιακά και περιλαμβάνουν π.χ

- - ιστότοπους, και
- εφαρμογές ή λογισμικό



## Κριτήρια αξιολόγησης εκθέματος Φιλοτελικής Φιλολογίας

1. Επεξεργασία του θέματος	Βαθμοί	40
2. Πρωτοτυπία, σημασία και βάθος έρευνας	Βαθμοί	40
3. Τεχνικά θέματα	Βαθμοί	15
4. Παρουσίαση	Βαθμοί	5
ΣΥΝΟΛΟ		100



## *1. Επεξεργασία του θέματος*

*Βαθμοί 40*

*Αξιολογούνται:*

- ❖ το λογοτεχνικό ύφος,*
- ❖ η σαφήνεια και η ικανότητα μετάδοσης της γνώσης*
- ❖ η διαστρωμάτωση των κειμένων σε κεφάλαια και επιμέρους ενότητες*
- ❖ η φωτογραφική τεκμηρίωση*

## 2. Πρωτοτυπία, σημασία και βάθος έρευνας

Βαθμοί 40

Αξιολογούνται:

- ❖ η σπουδαιότητα του θέματος
- ❖ ο βαθμός των πρωτότυπων ανακαλύψεων (άγνωστο αντικείμενο ή συμπληρωματική έρευνα)
- ❖ η έκταση της έρευνας και η σε βάθος ανάλυση των ευρημάτων (συγκρίσεις, αναφορές}
- ❖ η αντίληψη του θέματος (ένταξή του σε ευρύτερο πλαίσιο) από τον εκθέτη. Πόσο εξειδικευμένο είναι το αντικείμενο, που διαπραγματεύεται η δημοσίευση και πώς εντάσσεται στη συστηματική ταξινόμηση του ευρύτερου θέματος, που το περικλείει.

### 3. Τεχνικά θέματα

Βαθμοί 15

- ❖ Αξιολογούνται θέματα επιμέλειας κειμένου, όπως:
  - ❖ Πόσο καλά δομείται το έργο? (Γενική εντύπωση).
  - ❖ Έχει αρμονικό συνδυασμό χαρακτήρων και γραφικών?
  - ❖ Οι λεπτομέρειες των εικόνων αποδίδονται ευκρινώς?
  - ❖ Η ποιότητα του χαρτιού είναι ικανοποιητική?
  - ❖ Γίνεται χρήση υποσημειώσεων ή παραπομπών?
  - ❖ Υπάρχει αναφορά βιβλιογραφίας?
  - ❖ Υπάρχει ενημερωτική σελίδα (κολοφώνας) για την έκδοση?
  - ❖ Γενική μορφή σελιδοποίησης: Ακολουθεί τα σύγχρονα standards (πρόλογος, συνοπτική κατατοπιστική εισαγωγή, πίνακες περιεχομένων, εικόνων, γραφικών)?
  - ❖ Υπάρχουν ευχαριστίες (εφόσον προκύπτει βοήθεια τρίτων από το κείμενο)?



### 3. Τεχνικά θέματα (συνέχεια)

Βαθμοί 15

❖ Για ψηφιακές εκδόσεις:

- ❖ Υπάρχουν ηλεκτρονικές παραπομπές?
- ❖ Χρησιμοποιούνται γνωστά λειτουργικά συστήματα (έτσι ώστε οι ενδιαφερόμενοι να μπορούν να επισκεφτούν τον ιστότοπο, που φιλοξενεί το δημοσίευμα και ο οποίος απαραίτητως πρέπει να βρίσκεται σε λειτουργία)?
- ❖ Σε περίπτωση, που οι δημοσιεύσεις έχουν γίνει σε παλαιότερα λειτουργικά συστήματα, αυτά είναι συμβατά με τα τρέχοντα (ώστε οι δημοσιεύσεις να είναι ουσιαστικά διαθέσιμες σε όλους)?

❖ Αξιολογούνται θέματα επιμέλειας κειμένου, όπως:

❖ Είναι ελκυστικό με μια πρώτη ματιά?

❖ Το κείμενο είναι γενικά ευανάγνωστο? Κατανέμεται σε κεφάλαια?

❑ Σε περίπτωση βιβλίου (επιπλέον):

❖ Η στοιχειοθεσία ικανοποιεί? Είναι ομοιόμορφη σε όλα τα τμήματα του βιβλίου?

❖ Το εξώφυλλο είναι επιμελημένο?


❖ Το σχήμα του είναι εύχρηστο?

❖ Βιβλιοδεσία?

❑ Στις ψηφιακές εκδόσεις:

❖ Η εμφάνιση των οθονών είναι φιλικές στον επισκέπτη?

❖ Χρησιμοποιούνται ψηφιακά εργαλεία για την υποβοήθηση του κειμένου?



### 50 Years After 'The First Man on the Moon'

BY DAVID S. BALL

As the first month of the last year of the 1960s began, the Nixon administration was settling into Washington, D.C. At the U.S. Post Office Department (USPOD), Winston M. Blount was sworn in as the 39th Postmaster General (PMG), the last to serve as a Cabinet-level official. With the end of the decade fast approaching, the National Aeronautics and Space Administration (NASA) needed to beat the Russians and realize Kennedy's 1961 commitment of "achieving the goal, before this decade is out, of landing a man on the moon and returning him safely to the Earth."


