

EXHIBITING THEMATIC PHILATELY - WHERE DO WE STAND TODAY?

Malmö 1st International Philatelic Summit

**Damian Läge, Chairman
FIP Thematic Commission**

- The current criteria of evaluation
- “Historical” development of the evaluation criteria
- One aspect in depth: Philatelic Knowledge
- 7 challenges when judging

1. The current criteria of evaluation

Appropriate material:

A thematic exhibit develops all kind of **philatelic material** in its **postal aspects** according to illustration, purpose of issue etc.

Guidelines:

Appropriate postal-philatelic material is that which, for the purpose of transmitting mail or other postal communications, has been issued, intended for issue, or produced in the preparation for issue, used, or treated as valid for postage by governmental, local or private postal agencies, or by other duly commissioned or empowered authorities.

1. The current criteria of evaluation

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

1. The current criteria of evaluation

Remark:

Successful exhibits trigger evaluation (criteria) !

* def. “successful” : what other collectors / exhibitors appreciate of what they see on frames

** Further sources of influence are
practicability,
international consensus (integrating national traditions),
and the approach of the leading judges.

1. The current criteria of evaluation

The state of play:

Narrative approaches are considered to be the most successful forms of treatment in thematic exhibits.

Kapitel 2: Die Vögel selbst sorgen für diese Faszination

2.1 Kommen Sie mit zu einer Exkursion in die unberührte Natur

Um die Faszination der Vogelwelt erleben zu können, möchte ich Sie zu einer kleinen Exkursion einladen. In 24 Stunden werden Sie dabei rund um die Welt geführt und lernen einige der faszinierendsten Arten kennen.



Voraussetzung ist aber eine gute Exkursionsausrüstung, allem voran ein Fernglas.

Ich demonstriere Ihnen, warum Sie es dringend brauchen: So sehen unsere Augen eine Landschaft, in der es zwei interessante Vogelarten zu beobachten gibt.

Haben Sie sie gefunden? Falls nicht: So sehen diese beiden Arten (ein Margarethen-Lori und ein Weißer Kakadu) bei einem Blick durch das Fernglas aus:



Ganzsache von Deutsch-Neuguinea (Wertzeicheneindruck 5 pfg.)

Finden Sie sie jetzt?

Wenn Sie immer noch Mühe haben, dann sollten Sie sich wirklich das bestmögliche Fernglas zulegen.



Außerdem sollten Sie ein wenig ornithologische Literatur studiert haben.

Es muß nicht gleich der 13-bändige Grzimek sein - ...

... ein kleiner Feldführer aus der nächsten Fachbuchhandlung tut es für den Anfang auch.



Wir starten unsere Exkursion in der Morgenröte ...
... und beobachten zunächst die faszinierende Baumbalz des Auerhahns.



außergewöhnlicher vorphilatelistischer Figurenstempel aus AURORA
im Bundesstaat New York (verwendet 1822/23)

Die Waldschnepfen sind zwar auch schon auf den Beinen,
scheinen in Sachen Balzen aber offenbar Morgenmuffel zu sein.

Da bleiben wir doch lieber beim Auerhahn und schauen ihm zu.



Wir starten unsere Exkursion in der Morgenröte ...
... und beobachten zunächst die faszinierende Baumbalz des Auerhahns.

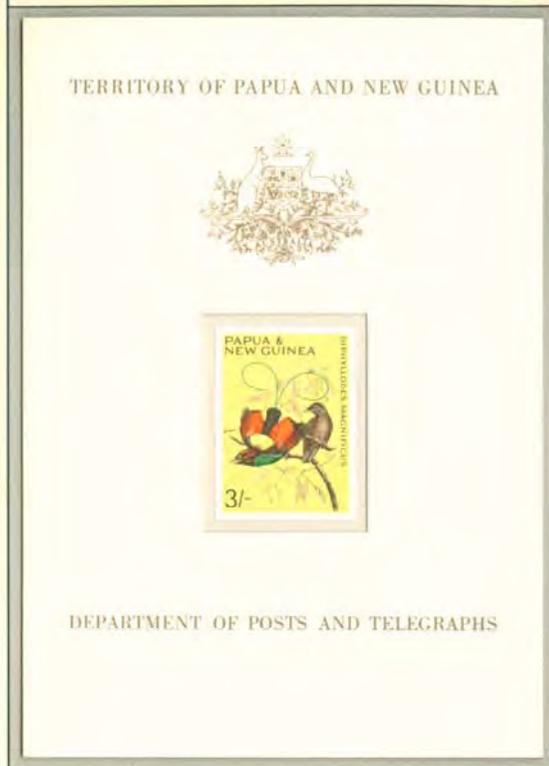


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Probedruck auf Vorlagekarton



Probedruck (Einzelanfertigung), Marke mit Nominale 1d herausgegeben

Farbenpracht in der Morgensonne:
 Das Gefieder in seinen schillernden Farben und Formen gehört zum Faszinierendsten, was die Vogelwelt zu bieten hat. Wir folgen dem Lauf der Sonne rund um den Globus und beobachten prächtige Beispiele in den tropischen und subtropischen Regionen aller Kontinente.



orange Farbe fälschlicherweise auf Gummiseite gedruckt

Farbprobedruck

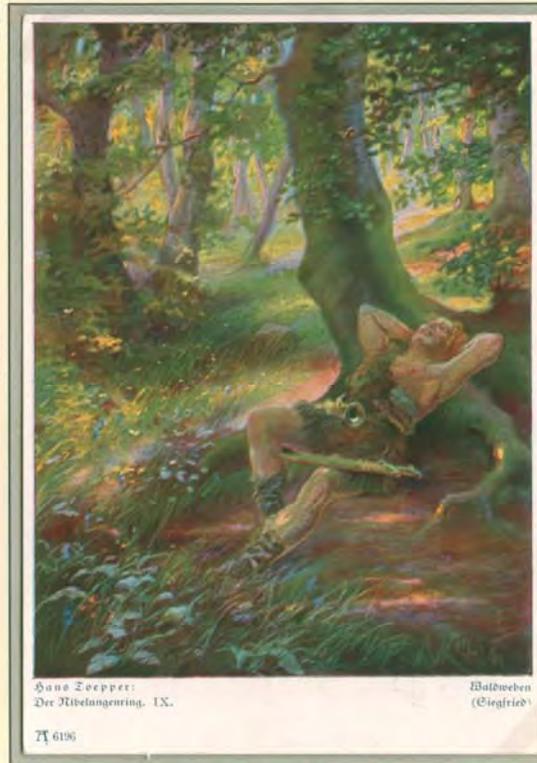


angenommener Originalentwurf

Das Morgenkonzert hatten wir wegen der Auerhahnbalz verpasst.
Nach unserer Reise um den Globus mit all den optischen Genüssen gönnen wir uns deswegen eine kleine Rast und lauschen dabei dem Gesang der Vögel.



Haben Sie den zwitschernden Singvogel schon entdeckt?
Oft ist es so: man hört ihn deutlich, aber sieht ihn kaum.



Hans Zemper:
Die Nibelungengemeinschaft. IX.

Baldwien
(Eiegfried)

Davon können wir übrigens nur träumen: In der Nibelungensage versteht Siegfried den Gesang der Vögel, nachdem er im Drachenblut gebadet hat: Sie weisen ihn auf die schlafende Brünnhilde hin.



Weltberühmt ist der zweisilbige Ruf des Kuckuck, der ihm auch seinen Namen einbrachte.

