



## *Editorial*

### **Aspects of Philately**

Philately contains a variety of activities reflecting a number of practices whether these are organized and/or individual ones. The first step most -if not all- of us have taken in philately was stamp collecting with the next possible steps going from a specific, themed stamp collection to composing a collection to be exhibited at some point. Writing on various, specific philatelic topics is not always based on a person's individual collection but on research through history periods and socioeconomic facts as reflected and shown on postal items.

From a child's stamp collection made of used stamps removed from letters up to the research publications of philatelic experts are aspects of the same philatelic "tree".

One of a number of paradoxes in current organized Philately, it is that although International Exhibition are still going strong, many national philatelic societies are just striving to keep going. The key issue in most national societies is not linked to limited finances -which is of course a fact- but to diminishing membership in connection with very few newcomers. The philatelic "chain" seems to have been broken and this remains to be faced as soon as possible by reaching out to broader audiences.

The contents of the current Balkanfila Newsletter no9, have included articles of a number of aspects such as : reports from forthcoming and recently completed exhibition, philatelic events of national federations and societies, children philatelic activities as well as an interview of an elementary school teacher who organized and implemented a year-long project on Philately at his school.

There are also articles on Modern Philately -an overlooked but at the same time an intriguing subject- as well as on an exemplary collection of extraordinary philatelic "experimental" items etc.

Reports on recent publications as well as the presentation of recent stamp issues of Balkan Postal Authorities.

Summertime is always a period that a time of "philatelic reflection" when there is time to reschedule the collecting priorities and even read and write about various postponed topics, philatelic and/or others.

**Balkanfila Newsletter wishes to all of you a relaxing, productive and pleasant summertime !**

## Postal History of two Postal Museums in two sovereign States announced

Intensive work preparations have begun for the organization of a high-profile international retrospective philatelic exhibition on the topic of the postal history of two postal museums in two sovereign States.

by **Janez and Gregor Cerkvnik**, Philatelic Society Lovro Košir Škofja Loka  
&  
**Igor Pirc**, Philatelic Association of Slovenia

*Polhov Gradec, Republic of Slovenia, EU, June 18<sup>th</sup>, 2025*

Announcement of an exclusive, unique, rarely seen event in postal history: an international exhibition of postage stamps (regular, daily and commemorative) in Slovenia between 1945 and 1991, according to a first, rough estimate, more than a thousand specimens, from the rich archive collection of postage stamps of the PTT Museum of Serbia, Public Institute of Serbian Post Office in Belgrade, Republic of Serbia and from some philatelic collections of postage stamps of established Slovenian philatelic exhibitors. Some of the most interesting and exclusive postage stamps of the PTT Museum from Belgrade, from the aforementioned period, will also be presented at the retrospective international exhibition as museum exhibits in physical form.

In addition, the PTT Museum of Serbia will also present some original, first-ever, graphic drafts for the production of postage stamps issued during the common state: Yugoslavia in various state-legal forms, either by Slovenian authors, such as the academic painter Božidar Jakac, or in any way connected with Slovenia.



The international exhibition will take place between March 3<sup>rd</sup> and 22<sup>nd</sup>, 2026 at the premises of the Museum of Post and Telecommunications of Slovenia within the framework of TMS, in the manor house in Polhov Gradec. The international event will also be appropriately recognized and communicated by the media.

The organizers of the event are: the Embassy of the Republic of Serbia in the Republic of Slovenia, the Ministry of Culture of the Republic of Slovenia, the Museum of Post and Telecommunications, within the framework of the Technical Museum of Slovenia, the PTT Museum, Serbian Post Office from Belgrade, the Philatelic Association of Slovenia, the Serbian Philatelic Association, the Philatelic Society Lovro Košir Škofja Loka and the Public Institute of major house Polhov Gradec.



The significance of the international exhibition is not only the international cooperation of two postal museums of sovereign States, but also the presentation to the interested Slovenian and wider public of an exclusive collection of postage stamps of the former common state, which refers to the geographical area of Slovenia, which cannot be seen anywhere else in the presented form. The younger generations in particular are no longer familiar with this type of, once common cultural heritage.