In December 1968, NASA launched Apollo 8 to our nearest heavenly neighbor. After orbiting the Moon 10 times and moving radio transmissions in which the astronauts took turns reading from the Book of Genesis, they returned safely to Earth. Plans were under way at the Post Office Department to recognize the achievement with a commemorative showing and a 10-cent stamp. The 50 stamps would reach the public on May 5, 1969.

By March, the crew of Apollo 9 was in Earth orbit checking out the Lunar Module (LM). This uniquely spacecraft had only one task: to land men on the moon and return them perfectly to the place where a waiting crewmember circled in the Command Module.

"How can we top that?"

In late February, Henry Bensch, designer of the 1962 4c Higher Education commemorative and 84 Jet Airforce Capital Airmail stamp wrote to the PMG offering designs for a space stamp. A March 26 letter from the Director of the Division of Philately read, "Thank you for your recent letter transmitting suggested stamp designs for the forthcoming flight to the moon. At this time there are no plans for issuing a stamp for this event. However, I will hold your sketches temporarily in the event a stamp is approved for this subject."

That very week brainstorming for a design began. With the first manned lunar mission scheduled for the summer the question was "How can we top that?" PMG Blount took a meeting with Special Assistant for Public Information James M. Henderson, and Julian Schen, then Assistant Administrator for Public Affairs of



"WASHINGTON, Sept. 9—The Apollo 11 astronauts join Postmaster General Winston Blount today to dedicate a postage stamp commemorating the first moon landing. From left are Michael Collins, Neil Armstrong, Edwin Aldrin and Blount. AP Wirephoto 1969"

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NASA. The Post Office had a hit with the 4c Project Mercury stamp in 1962 (Scott 1330) and the 34-cent stamp for Gemini 4 in 1967 (Scott 1331-33), and the Apollo 8 stamp (Scott 1371) was in the pipeline.

Schen suggested carrying a printing plate to the moon, unfamiliar with how bulky and ungainly a full 36-pound plate would be. This idea was made manifest by Philately Division Director Virginia Brandegee, who pointed out that all the stamps could originate from a small master die, 4 inches wide, 3 1/2 inches tall, 1/4-inch thick and weighing less than a pound.

During the meeting, the PMG envisioned the moon as the perfect place for a First Day Ceremony. While NASA agreed to cancel an envelope with a die proof of the stamp on the mission, it did not agree to do this on the moon. (It would be 1971 before the USPS would get its wish, when Apollo 15 postmarked stamps on the lunar surface.)

PMG Blount instructed that the stamp be developed in secret. Dies and plates would be assigned miscellaneous numbers; the project name would be generic, and no files would be kept until the issue was ready for public release. There was precedence for such secrecy. In 1962, Blount's predecessor had pulled off a surprise of his own.

**Mum's Word**

Project Mercury, NASA's first manned space flight, had the objective of placing an American in Earth orbit. Prior to John Glenn's Mercury Atlas 6 flight, astronauts Alan Shepard and Gus Grison had flown sub-orbital flights on Redstone intermediate-range missiles. Using a hitherto unreliable Air Force Atlas missile, NASA hoped to place an astronaut in orbit.

Adding to the complexity of the new booster was the requirement to maintain continuous radio communication for voice and telemetry. Telemetered data provides instructions to the spacecraft as well as relaying to ground stations the health and performance of vehicle systems. Since radio waves only work by line of sight, a worldwide network of stations was required to maintain continuous contact with the spacecraft. Additionally, Navy recovery ships would be needed to get to the capsule promptly in order to rescue the pilot. Loss of Liberty Bell? on the previous flight underscored this.

Shortly following the successful flight of Alan Shepard in May 1961, PMG J. Edward Day and Deputy PMG H. W. "Red" Densley discussed a Man in Space stamp. In consultation with NASA and the Bureau of Engraving and Printing (BEP), a plan emerged to do something entirely new, namely, to release a previously unannounced stamp simultaneously with the event it commemorated.

In order to avoid a leak, all instructions were transmitted verbally, and all designs, models and die proofs were arranged through a gentlemen's agreement, in a hand-to-hand operation. BEP Designer Charles R. Chickering ostensibly took annual leave and worked at home. The engraver worked on the weekends, and the plates were made at night when the bureau was closed. Personnel with stamp experience but assigned to currency were used in a room sealed with an armed guard. A rumor was circulated that they were experimenting with a multi-colored bill recently discussed in the newspapers.

The Atlas booster worked. Glenn orbited the Earth, and PMG Day had 305 postal inspectors across the country that the Project Mercury stamps could be sold. Surprisingly, the POD had sent First Day of Issue cards to Cape Canaveral and started processing a million First Day Covers (FDCs). Normally 300,000 are sufficient to satisfy public interest. In this case the demand wasn't quenched until more than 3 million envelopes had been processed.

Reaction to the surprise reveal and the stamp itself was nearly universally positive.