Wagner läßt im "Ring der Nibelungen" Siegfried singen:
"Du holdes Vögelein, Dich hört" ich noch nie: Bist du im Wald hier daheim?" (Text oben links auf der Karte)



Postkarte mit Wertzeicheneindruck auf Privatbestellung. Auflage: 100 Stück.



Lookout hatte 1879 - 1948 eine eigene Poststelle.



Nach der Mittagsrast wollen wir wieder etwas zu sehen bekommen. Also suchen wir uns einen geeigneten Aussichtspunkt, ...

... um die Vögel in ihrem eigentlichen Element zu beobachten, in den Lüften nämlich.



Spektakulär ist der unvermittelte Sturzflug des Wanderfalken.



Der Rotmilan segelt über seinem Revier.



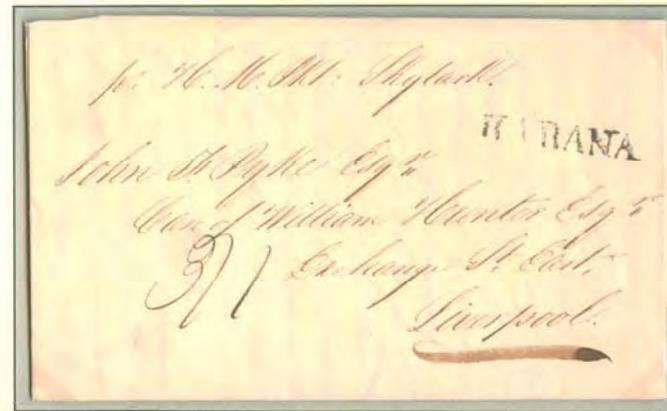
Artistisch ist der Balzflug der Tropikvögel.



Schwalben jagen geschickt nach Mücken.



Ein besonderes Erlebnis ist es, den Flug eines Kondors beobachten zu können. Er ist der Vogel mit der größten Spannweite.



Die Lerche trällert ihr Lied im Flug, hoch über dem offenen Gelände. Daher heißt sie auf englisch "Skylark".
Schiffsbrief von 1833, befördert mit dem britischen Transatlantik-Postschiff SKYLARK



So warten wir auf den Sonnenuntergang ...

... und tauschen unser Fernglas gegen eine Taschenlampe.

Im Dunkel erkennen wir einen Kiwi, den nachtaktiven Laufvogel Neuseelands.



Einzelstockabzug der Gravur

Als die Poststelle SUNSET am 10.6.1974 eröffnet wurde, war der vorgesehene Datumsstempel noch nicht ausgeliefert. Deswegen kam für den ersten Tag ein Aushilfsstempel zum Einsatz (hier abgeschlagen auf dem Einlieferungsschein für den allerersten R-Brief, der bei dieser Poststelle aufgegeben wurde).



"Nachts sind alle Vögel grau": Der Ausfall der roten und gelben Druckfarbe sorgt für diesen Effekt. (VON DIESER ABART IST BISLANG KEIN ZWEITES EXEMPLAR AUFGETAUCHT)



Die Silhouette einer Eule streicht vor dem Vollmond vorbei.

Der durchdringende Ruf dieser Jäger spiegelt sich in ihrem Namen, z.B. "Buho" in spanisch ...



Verschiebung der braunen Farbe

... oder "ruru" in der Sprache der neuseeländischen Maori.



Eine Alternative zum zweisilbigen Ruf der Eulen ... ist der brillante Gesang der Nachtigall.

2.2 Beobachten Sie faszinierende Vögel in Zoos, Parks - und mitten in der Großstadt

Exoten im Zoo - Artenvielfalt garantiert



Bei einer Exkursion in freier Natur muß man Glück haben, um ungewöhnliche Arten zu Gesicht zu bekommen. Im Zoo ist das einfacher: Wer zum Beispiel den Kiwi bei der Nachtexkursion nicht gesehen hat, der beobachtet ihn in aller Ruhe im Nachthaus der Wilhelma.



Und wer hat schon Pinguine jemals in freier Natur gesehen? Doch dank der Tiergärten kennt sie jeder.

2. Development of the evaluation criteria in history

Development of the exhibition class:

Topical (“Motiv”)

+

=> TH₁ => TH₂

Documentary

Topical = “pretty picture” philately

Documentary = chronological presentation of subjects

TH 1 = focus on plan and philatelic knowledge

TH 2 = focus on development and thematic knowledge

2. Development of the evaluation criteria in history

Development of the exhibition class:

Topical (“Motiv”)

+

=> TH₁ => TH₂

Documentary

Plan: 25 vs. 0 20 15

Philatelic Knowledge reduced to 15 points (in 2000)

split Development / Thematic knowledge (in 2000)

new criterion Innovation (in 2000)

3. Evaluating Philatelic Knowledge (max. 15 points)

- Presence of the **widest possible range** of postal-philatelic material and its balanced use
(according to sorts of material, regional spread and time frame)
- Checking for **errors and mistakes**:
 - full compliance with the rules of postal philately
 - appropriateness of postal documents
 - appropriateness and correctness of philatelic text, when required
- Presence of **philatelic studies** and related skilful use of **important** philatelic material

3. Evaluating Philatelic Knowledge (max. 15 points)

Judging Phil. Knowledge according to the “**level system**”
(what in fact we do even this is mentioned nowhere in the rules)

Step 1: Evaluate the range of present postal-philatelic material and set a level of points accordingly.

Step 2: Deduct one or more points when you detect errors and mistakes.

Step 3: Add points for skilful use of important material and sound philatelic studies.
(remark: skilful = selection and description!)

3. Evaluating Philatelic Knowledge (max. 15 points)

Three types of “Philatelic Studies”:

Type 1: **Several pages** elaborate a thematically important aspect by the detailed study of the philatelically important varieties.

Type 2: **One page** concentrates on a detailed study of the important varieties for an identical thematic detail.

Type 3: **Two or more items** of an identical thematic detail are shown to underline personal knowledge or philatelic importance of the items.

Sweet Little Penguin - an uncommon kind of food (1)



yellow colour shift



blue colour shift



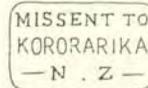
black colour shift

Little Blue Penguins, when they came ashore to breed, ... were hunted by the Maori people. The place name KORORA-REKA provides evidence of this.

"Korora", as the Maoris call the Little Blue Penguin

THE BEGINNING OF NEW ZEALAND'S POSTAL HISTORY IS MARKED BY THE HANDSTAMPS FOR THE FIRST POST OFFICE, NAMED KORORAREKA. Four different postmarks were delivered in 1840, all with incorrect spelling of Kororari(ka).

The MISSENT TO KORORARIKA handstamp was obtained for use on letters incorrectly passing through the Kororareka post office. It is the rarest out of the four handstamps used at this office.



Five strikes are known: One of them being used in error in place of the PAID AT handstamp, two others incorrectly as redirection handstamps. THIS LEAVES ONLY TWO EXAMPLES for documenting the correct usage of this postmark, one of them being the cover shown below.



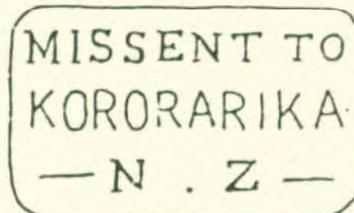
Normally, the oval datestamp was used in connection with one of the other KORORARIKA handstamps. Very few letters from 1844, being the last items from this office, are known with the datestamp only. (In August 1844, the post office fell victim to the flames during a raid carried out by the Maoris. When this particular entire - charged 1s5d: double 8d UK Ship Letter plus 1d for the readdressing - arrived in England, Kororareka was no longer existing).