The official opening of the international exhibition will be held on Tuesday, March 3, 2026, at 6 p.m. at the Polhov Gradec Manor, Polhov Gradec 61, Polhov Gradec, Republic of Slovenia, EU.

... On the day of the opening of the exhibition, commemorative philatelic issues will also be issued: a personal postage stamp of Pošta Slovenije, nominal "B", a commemorative postmark, an illustrated postal card, a postcard and an MC with a commemorative and daily postage stamps on the day of the opening of the exhibition at the Slovenian Post branch in Polhov Gradec, with postal code SI-1355. A multilingual catalogue of the international exhibition will also be published, which will present in detail all the dismantled exhibits presented at the exhibition.



## "ARTISTS – VICTIMS of WAR" exhibition

On Tuesday, May 6<sup>th</sup> 2025 in Novi Sad, Cultural station Edšeg, SUBNOR the alliance of associations of fighters of all the liberation wars from Novi Sad together with Novi Sad Philatelic Society (DNSF) organized the exhibition on the occasion of the 80<sup>th</sup> anniversary of the victory over fascism.



This exhibition served as a reminder of the importance of remembrance and the preservation of the cultural heritage they left behind and included philatelic exhibits and movie posters with liberation topics.

*"Their art not only adorns museum galleries but also speaks of the strength of the human spirit and the timeless beauty that no war can destroy.*

*Their names and works bear witness to the senseless violence and the courage of artists who continued to create even in the darkest times.*

*Art was their weapon – we are obliged to preserve it as a relief of their souls."*



On this occasion SUBNOR issued a personalized postal stamp.

## Exhibition by Predrag Cuki Antić

### “Principality and Kingdom of Serbia” at the PTT Museum

by Vladimir Milić

In a honered philatelic exhibition hosted at the PTT Museum, celebrated collector Predrag Cuki Antić reflected on the inspirations, milestones, and moments of fulfillment that have marked his lifelong dedication to philately, historical research, and the pursuit of rare and culturally significant philatelic material. He revealed that his two award-winning collections, now on display, have recently been formally withdrawn from the competitive circuit of the European and World Philatelic Federations — making this exhibition a final opportunity for the public to view them in Serbia.



“I warmly invite visitors to experience this exhibit and urge younger philatelists and exhibitors to bring their work to a culmination through exhibiting. By doing so, they do not merely present a hobby — they contribute to the preservation of historical memory, enriching and expanding our understanding of the period they study, often revealing insights long obscured. Such achievements can only be reached through meticulous and sustained scholarly engagement,” Antić remarked.

Vladimir Milić, President of the Union of Philatelists of Serbia, emphasized the stature of philately as “the king of hobbies and the hobby of kings.” “Predrag Cuki Antić stands as one of the foremost philatelists in our country’s history and, without question, the most accomplished Serbian exhibitor. His landmark collection Classical Serbia — represented through two complementary exhibits on the Principality and the Kingdom — transcends philately, offering a profound narrative of Serbia’s postal development as a mirror of the nation’s institutional and political evolution,” Milić stated. He underlined that Antić’s exhibit is the only exhibit made by a Serbian exhibitor entry ever nominated twice for the Grand Prix d’Honneur at world philatelic exhibitions — the highest distinction attainable in the field.



The event was inaugurated by Marko Jelić, Director of the PTT Museum, who extended his gratitude to the author for curating this remarkable exhibition — the culmination of decades of committed collecting — and for his patriotic efforts to return some of the most historically significant and valuable philatelic artifacts of the Principality and Kingdom of Serbia back to their homeland. “What distinguishes this exhibition is its deeply interdisciplinary character — intertwining historical analysis, technical study, visual culture, and museum curation. These philatelic pieces transcend their philatelic function to stand as cultural documents, bearing silent witness to Serbia’s geopolitical realities, its interconnections with East and West, and the maturation of its internal institutional frameworks,” Jelić concluded. (posta.rs)



*photo credit : Photo Posta / Vuk Brancovic*

## TimFilEx 2025

Between 14<sup>th</sup> and 16<sup>th</sup> of November 2025 will be organized in Timișoara the National Philatelic Exhibition with International Participation TimFilEx 2025, dedicated at the anniversary of 150 years since the birth of Queen Maria of Romania.