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Air Mail



Air Mail



IO FIRST MAN ON THE MOON UNITED STATES

In the same shot, at least one pane from plate No. 31481 is known to have had several stamps that on cursory examination appear to be missing the characteristic stripes of the flag patch. The resolution of the image is too poor to assure. They might be like the pair shown at left, which on detailed close inspection are both C29.

Beginning in 1963, the USPOD began tagging stamps so they could be recognized by automated mail-sorting equipment. When exposed to ultraviolet (UV) light, the stamps are luminescent. This is a result of papers or inks which glow under UV (fluorescent) or display an afterglow when exposed to UV (phosphorescent). By 1968, virtually all U.S. stamps with the exception of postcards were tagged.

A red phosphor was used for airmail stamps, applying an offset press. A specimen press sheet found in the BEP archives registered a signal strength of 23 which was apparently sufficient for the automated equipment to read.

As soon as the stamp was released on September 9, collectors were searching for untagged examples. Wayne Chery, a longtime member of the Bureau Issues Association, found a sheet of 32 without tagging. Unlike the vast majority of the 8,743,000 first day covers serviced by mail, Chery made nine covers consisting of a regular tagged stamp (Scott C76, bright under UV light) and the tagging omitted error (Scott C76b, which has no response under UV light, as shown in the adjacent photo, used courtesy of John Stark). He presented these in person to the Benjamin Franklin Station post office where he received hand-back service. In order for this to be possible, he had to have discovered the untaged sheet on the first day of issue.

While some of the 8.7 million other covers also could have tagging omitted errors, none have ever been found. For reference, Chery sold his nine untaged covers for \$50 each.

At least a few sheets of C76b exist, including at least one sheet with both normal and error stamps. PSC certificate No. 0113857 was issued in 2009

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for a sheet with plate number 31374 that had nine stamps with traces of tagging, while the remainder had none.

**First Day Covers**

"The commemorative stamp is, in a very real way, an instrument of the American people. It is a means by which they pay homage to their events and those men whose it honors."

So said PMG Blount in his First Day Ceremony comments on September 9, 1969, after which he handed Moon Landing presentation folders to Edwin Aldrin, the first man to leave the Moon, to Michael Collins, whose service aboard the Command Module guaranteed the trip safe trip home, and to Neil Armstrong, the first man to set foot on the Moon.

For many collectors, however, the FDC situation was a nightmare. First, the stamp was a secret. When it was announced the extremely popular issue was scheduled for August and then moved to September, orders (with currency from all over the world) poured in from a half-billion or more. The Post Office Department had to coordinate with the Postal Forum, two other FDC ceremonies, and three of the most celebrated astronauts once again on the plane.

Postmarks available at the ceremonies had dual postmarks in a straight line as seen on cover with an illustration by Beverly Sapp. For all the complaints about the confusion related to the stamp, at least Paul Calle recognized there should be no billowing white clouds around the Moon.

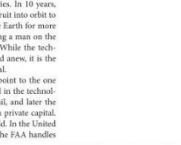



The hand-back service available at the Washington Post Office and the millions produced over the next five months had a vertical orientation as seen in a common cache by cartoonist Milton Caniff. Best known for *Terry and the Pirates* and *Steve Canyon*, Caniff sent this autographed example with a playful inscription to Armstrong. It was sold by the Armstrong family within the past year.

**Apollo 11**

When Americans first walked on the moon there were plans for a lunar base and—within 10 to 15 years—a manned mission to Mars. Today, that is still the case. NASA sent 24 astronauts to the moon, half of whom walked on the face of the moon. In the movie *Apollo 13*, Tom Hanks, as Jim Lovell, was just decided to go.

If there was a miracle it was not that 400,000 Americans could dream up new procedures, fabricate new materials or create whole new industries. In 10 years, we went from having trouble getting an object the size of a grapefruit into orbit to making it look easy to lift a 100-ton Skylab station to encircle the Earth for more than a year. The miracle was maintaining a consensus that landing a man on the Moon and returning him safely to Earth was worth doing. While the technological ability to return to manned exploration can be acquired now, it is the national will that we no longer have which is both difficult and vital.

The space industry in our country is at a similar inflection point to the one the allies faced during the 1920s and '30s. Government investment in the technology and associated infrastructure, which created markets (airmail) and later the carriage of passengers and the movement of freight) that drew in private capital. Commercial aviation was born and today moves much of the world in the United States alone. 2.6 million people travel by air every day. In a year the FAA handles



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**The Artist, the Art and the Design**

The honor of creating the art for the Moon landing stamp was bestowed in a rather informal way. Since the late 1950s, the USPOD relied on a Citizens Stamp Advisory Committee to collect, vet and recommend new U.S. stamp issues. Artists could submit designs and art directors would settle on an artist and shepherd the concept until it was approved by the PMG.

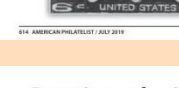






Postmaster Blount had not yet engaged the Advisory Committee when he decided on the first man on the Moon stamp. Additionally, since the project was a secret, no call had gone out for artist proposals. Instead, Steven Dubanos, an artist and hold-over from the previous committee, recommended Paul Calle.