SHOWN HERE IS THE FIRST KNOWN USAGE OF THIS HANDSTAMP, AND AT THE SAME TIME THE FIRST RECORDED POSTMARKED INCOMING MAIL IN THE POSTAL HISTORY OF NEW ZEALAND.

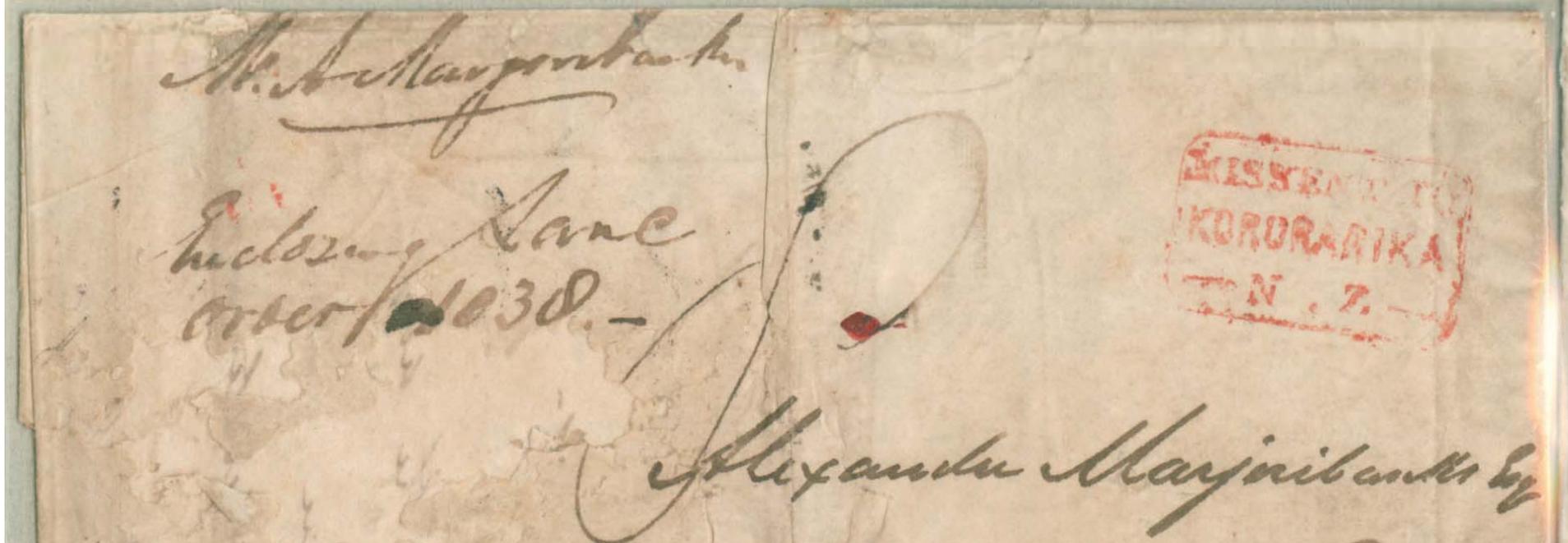
Mailed in Edinburgh on 20 Feb 1840, the letter arrived in Bay of Islands on brig "Deborah" on 20 Nov 1840. Since the entire had to be forwarded to Port Nicholson (the later Wellington), it correctly received the MISSENT TO KORORARIKA handstamp (but should have been taxed 4d in addition to the 8d paid).

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Sweet Little Penguin - an uncommon kind of food (2)

The term KORORAREKA derives from the exclamation "ka reka te korora" ("How sweet the Penguin tastes!") uttered by a chieftain who, on his death bed, wished to eat Penguin meat one final time. However, as he was already too weak, he just drank the sweet broth in which the Penguin had been cooked.

Kororareka's crown oval datestamp was engraved with the year "1840" which did not alter. As of April 1841, the date slugs were removed, although not the year slug which remained unchanged until 1844.

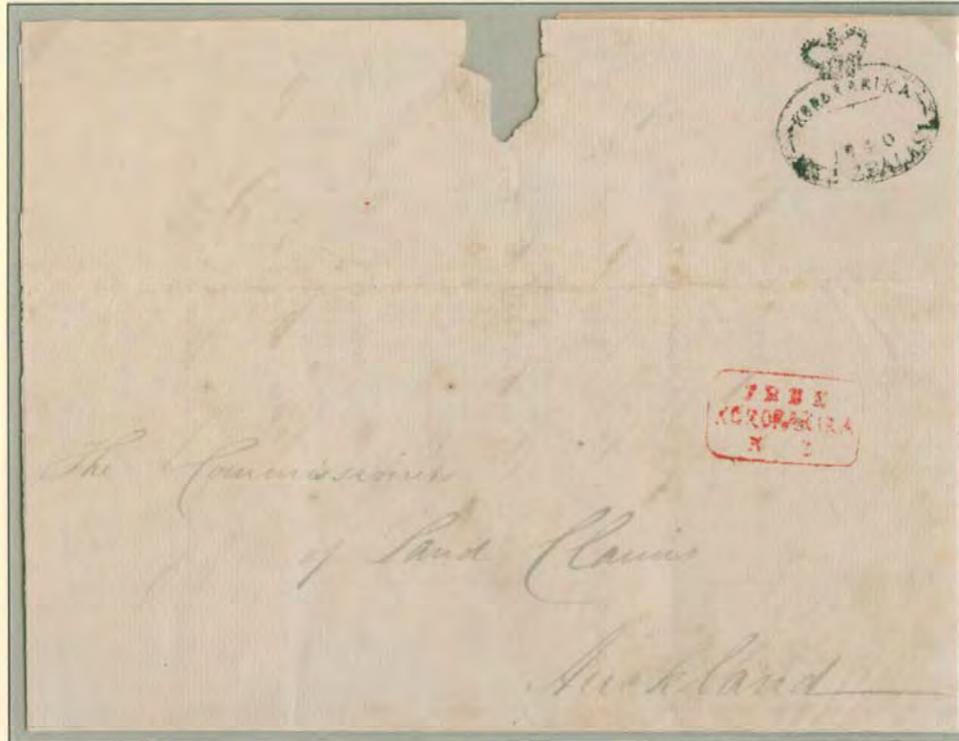


This strike from April 2 1841 is the last known strike with date slugs.



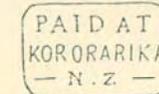
This ship letter from Dec 1842, paid 8d at Kororareka, arrived London on 8 May 1843.

date slugs removed

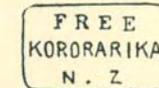


Letters to and from government authorities were post free and were marked with the FREE KORORARIKA stamp.

THIS IS ONE OF THE TWO OFFICIAL LETTERS IN COMBINATION WITH THE PARTIALLY ADAPTED DATESTAMP THAT ARE HELD IN PRIVATE POSSESSION.



Letters paid for in advance at the post office received the PAID AT handstamp. 14 copies are recorded.



Nine - always patchy - strikes of the FREE postmark for official mail are known, three of which are in archives.

3. Evaluating Philatelic Knowledge (max. 15 points)

(4.1 the Australian region)

Damp biotopes with adjacent open areas



In 1898, 2½d stationery envelopes (for foreign mail) with six different views were offered at Hobart and Launceston P.O.. Nearly all of the 306 envelope sets sold went directly into the collectors' books, either mint or philatelically cancelled.