*AF Timișoara – Queen Maria and King Ferdinand 2019*

The warm personality of the Queen, her enormous contribution at the formation of the Romanian state, the winning binomen Ferdinand– Maria which finished the realization of Carol and Elisabeta will be part of the exhibition. The Queen, The King, The Kingdom, Romanian culture, science, beauty will be presented through stamps, post cards, postal effects.

But we are Europa now. Balkan Peninsula, an important part, with a millenary culture, with an extraordinary history. So, exhibits from our friend from all over Europe are welcomed to Timișoara.

The Exhibition will take place at Universitatea de Vest din Timișoara, one of the most important cultural and scientific institution in Western Romania.



EXPOZITIA FILATELICA NATIONALA  
CU PARTICIPARE INTERNATIONALA

TimFilex 2023

21- 24 Septembrie 2023



Asociația Filatelică Timișoara



Destinatar

---



---



---

Codul

Localitatea



*AF Timișoara - Universitatea de Vest at TimFilex 2023*

On Saturday, November 15<sup>th</sup>, a Collector Fair will be organized.



DOMUL ROMANO-CATOLIC, TIMIȘOARA

*Beautiful Timișoara, European Cultural Capital 2023*

For further information please contact the General Commissioner – Mr. Marius Muntean  
email: [mariusvasilem@yahoo.com](mailto:mariusvasilem@yahoo.com), phone 0040722594608.

## Impressions from LIBEREC 2025

Francisc AMBRUŞ

Between June 19-22, 2025, we participated on behalf of the Republic of Moldova, at the national philatelic exhibition LIBEREC 2025, in a mountain tourist town, Liberec in the Czech Republic. We participated on behalf of another country because the Romanian Philatelic Federation did not respond to the invitation of the Organizing Committee sent in July 2024 and anyway we are also members of the UFRM. The city is extremely accessible, located only an hour from Prague, with numerous, efficient and regular means of transport. We visited it 3 years ago at a larger philatelic exhibition with FIP Recognition and the city is worth seeing. The museums, the botanical garden, the huge zoo are just some of the tourist attractions that we visited.



*...to exhibition*



*...exhibition entrance*

The exhibition had FIP Sponsorship and FEPA Recognition, was hosted in the MCU KOLOSEUM museum building, located 5 bus stops away from the official hotel or 35-45 minutes walk in the open air. On the 470 frames divided into 10 competition classes distributed on two floors, with a museum hall specially arranged for the honor class and two halls arranged for philatelic exchanges, the exhibition exceeded the level of a large Balkan exhibition. Exhibitors from Armenia, Canada, the Czech Republic, Germany, Great Britain, India, Indonesia, Israel, Moldova, New Zealand, Poland, Slovakia, Slovenia, Ukraine, USA participated.



*...both floors with frames*



*...honorary class and museum exhibition*



*...view of prizes*



*...honorary class and museum exhibition*



*...view of first floor*

As last time, the organizers took care of absolutely all aspects for a high-level exhibition. Visitors enjoyed spacious halls, special exhibits organized by classes, and a philatelic fair every day. The commissioners and jurors benefited from lunch, daily excursions and at the end of a Palmarex of a high standard. At the Palmarex celebration, the contract between the FIP and the President of the Organizing Committee of the World Expo SLOVFILEX 2027 was also signed. On the last day of the exhibition, the jurors spent two hours at the exhibitors' disposal and commented with them in front of the frames about the exhibits, the scores obtained and possible improvements for future participations.