Calle, who lived near Dubanos in Connecticut, had been among the first group selected to participate in the NASA Art Program. The program would include the works of Robert McCall, Peter Hurd, Andy Warhol, Norman Rockwell, Anne Lebowitz and many others.

In 1967, Calle designed the first se-tenant issue where the design image extended over two stamps, the Accomplishments in Space issue (Scott 1332b) depicting the Gemini 4 spacecraft. Not only had Calle previously designed a stamp, he had started up just as Mercury was winding down. He experienced all facets of the Gemini program from training and launch to recovery. Calle sketched the Apollo 11 crew as it suited up. Interestingly, Michael Collins, an amateur artist (and a stamp collector), took great interest in Calle's drawings.

Calle's initial designs showed different combinations of the Lunar Module and the moon. The sketches followed the standard portrait or landscape commemorative format and were denominated at the first-class letter rate of 6¢.

After meeting with Blount, Dubanos gave Calle better direction. Instead of stressing the moon or the module, the primary focus would be on the human achievement; that historic first step on the lunar surface. If man is the measure of all things then the extraordinary presence of humans on another world should surely be the key element. By 1968, mankind had already



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## Putting their Stamp on the Moon

BY CHRIS CALLE



My father Paul Calle's interest in Space Art dates back to the early years as an illustrator, painting and using a scratchboard technique on covers for such Science Fiction magazines as *Galaxy* and *Amazing Stories*. In the 1950s those magazines told of far away galaxies and space travel that at the time seemed light years away. Nearly a century earlier the writings of Jules Verne captivated the imagination as his *Columbiad* spaceship launched to the Moon. In October of 1938 the National Aeronautics and Space Administration (NASA) was created "to provide for research into problems of flight within and outside the Earth's atmosphere." The reality of the Space Age had arrived.

On 1962, Mr. James Webb, administrator of the National Aeronautics and Space Administration (NASA), suggested a program that was destined to play an important role in the life of a young artist. Paul Calle was chosen as one of the first eight artists of the newly established NASA Art Program. The purpose of the program was to record for history space exploration through the eyes of artists. At 35 years of age, my dad was the youngest of the group. Beginning with Gordon Cooper's Project Mercury flight in May of 1961, Paul Calle documented the action surrounding Mercury, Gemini and Apollo missions as well as the space shuttle flights from the launch facilities of Cape Canaveral Kennedy Space Center to the spacecraft recoveries in the South Atlantic.

Paul Calle was the only artist allowed access to the Apollo 11 crew of Neil Armstrong, Buzz Aldrin and Michael Collins the morning of July 16, 1969 as they prepared for their historic launch to the Moon. His sketches of the Apollo 11 crew at breakfast and "Sating Up" stand as a visual record of the activities that morning of three men destined to make history for all mankind.

But how did Paul Calle get to be there?

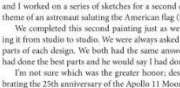
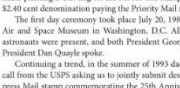
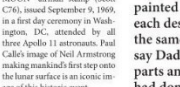
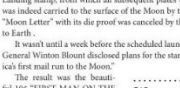
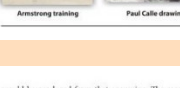


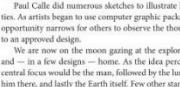
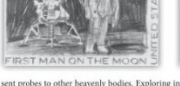


In 1967, Paul Calle was selected to design the U.S. issue celebrating the achievements of the Gemini program. The horizontal se-tenant pair of stamps showed a space-walking astronaut on one (Scott 1331) and the Gemini 4 capsule on the other (Scott 1332), released on Sept. 29, 1967, at Cape Canaveral.

When Stephen Dubanos, chairman of the Citizens' Stamp Advisory Committee (CSAC), was advised of a plan to create a Moon Landing stamp in secret, Dubanos chose Paul Calle to create the design on the basis of my father's NASA experience and his work on those 1967 Gemini "Space Twins" commemoratives.

In 1968, about a year before the Apollo 11 launch, my father was quietly asked to design the stamp commemorating the "FIRST MAN ON THE MOON." No one was to know about the assignment. The plan was to take the engraved master die for the stamp to the surface of the Moon, and after its return to Earth all the stamps



815 AMERICAN PHILATELIST JULY 2019





# POST HORN

M A G A Z I N E  
OF INTERNATIONAL POSTAL HISTORY

POST-HOTEL  
ERZHERZOG  
HEINRICH

N<sup>o</sup> 05

THE ROMANCE  
OF THE POST HOTEL

2021

# POST HORN

M A G A Z I N E  
OF INTERNATIONAL POSTAL HISTORY

N<sup>o</sup> 05

PAVING THE ROAD  
TO POSTAL HISTORY  
WITH AN INNOVATIVE APPROACH

2022





Fig. 24: 2 July 1855, unfranked letter from Franzensbad (Bohemia) to Athens via Vienna. At destination the addressee paid 85 lepta (brown crayon mark at lower left)



Fig. 25: 9 February 1870, Kotor, unfranked letter to Corfu where 70 lepta stamps (= 25 kr.) were used as franking paid by addressee; this tariff reflected the position of Kotor which was a regular port of call of the Trieste line.