THIS TWO ARE THE ONLY KNOWN COPIES OF THIS STATIONERY BEING PROPERLY USED. They match very well, documenting not only the two post offices at which this envelopes were sold but also a Commonwealth and non-Commonwealth destination requiring identical postage rates at that time.



The Black Swan is a typical inhabitant ... of damp biotopes with adjacent open areas of water. It prefers large permanent lakes ...

... but can also survive on slow flowing creeks being wide enough for take-off.

One of the preferred places of the Black Swan is the wide mouth of

4. Challenges when judging thematic exhibits

Challenge

1. Non-postal aspects of items
2. Rarity of unimportant material
3. Condition
4. Plan (efficient vs. elaborate)
5. Th. Knowledge / Development
6. Innovation
7. Consistency in scoring

Approach

“borderline material”
consider importance
as level of rarity
pages titles
“what” and “how”
award, not punish
considering average

4. Challenge no 1: Non-postal aspects of philatelic items

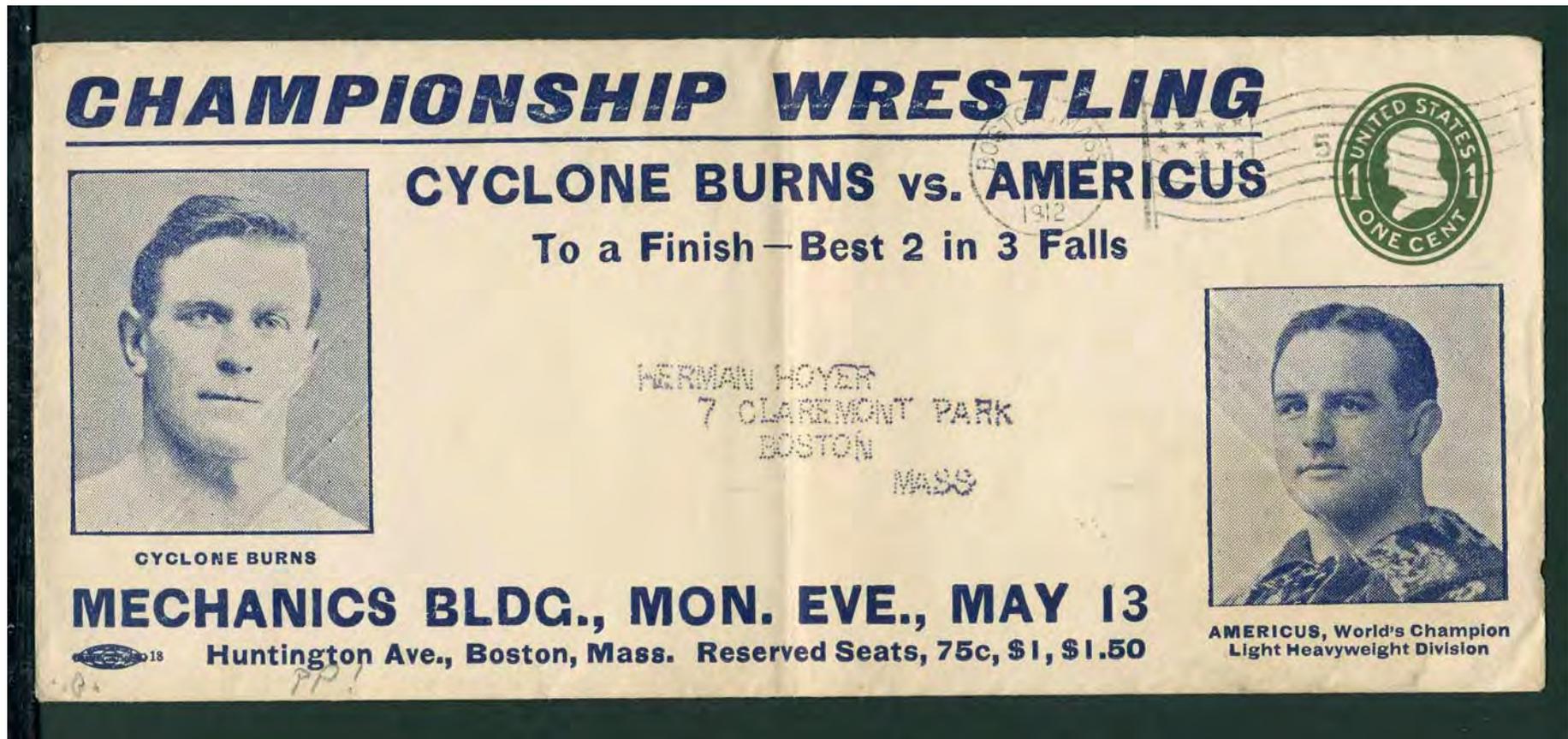
Some examples frequently encountered:

1. Additional private prints on postal stationery
2. FDC illustrations
3. Fiscal stamps
4. Illustrated Patriotic covers
5. Astro-philatelic items
6. Aerophilatelic private vignettes
7. Cachets of Antarctic stations, research vessels etc
8. Content of letters (both, text and drawings)
9. Senders' information and address with no postal privilege

4. Challenge no 1: Non-postal aspects of philatelic items

- Distinction postal elements / non-postal elements
 - ❑ non-postal elements are of no importance for thematic philately
 - ❑ they have to be ignored when judging rarity

4. Challenge no 1: Non-postal aspects of philatelic items



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 - ❑ non-postal elements are of no importance for thematic philately
 - ❑ they have to be ignored when judging rarity

- Borderline items
 - ❑ acceptable if they form the only means to document important thematic details
 - ❑ no philatelic importance: no points for rarity

4. Challenge no 2: Rarity of unimportant material

- Distinction postal elements / non-postal elements
 - non-postal elements are of no importance for thematic philately
 - they have to be ignored when judging rarity

- Borderline items
 - acceptable if they form the only means to document important thematic details
 - no philatelic importance: no points for rarity

- Philatelic „core material“
 - degree of general philatelic importance can vary significantly

Example no. 1: Proofs and essays



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- ❑ world status essays and proofs for the most classic stamps
- ❑ high importance: accepted drawings and essays,
die proofs for controlling engraving process,
unissued stamps