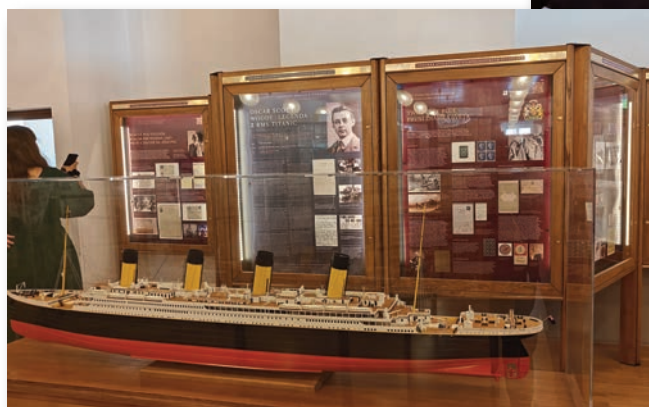


*...signing the contract for the World Expo SLOVFILEX 2027; left FIP director Peter Suhadolc, right President of the SLOVFILEX 2027 Organizing Committee Dr. Pavol Lazar*



*... the philatelic advertisements of the Czech Post*

*...the discussions in front of the frames with the jury*



*...Oscar Scott Woody was one of five postal clerks who perished on the Titanic when after hitting an iceberg sank on April 15, 1912.*



*...scale model of the RMS Titanic*

The opening was attended by personalities from the philatelic world and city officials. I would like to mention the presence of the Ambassador of the Republic of Moldova, Mrs. Gabriela Moraru, who spent a whole day visiting the exhibits of the UFRM participants and then the entire exhibition together with the President of the Union of Philatelists of the Republic of Moldova, Mr. Andrei Adam, the General Commissioner of the exhibition Mr. Lubor Kunc, and the undersigned. I am glad that the diplomatic corps personnel responded positively to the invitation. I emphasized this fact because Ambassadors are the official messengers in the world and one of their duties is to represent the country at cultural events. The organizing committees generally send invitations to embassies but they still have to receive a response.



*...opening ceremony*



*...visiting the exhibition. From left to right: Lubor Kunc - Commissioner General, Gabriela Moraru - Ambassador of the Republic of Moldova, Andrei Adam - UFRM President*



...the joy of the first gold medal



...visiting the Literature class. From left to right: Lubor Kunk - Commissioner General, Gabriela Moraru - Ambassador of the Republic of Moldova, Andrei Adam - UFRM President

The track record of Moldovan exhibitors was good and ensures their future participation in higher-level exhibitions.

Chiviriga Eugen - *Creative Kaleidoscope of Vladimir Melnik*, 58 points, B;  
Igor Mihailov - *Chisinau the Capital of Bessarabia (1898-1917)*, 80 points, LV;  
Svetlana Mihailova - *The Versatility of Children's Image (a la Rus) in the Works of E. M. Bohm*, 77 points, V;  
Ambrus Gheorghita - *Implementation of Tax Legislation in the Territories Regained in Greater Romania after End of WW1*, 90 points, G.



...award ceremony; from left to right: Zuzana Kunášková - Secretary General, Julius Cacka - Jury President, and the UFRM exhibitor Gheorghita Ambrus



...between friends. Chris Lazaroff - General Commissioner BOSTON 2026, Ambrus family, Suren Simonyan - Armenia national commissioner



...friends and prizes. Left to right: Andrei Adam - UFRM, Gheorghita Ambrus - UFRM, Suren Simonyan - Armenia

Some people probably don't understand why we participate on behalf of other countries. The simple fact that I am the only juror in the Revenues class in Romania justifies the fact that to obtain a track record for new exhibits, I only have to participate in other national or international exhibitions where there are qualified jurors for this class.

In conclusion, both my wife and I would like to thank the Organizing Committee of the exhibition, to the jurors and national commissioners with whom we spent our time very pleasantly at the exhibition, and the exhibitors who honestly surprised me with the quality and innovations of the exhibits presented here.

Five days spent with friends and among friends represented our little vacation.

I hope to meet again soon at regional exhibitions of the same or higher level.