Fig. 26: 25 February 1869 - 5 kr. stationery cover from Trieste (where two 5 kr. stamps were affixed and cancelled) to Kefalonia (Ionian Islands). "aff ins." handwritten at left of the Austrian stamps to indicate insufficient franking requiring "10" kr. handwritten (2 x 5 kr. stamps added) at mid left; at destination a 27 lepta franking was paid by the addressee to complete the originally incomplete franking.



Fig. 27: 30 July 1870, letter from Trieste to Athens, franked with an Austrian 15 kr. stamp, but lacking an additional 10kr ("10" handwritten at top right corner). At destination 28 lepta stamps were affixed and paid by the addressee to compensate for the residual franking. (1 l. and 20 l. 1870 rarely used together because the 1 l. was used for newspapers - actually I am not aware of other letters with a franking including this low denomination).



Fig. 28: Vienna 11 May 1869, letter to Athens via Trieste, insufficiently franked with a 5 kr. (handstamped AFF INSUFFIC) and therefore missing 25 kr. This due franking was compensated with a 70 lepta Greek franking (exchange rate: about 27.5 lepta = 10 kr.) even though the exact conversion was 69 lepta; this was probably overlooked for expediency.



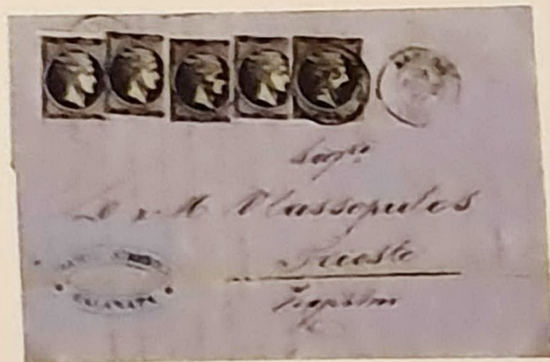


Fig. 31: Fiume (Rignat), 28 July 1873. Letter to Carlu via Trieste, insufficiently cancelled ("AFF. BIGLIET." and blue clayon handwritten "75") using a 10 c. stamp of the first issue of Hungary. Fiume was a regular point of call of the Trieste line. Insufficiently cancelled letters attracted a 25 c. charge. At Carlu the tariff was assessed at 41 lepti and duly paid as evidenced by the two Greek stamps.



Having obtained UPU membership since the inception of the Intergovernmental organization, Austria and Greece adopted new postal tariffs effective from 1 July 1875 in compliance with the UPU regulations. Greece adopted the new tariffs on 19 June. The basic tariff for a letter sent to a foreign country required a franking of 10 lepta, or 10 cents. Unfranked letters were charged a double tariff at destination. **Figure 32** shows a letter mailed during the early days of the Universal Postal Union.

Fig. 52: 25 June 1875 of the Julian calendar, six days after the GPU launching. (Used weight: very little from Kalamazoo to Trento. It would appear that the sender affixed too many stamps as he was not aware of the new tariff; presumably at the post office one 20 lepta stamp was removed, as a result the letter now bearing five 20 lepta (100 lepta) was still 10 lepta overweight because according to the new tariff 40 lepta would have been sufficient.)



### Cumulative Bibliography

From: Thomas, David A. [mailto:DavidA.Thomas@usda.gov]  
Sent: Friday, February 22, 2002 10:05 AM  
To: 'David A. Thomas' [mailto:DavidA.Thomas@usda.gov]  
Subject: [REDACTED]

Michèle Chauvet E.D.P., Les 500 techniques des lettres internationalistes 1991 - 1975  
publié par 1975, Paris 2015



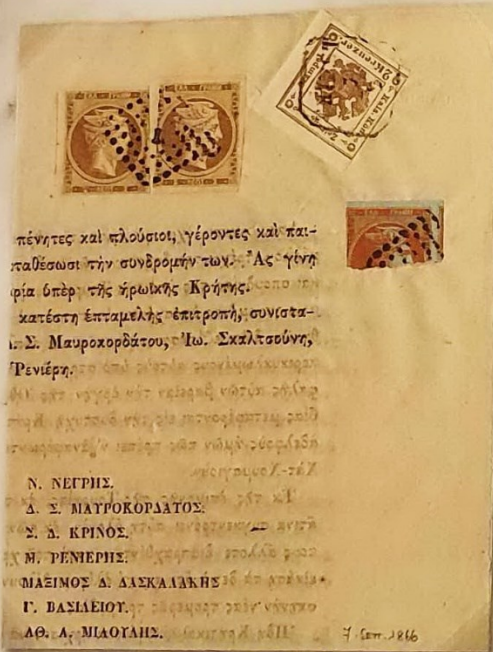


Fig. 17: 29 July 1866 Greek newspaper with wrapper removed, from Athens to Trieste where it arrived on 7 September as per Trieste postmark struck on the required Austrian newspaper stamp, 2 kreuzers brown. Printed matter and newspapers were mailed in moderate quantities before the inception of the Universal Postal Union (UPU) on 1 July 1875.