Example no. 1: Proofs and essays



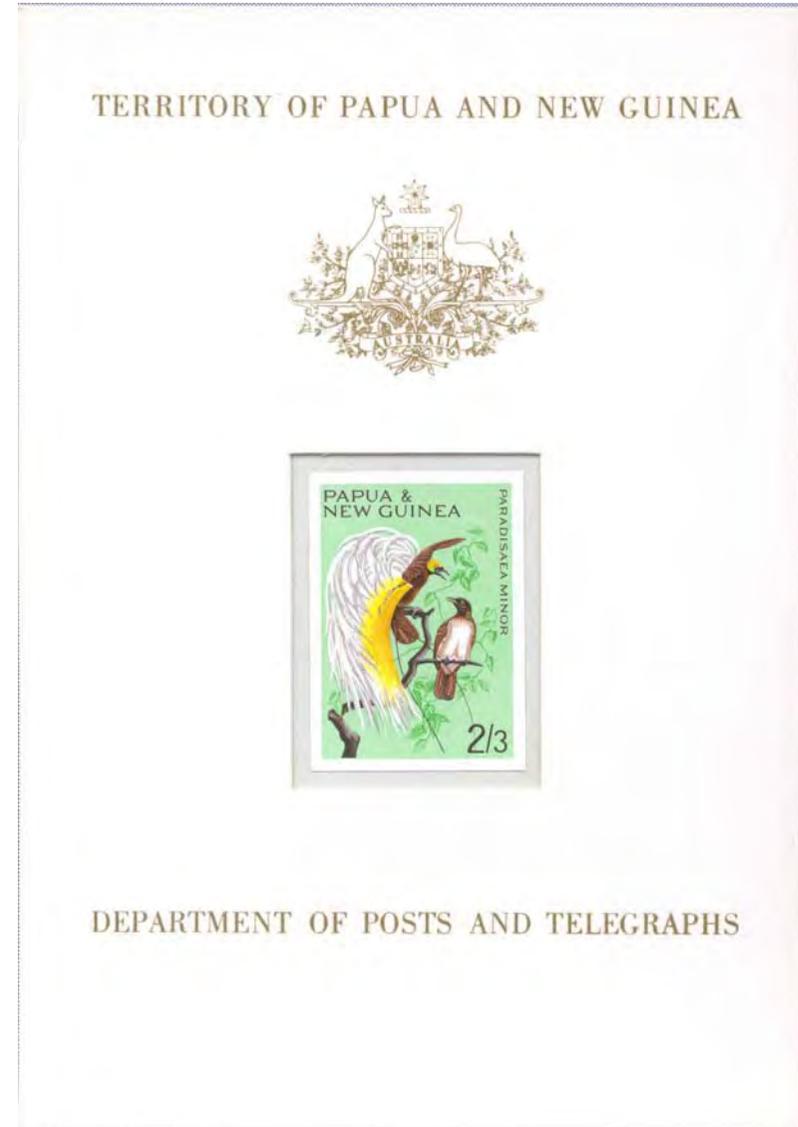
non-issued stamp

*ONLY 9 COPIES HAVE BEEN RELEASED
BY THE AUSTRALIAN POSTAL ARCHIVES*

Example no. 1: Proofs and essays

- ❑ world status essays and proofs for the most classic stamps
- ❑ high importance: accepted drawings and essays, unissued stamps,
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- ❑ moderate importance: rejected stamp drawings,
colour and plate proofs (production process),
presentation sheets, cards for asking final approval

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- ❑ world status essays and proofs for the most classic stamps
- ❑ high importance: accepted drawings and essays, unissued stamps,
die proofs for controlling engraving process
- ❑ moderate importance: rejected stamp drawings,
colour and plate proofs (production process),
presentation sheets, cards for asking final approval
- ❑ lesser importance: preliminary drawings of accepted designs,
presentation issues (including artist's die proofs),
colour proofs for philatelists,
modern colour separations
- ❑ no importance: preliminary drawings of rejected designs,
imperforated stamps from French countries,
modern specimen stamps,
photographic archive material

Items from the latter two categories do not substantially improve the philatelic quality of an exhibit.

Example no. 2: fancy cancellations from the USA

- ❑ world status the finest of the 19th century fancy killers on cover



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- ❑ world status the finest of the 19th century fancy killers on cover
- ❑ high importance: the finest of the 19th century fancy killers on stamp;
other 19th century fancy killers, on cover;
1927 – 1930 registered covers (backstamped)



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- ❑ high importance: the finest of the 19th century fancy killers on stamp;
 other 19th century fancy killers, on cover;
 1927 – 1930 registered covers (backstamped)
- ❑ moderate importance: 19th century fancy killers, on stamp;
 1931 – 1934 registered covers

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- ❑ lesser importance: 1927 – 1934 First class covers

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- ❑ lesser importance: 1927 – 1934 First class covers
- ❑ no importance: 1935 – 1950 cachets, additionally to datestamp

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Items from the latter two categories do not substantially improve the philatelic quality of an exhibit.

4. Challenge no 3: Condition

Judging the condition of material
needs to take availability (rarity) into account !

What happens if there are no scarce or rare items,
But all common modern pieces are in mint quality?

4. Challenge no 3: Condition

➤ maximum of 5 points:

common and modern material in good quality

4. Challenge no 3: Condition

➤ maximum of 5 points:

common and modern material in good quality

➤ maximum of 8 points:

common and modern material are in excellent quality plus

all uncommon and scarce items are in their best condition

4. Challenge no 3: Condition

- maximum of 5 points:
 - common and modern material** in good quality

- maximum of 8 points:
 - common and modern material are in excellent quality plus
 - all **uncommon and scarce items** are in their best condition

- maximum of 10 points:
 - top rarities** are in condition well above average (9 points)
 - all top rarities are in their best condition (10 points)

4. Challenge no 4: Plan (efficient vs. elaborate)

- consistency between the plan and the title
- presence of the plan page
- adequacy** of the plan page (= *efficient for understanding the structure*)
- coverage of all major aspects necessary to develop the theme

- correct, logical and balanced structure** (guidelines: the degree to which a "story" is told instead of a list of aspects appears)

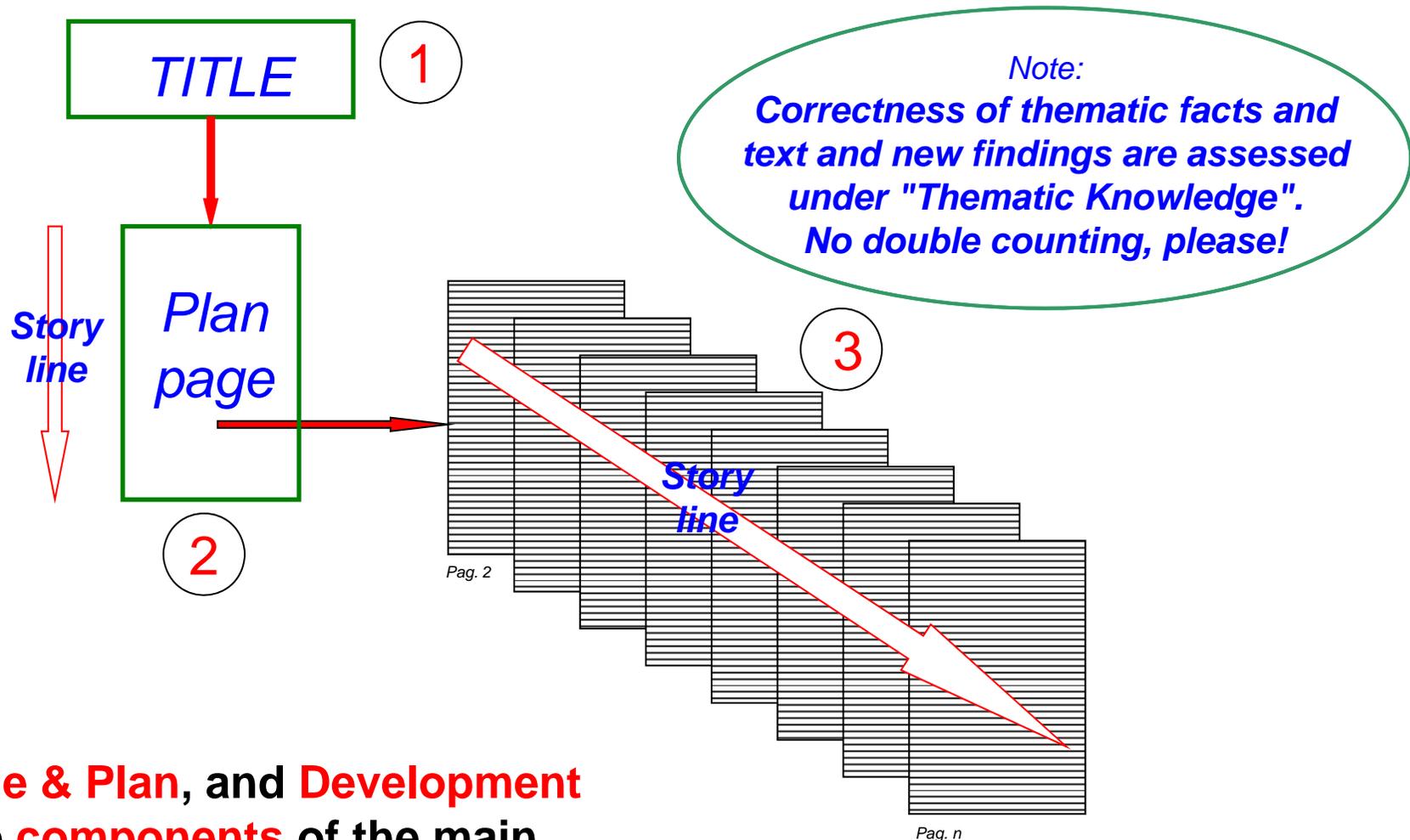
4. Challenge no 5: Development / Thematic Knowledge