Photos taken by Francisc Ambrus

# EVENTS

## Children's Philatelic Holidays in Bulgaria

In 2024, during the philatelic exhibitions in Shumen (Jubilee Philatelic Exhibition SHUMEN 2024) – in June and in Dobrich (International Philatelic Exhibition DOBRICH FILEX 2024) – in October, competitions for children's drawings for postage stamp projects were organized.



The children did a great job, and their participation was impressive in terms of the number of participants. The promise was that the best drawings would be realized as real postage stamps. Promised and fulfilled.



On this occasion, the Union of Bulgarian Philatelists is organizing two children's philatelic holidays – on April 29 in Shumen and on May 30 in Dobrich. First, in Shumen, during the holiday, the block list with children's drawings from last year's exhibition in Shumen was validated, and at the end of May, the edition with the drawings from "Dobrich Filex 2024" was validated.



Special thanks to the artist Boyana Pavlova, who designed the editions with the drawings of Kaley Redzeb, 9 years old, Gamze Mustafa, 8 years old, Tuana Eredzeb, 6 years old and Izabela Kraycheva, 10 years old from Shumen and Desi Dimitrova, 11 years old, Victoria Zhekova, 10 years old and Antolina Petrova, 6 years old from Dobrich. The holidays passed with a lot of mood, philatelic games and competitions. Thus, one of the effective ways for the beauty of the postage stamp to reach children was achieved.

## Student Philatelic Competition

with the theme: "Traveling with Stamps Everywhere"

Students from 3<sup>rd</sup> to 6<sup>th</sup> grade of No 2 Primary School of Axioupolis town Greece, on the initiative of the school teacher Mr. G. Efthymiadis and with the participation of teachers from the respective grades, competed in Essay and Stamp Design.



Each student decided on their choice of topic, always within the general theme "Traveling with Stamps Everywhere", writing an essay of 150 words for 3<sup>rd</sup> grade participants (aged 8–9 years old) and 250 words respectively for students of 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> grades (aged 10–12 years old) as well as designing a stamp related to their essay. Thirty-two students signed up for this high-standard, challenging and entertaining competition.

Each student decided on their choice of topic, always within the general theme "Traveling with Stamps Everywhere", writing an essay of 150 words for 3<sup>rd</sup> grade participants (aged 8–9 years old) and 250 words respectively for students of 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> grades (aged 10–12 years old) as well as designing a stamp related to their essay. Thirty-two students signed up for this high-standard, challenging and entertaining competition.



Г 01



Г 05



Δ 05



Δ 03

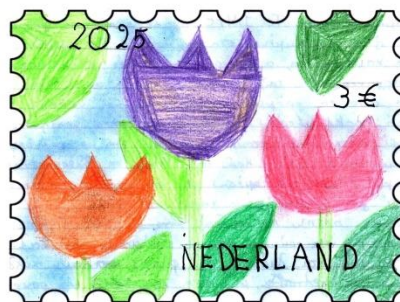


Δ 09

The Jury consisted of school educators, members of the Hellenic Philatelic Federation, the Philatelic Museum, and a Postage Stamp Art-Designer.



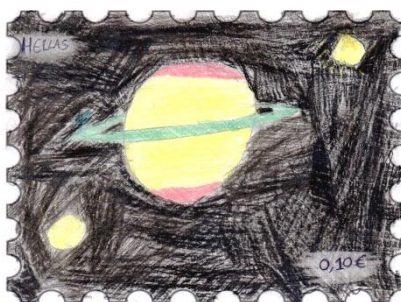
E 06



E 09

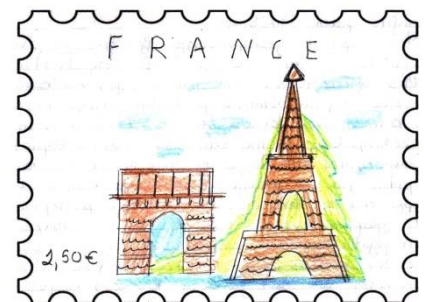


E 08



ΣΤ 05

The Hellenic Post (EL.TA) and the Hellenic Philatelic Federation – E.F.O warmly supported this commendable initiative by offering philatelic prizes to the participating students.