## From the 1867 Postal Convention to the Universal Postal Union (UPU)

Sometime by the mid 1860s Austria and Greece restarted to negotiate a new postal convention; on 5 April 1867 after months of work, the two countries signed the document. After the respective decrees enforcing the new procedures and regulations, the new postal convention took almost a year – 1 May 1868 – to become fully operative in both countries. Since 20 October 1866, the Lloyd Austriaco had prepared the ground by reducing the sea-mail tariffs from 15 to 10 kreuzers which resulted in a 15 lepta reduction of the weight levels based tariff. The following items clearly illustrate the transition period:

Fig. 18: 6 June 1867, first weight (basic) step letter from Vienna to Athens via Trieste; blue crayon handwritten tariff "15/10" (15 kreuzers for the Vienna-Trieste journey, 10 kreuzers sea-mail tariff, resulting in a Greek tariff totalling 95 lepta (brown crayon handwritten amount on the lower part of the address).



Fig. 19: 16 February 1867, from Trieste to Athens, letter weighing between 15 grammes and 1 Wiener Loth, blue crayon handwritten tariff "3/10" equivalent to 40 lepta – with additional double domestic tariff producing a total cost for postage of 80 lepta (brown handwritten amount on the left side of the address) to be paid by the addressee.







Above  
October 1966. Essay  
by Harrisons based on  
Hedgecoe photographs  
with diadem.



Above left  
October 1966.  
Machin's  
Diadem cast  
as it was  
originally.

Above right  
Machin's  
Diadem cast  
blackened as  
it is today.

Below  
31 October  
1966. Essays  
without value  
of Machin's  
Diadem Head.



Above  
21 December 1966.  
Artwork and essays  
by Gentleman  
using Hedgecoe  
photographs.

photographs, though not necessarily copying from them, Machin now changed his sculpture to include both diadem and a necklace as seen in Hedgecoe's portraits. Again, there were problems of lighting the cast. A very large number of photographs resulted, in some of which the background had been blackened to make the effigy stand out. Today, the plaster cast still has that black ground.

Bromides of the new "Diadem Head" were sent to the printers for essaying on 25 October. Now, the image is recognisably close to Machin's final icon, but it was sharply cut at the shoulder with no indication of clothing. Essays were produced in some of the same colours as Machin's tiara essays – mauve, cyclamen and indigo – but steel and pink were substituted for turquoise and leaf green. They showed the head alone with no value, on a solid background. When Short visited Harrisons on 2 November he was immediately impressed, and everyone regarded them as a major improvement. Machin, however, wanted to "retouch" the sculpture, being concerned about the sharp cut-off at the shoulder.

#### The Dressed Head

Instead of "retouching" his sculpture Machin spent November creating a new sculpture. In the collection is evidence for this. He



photographed and enlarged a printed essay of the "Diadem Head" but no value. Then, he proceeded to draw on the photograph, adding a corsage in various stages. From the most complete he then created a new plaster in the



Left  
November 1966.  
Machin's drawn  
corsage on a  
photograph of  
a Diadem Head  
essay.



Left  
November 1966. Machin's  
Dressed Head plaster cast.

Above and right  
Artwork for a small head  
couped.



Above  
Artwork for a medium  
head couped.

final format. The new cast is described as the "Dressed Head" in official documents. This final cast needed to be photographed as before and from photographs extant, and the stamps printed from them, it can be shown that there were in fact two slightly different casts. One was used for essays and stamps with a pastel, gradated background and the other for those with a solid background. The first type exists in the collection, with more than one example, the second was probably given to the Queen by Edward Short, the Postmaster General. Contemporary photographs may indicate that the second type already had a dark background.

Artwork for different sizes of the Queen's head with the corsage cut off at different points was mounted on glass at the printers. From this, essays were produced as well as from the full cast with corsage. There were thus several basic designs which were essayed: the head couped, with more shoulder, and with full corsage on both gradated and solid backgrounds.



Above by row

1. Essays of the Dressed Head without value, solid background.
2. Essays of the Dressed Head with 6d value, solid background.
3. Essays of the Dressed Head with a pastel gradated background.





Top  
November 1958.  
Original artwork by  
M.C. Farrar-Bell of a  
dhow for Trucial States  
high values.

Above  
Proof of the issued  
stamp.

Right  
March 1959. Designs  
featuring a dhow and  
a falcon with Shaikh  
Ali proposed for Qatar  
stamps.

the British Post Office in the past. Eight designs were submitted at the beginning of November, two from each artist – one for low, the other for high, values.

Those designs recommended were the low value Dhow design by Pat Keely described as “by far the most attractive” with that by Michael Goaman depicting palm trees as a possible alternative for the low values. The seven palm trees represented the seven shaikhdoms of the Trucial States. For the high values the Dhow design by M.C. Farrar-Bell was regarded as the best, but it might be better in one colour only. The surround was said to be a local traditional pattern. A possible alternative was Michael Goaman’s Dhow design where the dots were supposed to represent pearls.