Original approach (1983):

Any text on exhibition pages not being a philatelic description or explanation, is “development”.

(part of the challenge: some judges still think that way!)

4. Challenge no 5: Development / Thematic Knowledge



Title & Plan, and Development are **components** of the main criterion named **Treatment**.

4. Challenge no 5: Development / Thematic Knowledge

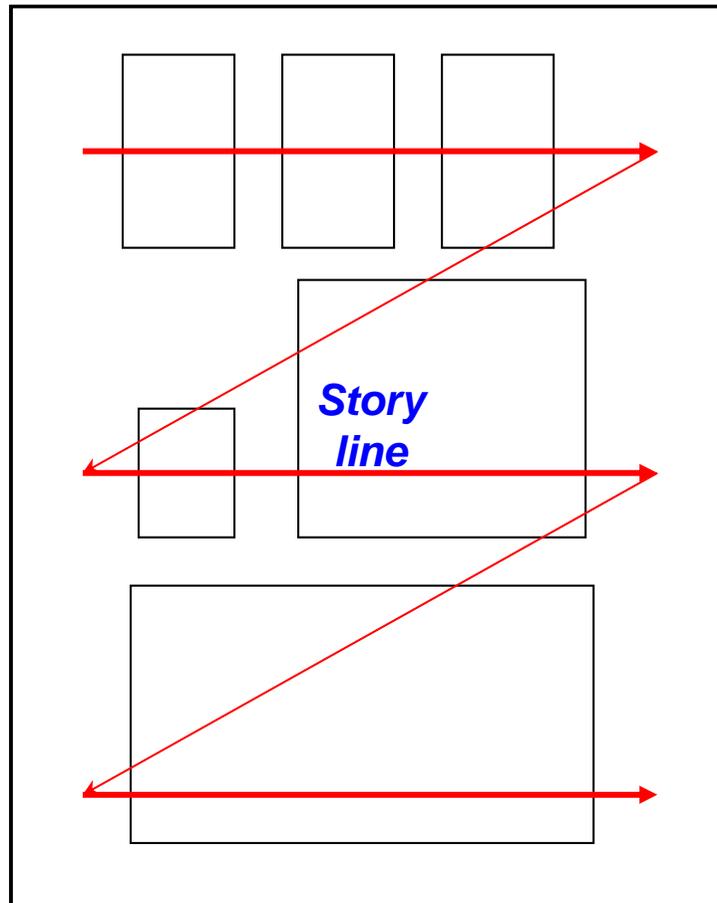
Examples for documenting **Thematic Knowledge**:

-  New thematic finding for the chosen subject
-  Thematic details in text and material

Examples for documenting **Development**:

-  Order and positioning of the items on the page
-  Synthesis of page content by pages titles
-  “surprising” material (which does not belong to the subject, but thematically fits into the story of that page)

4. Challenge no 5: Development / Thematic Knowledge



4. Challenge no 5: Development / Thematic Knowledge

5.4 Land exploitation benefiting the new settlers leads to the destruction of native habitats

Agriculture as top priority - forests become pasture

Modern agriculture requires broad, cleared expanses.

Arable ...

... and livestock farming ...

... and the need for timber ...

... led to the destruction of the greater part of forestlands.

Above all towards the end of the 19th century, European settlers deforested the landscape and transformed it into cultivated land.

As a result, many native species that had wholly adapted to forest life lost their habitats.

The Kokako exclusively inhabits the undergrowth of well interconnected forests.

This bird used to be very common, but it is vulnerable to habitat disturbance.

WERA-ROA = large clearance of land by torching

Place names as WERAROA and CLEARBURN recall extensive land clearance by means of fire carried out by the Maoris as well as by British settlers.

A pre-printing paper fold has been responsible for the shifting of colours.

Such clearances resulted in a fragmentation of the remaining forests and continually reduced the habitat required by the Kokako.

These stamps are the result of misperforation (their counterpart can be seen in 4.3).

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As a result, many native species that had wholly adapted to forest life lost their habitats.



The Kokako exclusively inhabits the undergrowth of well interconnected forests.



This bird used to be very common, but it is vulnerable to habitat disturbance.

A pre-printing paper fold has been responsible for the shifting of colours.



WERA-ROA = large clearance of land by torching



Place names as WERAROA and CLEARBURN recall extensive land clearance by means of fire carried out by the Maoris as well as by British settlers.

Such clearances resulted in a fragmentation of the remaining forests and continually reduced the habitat required by the Kokako.



These stamps are the result of misperforation (their counterpart can be seen in 4.3).

4. Challenge no 5: Development / Thematic Knowledge

Examples for documenting **Thematic Knowledge**:

-  New thematic finding for the chosen subject
-  Thematic details in text and material

Examples for documenting **Development**:

-  Order and positioning of the items on the page
-  Synthesis of page content by pages titles
-  “surprising” material (which does not belong to the subject, but thematically fits into the story of that page)

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A hunter's paradise - man helps himself to the bird world



The abundance of birds that the settlers found ...
(TANUNDA = "abundance of waterfowl")

WHANGA-MOMONA = fat valley.
This depression in the hills was noted
for its dense forests, teeming with
birds which provided succulent food
for the Maoris.