ΣΤ 03

On June 12, 2025, the celebration for the end of the school year took place, followed by the awards ceremony for this philatelic competition, when the local postman Mr. Panagiotis Depoudis, with the postal bag slung over his shoulders, presented the awards and commendations to the female and male students who had participated in the competition.



The Competition Prizes of "Traveling with stamps... everywhere" were offered by the National Historical Museum, the National Foundation for Research and Studies "Eleftherios K. Venizelos", the Hellenic Post, the Hellenic Philatelic Federation, the philatelic store "Ilissia Stamps" as well as by many individual collectors who contributed to our effort by sending rich material which was given to the contestants, while a large part of these philatelic items will be used during the activities of the "Traveling with Stamps" program during the next school year 2025–2026, starting in September.



# Siniša Ostojić (1900–1974), Doyen of Serbian Philately

by Vladimir Milić

Siniša Ostojić, a towering figure in Serbian philately, was born in Belgrade in 1900. He completed his primary and secondary education in his hometown and earned a law degree in Prague. He spent his professional career working in the administration of the Stari Grad municipality of the City of Belgrade.

Ostojić belonged to the inner circle of the greatest connoisseurs of Serbian philately of his time, conducting in-depth research, analysis, and discussions on the country's postal history—often in close collaboration with Eugen Derocco. His reputation as an undisputed authority was not based merely on collecting stamps and postmarks, but rather on his scholarly approach: through the systematic classification and contextualization of material, he laid the groundwork for the academic study of Serbia's postal history in the broadest sense.

His research included a serious and methodical reconstruction of the Serbian postal system, beginning with the earliest postmarks of 1840 and the study of the first Serbian postage stamps, with particular attention to newspaper stamps. The philatelic journal *Filatelista*, in which many of his studies were serialized, counted on Ostojić as a devoted and invaluable contributor. Without his work, Serbian philately would not be what it is today.

12

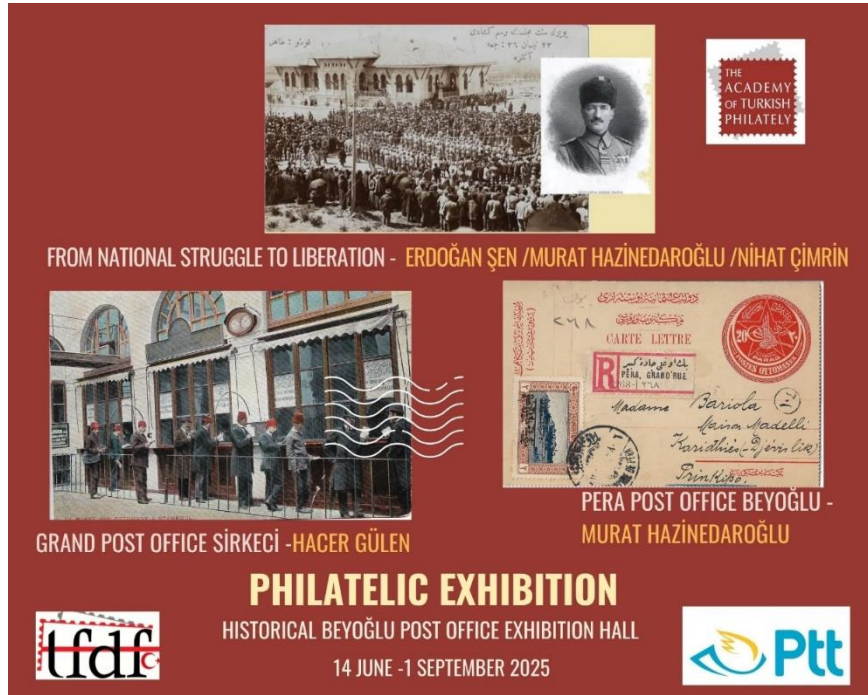
He also played an important role in organized philately, serving as president of the Eugen Derocco Philatelic Society, and as a founding and long-standing member of the board of the Philatelic Federation of Serbia, as well as a board member of the Philatelic Federation of Yugoslavia. He was also an active exhibitor, participating in both national and international philatelic exhibitions.