The Rulers chose Goaman’s Palm Trees for the low value stamps and Farrar-Bell’s Dhow for the high values but the detail of the Arabic script had to be looked at carefully. Apart from this artwork, adopted and unadopted, the

Gulf issues to distance them as far as possible from any hint of a British connection.

Four artists at Harrisons were asked to provide designs. They were Pat Keely, M.C. Farrar-Bell, W.H. Brown and Michael Goaman, all of whom had produced stamp designs for

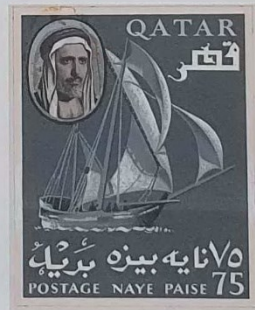
collections hold all the final approved colour essays mounted on cards, the imperforate registration sheets and, for the high values, the original intaglio printing plates.

#### ***Qatar***

In Qatar, the story is a complicated one, long drawn out. By December 1958, the Ruler, Shaikh Ali, had selected various themes for his stamps and illustrations were supplied by one of his British advisers. These were an Arab Dhow (with two different illustrations), a Mosque, a Hawk and an Oil Rig, together with a photograph of the Ruler. These were then given to the printers in Britain, Harrisons for values in naye paise and De La Rue for the higher denominations in rupees.

Both printers submitted six designs which were first considered by the Post Office in London. All had small insert photographs of Shaikh Ali but none showed his portrait alone. As the artwork was later reworked, these designs only exist in stamp-size bromides today. After selection, the preferred designs were then submitted, via the British Foreign Office, and the Political Agency in Doha, to Shaikh Ali in March 1959, but with no immediate response.

None of the designs found favour. Instead, Shaikh Ali wanted all stamps to bear his portrait alone. Completely new designs were thus required for both low and high values. Three designs based on the existing portrait were now supplied by both Harrisons and De La Rue and considered again with two from each sent to the Shaikh. It was not until January 1960 that a reply came.





## Διαδικασία κρίσης εκθεμάτων ΦΦ

Με την πάροδο του χρόνου, ο μελετητικός φιλοτελισμός παρουσίασε διαρκή ανάπτυξη. Παράλληλη πορεία εμφάνισαν τόσο οι συγκεντρωτικοί θεματικοί κατάλογοι, όσο και οι κατάλογοι δημοπρασιών. Στην εξέλιξη αυτή σημαντική βοήθεια προσέφερε η σύγχρονη ψηφιακή τυπογραφεία, ενώ τελευταία παρατηρείται ταχύτατη διόγκωση των ηλεκτρονικών δημοσιευμάτων και παρουσιάσεων.

Όπως ήταν ευνόητο, αντίστοιχη διόγκωση παρατηρήθηκε διαχρονικά και στις συμμετοχές της ΦΦ στις συναγωνιστικές εκθέσεις. Το γεγονός αυτό ανάγκασε τη FIP να καθιερώσει στις εκθέσεις – υπό την αιγίδα της – την ύπαρξη ειδικού χώρου, όπου ο επισκέπτης μπορεί με την άνεσή του να ξεφυλλίσει ένα βιβλίο ή περιοδικό, πάντοτε υπό την επίβλεψη ενός μέλους της Ο.Ε..

*NOTOS 2021 Περιστέρι*



*NOTOS 2021 Ζάππειο*



## Διαδικασία κρίσης εκθεμάτων ΦΦ (συνέχεια - 2)

Οι κριτές της ΦΦ επιλέγονται από την ΟΕ μιας έκθεσης από τους καταλόγους των εγκεκριμένων κριτών, είτε της αντίστοιχης Εθνικής Ομοσπονδίας για Εθνικές Εκθέσεις, είτε της FEPA ή FIP (για εκθέσεις υπό την αιγίδα τους).

Για την κρίση των εκθεμάτων, υπάρχουν κανονισμός αξιολόγησης, συμπληρωματικοί κανόνες και οδηγίες (Guidelines). Τελευταία έγκριση: Τζακάρτα 2022

Ωστόσο, συγκεκριμένες οδηγίες για τον τρόπο λειτουργίας της «Κριτικής Επιτροπής» (Jury) δεν έχουν διατυπωθεί. Και αυτό γιατί η λειτουργία της Κριτικής Επιτροπής πρέπει να προσαρμόζεται, κατ' ανάγκην, στις δυνατότητες, που προσφέρει η ίδια η έκθεση (πόσοι είναι οι κριτές ΦΦ? αν τους έχουν ανατεθεί καθήκοντα κριτή και σε άλλη τάξη?).



## Διαδικασία κρίσης εκθεμάτων ΦΦ (συνέχεια - 3)

Στις διεθνείς εκθέσεις με πολυπληθείς συμμετοχές (άνω των 200) οι κριτές χωρίζονται σε ομάδες, αναλαμβάνουν μέρος των έργων και προχωρούν στην κρίση και βαθμολογία τους. Στη συνέχεια, σε ολομέλεια της ΚΕ, εξετάζονται τα εκθέματα και επικυρώνεται η κρίση των μελών των ομάδων. Όπως είναι ευνόητο την προσοχή συγκεντρώνουν οι προτάσεις των ομάδων για απονομή επίχρυσων βραβείων και άνω, καθώς και συγχαρητηρίων και δώρων (προβλέπονται και για την τάξη της ΦΦ, όπως για όλες τις άλλες τάξεις).