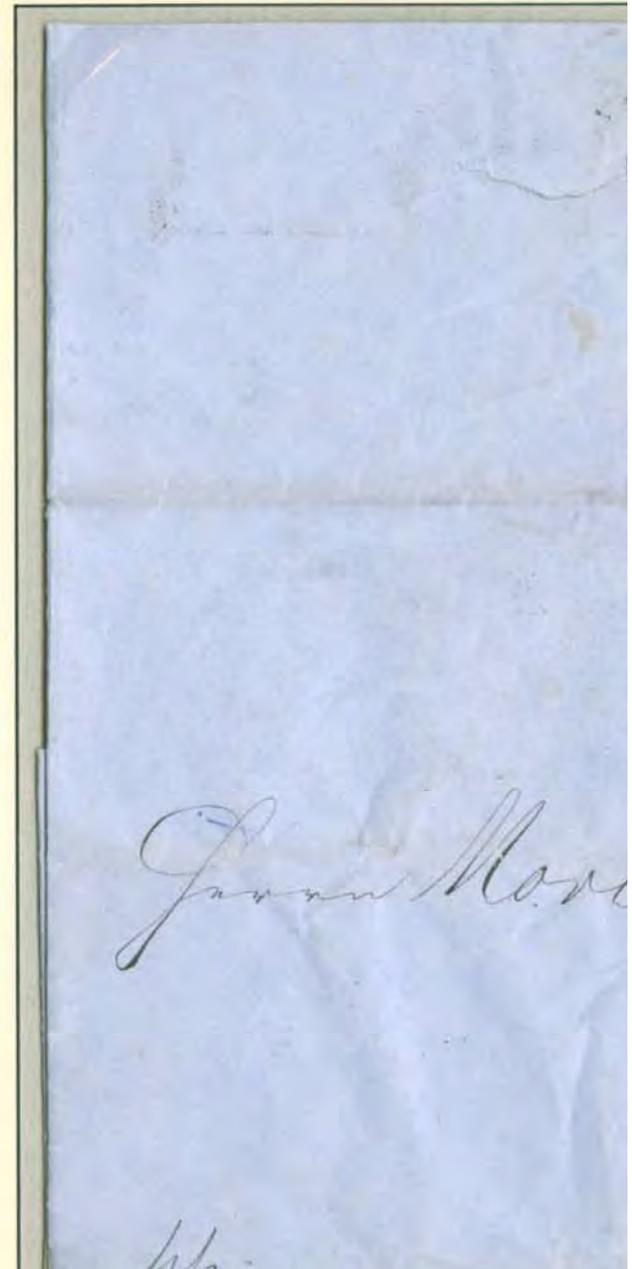
... rapidly proved to be
a rich source of food.

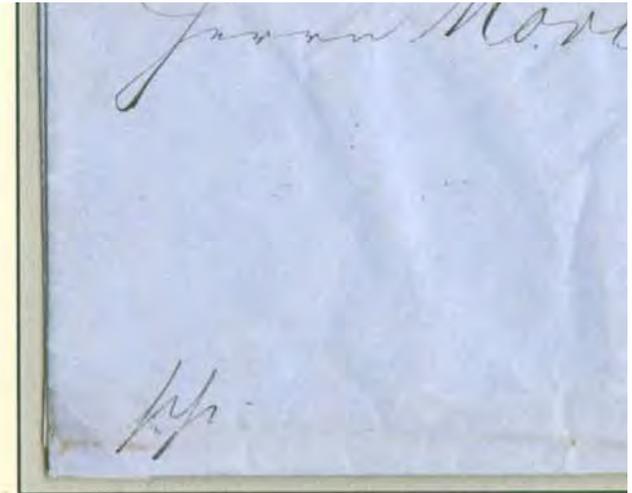
KAI-TIEKE =
"eating a Saddleback"

MAKARAU =
"to throw a net to catch fish"



Usually, the Polynesians' staple diet had been fish, which they
had caught in the lagoons around their islands.





Usually, the Polynesians' staple diet had been fish, which they had caught in the lagoons around their islands.



However, as there were scarcely any sheltered reefs in New Zealand, the Maoris increasingly turned their attention to the creatures on land that were easy to catch - ...

... and birds became their culinary delight.

KAI-TARA = "eating a Tern"

THE BEST OF THE THREE KNOWN STRIKES FROM THE KAITARA POSTAL AGENCY



reli
used
S

KN
(date

POMAHAKA = "a post to which a duck snare was fastened"

... and developed sophisticated hunting



The Maoris became excellent fowlers ...

TE ROU = "fowler"

MANGA-PUAKA = "creek where birds are snared"



PAE-KAKARIKI = "perch"

The PAEKAKARIKI post office opened in 1864. However, a telegraph line was not laid there until three days earlier. The earliest relief datestamp from PAEKAKARIKI is a STRIKE KNOWLEDGE PHOTOGRAPHIC

THIS IS THE ONLY KNOWN ITEM FROM THE

4. Challenge no 5: Development / Thematic Knowledge

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4. Challenge no 5: Development / Thematic Knowledge

(5.5) Der Flug zurück in den heimischen Schlag

Verfolgen wir doch einmal den Flug einer Brieftaube: Man kann sie, mit einer Nachricht versehen, an einem beliebigen Ort aufsteigen lassen. Die Taube findet bald die passende Richtung und fliegt schnurstracks zu ihrem Heimatschlag zurück.
 (Unsere Taube schwenkt in Karlsruhe auf die Nord-Süd-Route ein und fliegt über Basel nach Colombier am Neuenburger See.)

COLOMBIER = "Taubenschlag"

Markenausgabe für den Baseler Ortstarif von 2½ rp. (Attest Rellstab 14839)

Einzelstockabzug

LA POSTE PAR PIGEONS
 Concours Colombophile en 1911
 Organisé par Le Matin

LA POSTE PAR PIGEONS

Le Matin
 4 & 6, BOULEVARD POISSONNIERE. — PARIS

LESKOSLOVENSKO
 CESTIS VOYENIATKOSKOSKOLE
 PABDIA BICE LUS
 600h
 MIAADICH ELATELISTU

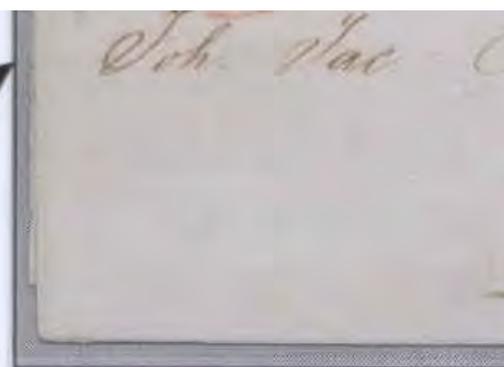
A bord de l'« Ariane »
 27 juillet 1911

A l'occasion de grand lâcher effectué aujourd'hui dans la Manche, nous nous faisons un plaisir de vous adresser de suite le message sur lequel nous joignons, en tant vœu de la course, comme souvenir de nos pressoirs colombophiles de 1911.

LE MATIN

Message
 de Jeanne Hoff à son père et à sa mère

COLOMBIER = "Taubenschlag"



Markenausgabe für den Baseler O



A bord de l' « Ariane »
22 juillet 1905
JUL 21 3 3 1905

A l'occasion du grand lâcher effectué
aujourd'hui dans la Manche, nous nous
faisons un plaisir de vous adresser du
large ce message par pigeon voyageur,
en vous priant de le conserver comme
souvenir de nos épreuves colombophiles
de 1905.

L. LE MATIN.

Le Matin
4 & 6, BOULEVARD POISSONNIERE. — PARIS

Monsieur Desir





COLOMBIER = "Taubenschlag"

Verfolgen wir doch einmal den F
einer Nachricht versehen, an ei
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(Unsere Taube schwenkt in Karlsruhe a
nach Colombier am Neuenburger See.)