Through his comprehensive research and enduring commitment, Siniša Ostojić left an indelible mark on Serbian philately, shaping it for generations of philatelists to come.

On the occasion of the 125<sup>th</sup> anniversary of the birth of the doyen of Serbian philately Sinisa Ostojic, Post of Serbia marked this jubilee within the commemorative issue Stamp Day 2025.

## EVENTS

### Special Exhibition



FROM NATIONAL STRUGGLE TO LIBERATION - ERDOĞAN ŞEN /MURAT HAZİNEDAROĞLU /NİHAT ÇİMRİN

GRAND POST OFFICE SİRKEÇİ -HACER GÜLEN

PERA POST OFFICE BEYOĞLU - MURAT HAZİNEDAROĞLU

**PHILATELIC EXHIBITION**

HISTORICAL BEYOĞLU POST OFFICE EXHIBITION HALL

14 JUNE -1 SEPTEMBER 2025

tfdcf Ptt

Philatelic Exhibition: "From National Struggle to Liberation",

"Grand Post Office Sirkeci" & "Pera Post Office Beyoğlu"

June 14<sup>th</sup> to September 1<sup>st</sup>, 2025 Historical Beyoğlu Post Office Exhibition Hall

### Zoom Seminar on June 2<sup>nd</sup>, 2025

M. Bülent Papuççuoğlu gave a presentation on the

"Stamps of the Republic of Türkiye" 1924–1945 hosted by Ankara Philatelic Society.



2 HAZİRAN  
20.45

BÜLENT PAPUÇÇUOĞLU

*Türkiye Cumhuriyeti  
1924-1945 Dönemi  
Pulları*

ANKARA FİLATELİ DERNEĞİ SEMİNERİ

2 Haziran Pazartesi 20.45 ZOOM SEMİNERİ

## EuroPhilEx Birmingham 2025 International Philatelic Exhibition

The exhibition took place between May 7–11, 2025 at pavilion 9 of the National Exhibition Centre (NEC), adjacent to Birmingham Airport.

All philatelists who applied through the TFDF Turkey Commissioner were accepted to the exhibition. In addition to our officials Turhan Turgut and Mehmet Akan, philatelists Tarık Ali Reza, Alan Christopher Mellaart, Atadan Tunacı, Ali Özbek, Kemal Giray and Yakup Nakri also took part in the exhibition.

Tarık Ali Reza	Kingdom of Hejaz 1916–1925	2c Traditional Philately
Mehmet Akan	Stamped Documents of Türkiye	Revenues
Ali Özbek	The Duloz Issues of the Ottoman Empire 1865–1882	Traditional Philately – Europe
Refik Erdal Tanıl	Professions subject to postcards at Ottoman Empire between 1895 and 1920.	9 Picture Postcard
Alan Christopher Mellaart	The Registered Mail of the OTTOMAN EMPIRE (1840 – 1923)	3B Postal History – Europe
Atadan Tunacı	Ottoman Postal History; Routes, Rates and cancellations between 1840–1862	3B Postal History – Europe



## FEPA Award

The following award were presented at the FEPA Congress  
hosted by the EuroPhilEx Birmingham 2025 Exhibition:

The FEPA MEDAL for EXCEPTIONAL PHILATELIC STUDY and RESEARCH, 2024:

**Mehmet AKAN** (Turkey)

**“Postal Rates of the Republic of Türkiye, 1920–1950”.**

Co-authors: **Selçuk AKAR**, **Turhan TURGUT RDP** and **Emre UTKU**.