Επισημαίνεται ότι σύμφωνα με τον Κανονισμό οι κριτές της ΦΦ πρέπει να γνωρίζουν μια τουλάχιστον από τις 4 αναγνωρισμένες επίσημες γλώσσες της FIP, ενώ στην ΚΕ πρέπει να περιλαμβάνεται και ένας κριτής, ο οποίος να είναι εξοικειωμένος με τα σύγχρονα ψηφιακά μέσα (digital media).

## Δικαίωμα συμμετοχής δημοσιευμάτων στην τάξη της ΦΦ

### Δικαίωμα συμμετοχής έχουν:

- ❖ Τα εγχειρίδια και οι ειδικές μελέτες, εφόσον έχουν εκδοθεί κατά την τελευταία 5ετία πριν από την ημερομηνία της έκθεσης. Για όλες τις άλλες συμμετοχές η ημερομηνία δημοσίευσης δεν πρέπει να ξεπερνάει τα δύο έτη.
- ❖ Για τα πολύτομα έργα ισχύει (για την προσμέτρηση της 5ετίας) η ημερομηνία έκδοσης κάθε τόμου.
- ❖ Οι αναθεωρημένες εκδόσεις παλαιότερου έργου, θεωρούνται νέο έργο
- ❖ Για τα περιοδικά απαιτούνται τα τεύχη ενός έτους (του πιο πρόσφατου)
- ❖ Εφόσον οι δημοσιεύσεις αφορούν άρθρα σε εφημερίδες και περιοδικά, απαιτούνται τουλάχιστον δέκα (10) διαφορετικές.

❑ **ΣΗΜΑΝΤΙΚΟ:** Για τις ψηφιακές δημοσιεύσεις δεν ισχύουν χρονικά όρια, αλλά οι ιστότοποι, που τις φιλοξενούν πρέπει να είναι ενεργοί και το λειτουργικό τους σύστημα να είναι σύγχρονο ή τουλάχιστον συμβατό με τα γνωστά σύγχρονα λειτουργικά συστήματα.

## *Τι πρέπει να γνωρίζουν οι υποψήφιοι εκθέτες της ΦΦ*

- ❖ *Με βάση τις οδηγίες της αρμόδιας Επιτροπής της FIP, οι κριτές οφείλουν πρώτα απ' όλα κατά την κρίση ενός εκθέματος να αναζητήσουν τις θετικές του πτυχές και όχι να ψάχνουν τα σημεία, που ίσως θα πρέπει να απορρίψουν.*
- ❖ *Η αξιολόγηση γίνεται σε συγκριτική βάση. Λαμβάνονται δηλαδή υπόψη τυχόν υπάρχοντα συναφή δημοσιεύματα, την έκταση, που αυτά καλύπτουν, τις λεπτομέρειες που έχουν ήδη μελετηθεί. Παράλληλα όμως εξετάζεται τι προσθέτει το νέο δημοσίευμα στη φιλοτελική γνώση και πόσο σημαντικό είναι για μια χώρα ή μια γλωσσική ομάδα.*
- ❖ *Αναμφίβολα, οι κανονισμοί της ΦΦ αποτελούν μια σταθερή βάση εκπαίδευσης για έναν συγγραφέα, πως πρέπει δηλαδή να διαπραγματευτεί το θέμα του μέχρι και τη τελευταία στιγμή που θα πάει στο τυπογραφείο.*



## Τι πρέπει να γνωρίζουν οι υποψήφιοι εκθέτες της ΦΦ (συνέχεια)

- ❖ Αυτοί οι συγκριτικοί παράγοντες μπορεί ν' αλλάζουν από έκθεση σε έκθεση και είναι κατανοητό ότι τέτοιες αλλαγές μπορεί να επηρεάσουν την βαθμολογία των εκθεμάτων.
- ❖ Οι κριτές βέβαια είναι εξοικειωμένοι με τις διατάξεις κρίσεως, που προβλέπονται και πάντοτε διαθέτουν επαρκή πείρα. Οπωσδήποτε, η κρίση τους βασίζεται στους κανονισμούς, αλλά δεν παύει να είναι υποκειμενική. Αναμφίβολα, επιδέχεται κριτικής, αλλά όχι αμφισβήτησης καθ' οιονδήποτε τρόπο.
- ❖ Στις φιλοτελικές εκθέσεις συναγωνισμού (ΕΘΝΙΚΕΣ, ΔΙΕΘΝΕΙΣ) η κρίση των κριτών είναι τελεσίδικη. Επιπλέον, είναι αξίωμα ότι, οι προηγούμενες βραβεύσεις δεν διασφαλίζουν τις επόμενες.

Ο εκθέτης οφείλει να λαμβάνει υπόψη του όλα τα παραπάνω  
κατά την υποβολή αίτησης συμμετοχής στην τάξη της ΦΦ σε μια έκθεση.

*Ευχαριστώ για την προσοχή σας*