Markenausgabe für den Baseler O



4. Challenge no 6: How to judge Innovation?

Innovation is demonstrated by a **personal elaboration of the theme**, that transforms an exhibit from a sequence of classified items into an "original" story

- Introduction of **new themes**
 - A new theme, by itself, is not sufficient, when not sustained by an innovative plan & development
- **New approaches** for known themes
 - E.g. Historical approach, that widens the scope for analysis
- **New aspects** of an established or known theme
 - New chapters, paragraphs
- **New thematic application of material**
 - To support new thematic facts

4. Challenge no 7: consistency in scoring

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- Evaluation of thematic exhibits requires capabilities on three different levels:
 - ❑ knowledge and understanding of **evaluation criteria** (1st level)
 - ❑ broad **thematic and philatelic knowledge** (2nd level)
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- “Starting level” at 80%
 - ❑ average of thematic exhibits at FIP exhibitions (80.5 points)
 - ❑ proposal: **80% = absence of errors, but nothing special**

Thematic knowledge (maximum: 15 points)

- aspects which are **required for 12** out of 15 points:
 - appropriateness, conciseness and correctness of thematic text
 - correct thematic use of the material

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 - correct thematic use of the material

- aspects which **award additional points**:
 - presence of new thematic findings for the theme
 - use of material that has a thematic qualification which is not immediately obvious and needs to be discovered by the exhibitor

Development

(maximum: 15 points)

- aspects which are **required for 12** out of 15 points:
 - correct assembly and positioning of the items in conformity with the plan
 - connection between the items and the thematic text
 - elaboration of all aspects of the plan

Development

(maximum: 15 points)

- aspects which are **required for 12** out of 15 points:
 - correct assembly and positioning of the items in conformity with the plan
 - connection between the items and the thematic text
 - elaboration of all aspects of the plan

- aspects which **award additional points**:
 - depth, shown through connections, cross references, ramifications, causes and effects
 - balance, by giving to each thematic point the importance corresponding to its significance within the theme

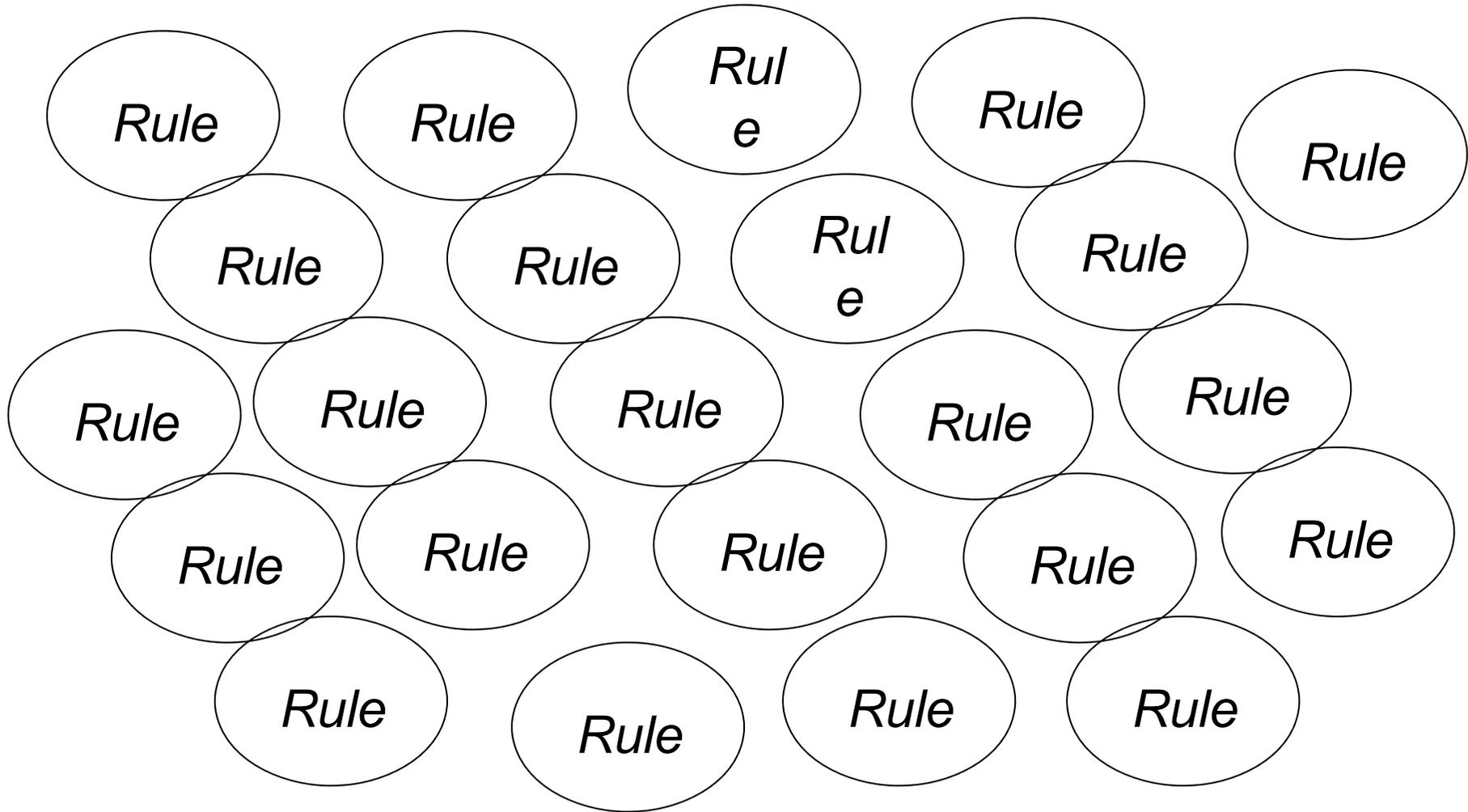
EXHIBITING THEMATIC PHILATELY - WHERE DO WE STAND TODAY?

Malmö 1st International Philatelic Summit

**Damian Läge, Chairman
FIP Thematic Commission**

- The current criteria of evaluation
- “Historical” development of the evaluation criteria
- One aspect in depth: Philatelic Knowledge
- 7 challenges when judging

Some believe that Thematic Philately has many rules...



Why do we show our collection at stamp exhibitions?

- We are proud to have a collection of nice pieces gathered and compiled with a high degree of thematic and philatelic knowledge.
- We want to entertain people attending the exhibition.

This defines the goals for the work of the jury:

- evaluation of the quality of the philatelic items
- evaluation of the knowledge documented by the exhibit
- evaluation of the clarity of communication

Plan

(maximum: 15 points)

➤ aspects which are **required for 12** out of 15 points:

- consistency between the plan and the title
- presence of the plan page
- adequacy of the plan page
- coverage of all major aspects necessary to develop the theme

➤ aspect which **awards additional points**:

- correct, logical and balanced structure (the degree to which a "story" is told instead of a list of aspects appears)

Philatelic knowledge (maximum: 15 points)

- aspects which are **required for 12** out of 15 points:
 - full compliance with the rules of postal philately
 - appropriateness of postal documents
 - appropriateness and correctness of philatelic text, when required
 - presence of a good range of postal-philatelic material

- aspects which **award additional points**:
 - presence of the widest possible range of postal-philatelic material and its balanced use
 - presence of philatelic studies and related skilful use of important philatelic material

Rarity

(maximum: 20 points)

- common material only (8 points)
- at least 2 uncommon or scarce items per frame (9 / 10 points)
- uncommon / scarce items throughout the exhibit (11 / 12 points)
- uncommon / scarce items throughout the exhibit plus a number of rare pieces (13 - 15 points)
- uncommon to rare items throughout the exhibit, but no “top rarities” (16 points)
- uncommon to rare items throughout the exhibit plus a few “top rarities” (17 points)
- uncommon to rare items throughout the exhibit plus several “top rarities” (18/19 points)
- rare items and “top rarities” throughout the exhibit (20 points)

Presentation

(maximum: 5 points)

- 3 or 2 points if far below average or even ugly
- 4 points around **average presentation**
- 5 points, if well above average