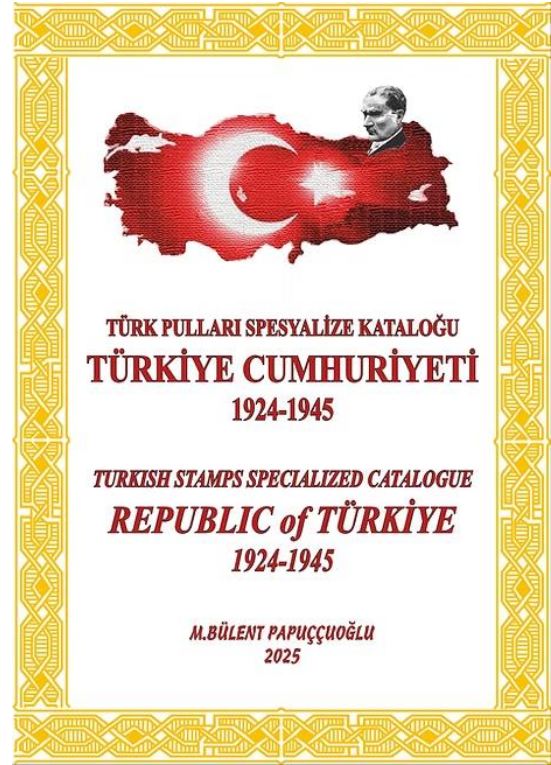


photo : **Mehmet AKAN** receiving the Medal  
from FEPA President **Bill HEDLEY**.

**"M. Bülent PAPUÇÇUOĞLU – Turkish Stamps Specialized Catalogue:  
Republic of Türkiye 1924–1945"**

May 28<sup>th</sup>, 2025

The bilingual (Turkish and English)  
"Turkish Stamps Specialized  
Catalogue: Republic of Türkiye  
1924–1945" (ISBN: 978-625-00-  
2856-8), prepared by TFA  
Academy member M. Bülent  
PAPUÇÇUOĞLU, a 600–page work  
in full color.



**TÜRKİYE CUMHURİYETİ - REPUBLIC of TÜRKİYE (1924-1945)**

Gazi Mustafa Kemal Paşa portreli posta pulları çıkarılmaya karar verildikten sonra bu mevzuyla ilgili yarınmalar açılmış, bir çok portre deneme resmi yapılmıştır. Bu konuda en çok deneme resmi yapmış olan kişi ise Bulgar ressam Hristo Loezev'dir. Kendisi İstanbul'da davet edilerek Damga Matbaasında, sadece posta pulları konusunda değil, damga pulları, banknotlar ve hazine bonoları üzerinde de çalışmıştır. Aşağıda kendisi hakkında bir Bulgar gazetesinde çıkmış olan bir yazıyı ve yazının tercümesini bulacaksınız. Hristo Loezev, Gazi portreli posta pulları dışında başka konulardaki hazine pulları desenleri üzerinde de çalışmalar yapmıştır. 1931 yılından başlayarak 1955 yılına kadar kullanılan Atatürk portreli posta pullarındaki ana portre onun yaptığı olduğu deneme resimleri esas alınarak üzerinde küçük değişiklikler uygulanmış olan portrelerdir.

After the decision was made to issue postage stamps featuring a portrait of Gazi Mustafa Kemal Pasha, competitions related to this subject were held, and many trial portraits were created. The artist who undoubtedly made the most trial portraits in this regard was the Bulgarian painter Hristo Loezev. He was invited to Istanbul and worked at the Security Printing House not only on postage stamps but also on fiscal stamps, banknotes, and treasury bonds.

Below you will find an article about him published in a Bulgarian newspaper and its translation. Hristo Loezev, besides the postage stamps featuring the portrait of Gazi, also worked on designs for commemorative stamps on other subjects.

The main portrait on the Atatürk postage stamps used from 1931 until 1955 was based on his trial portraits with minor modifications applied.



**TÜRKİYE CUMHURİYETİ - REPUBLIC of TÜRKİYE (1924-1945)**

**ÇOK NADİR GÖRÜLMÜŞ ERÖR ve VARYETELER  
ERRORS & VARIETIES ONLY JUST SEEN**



1251 BE268  
Ağustos kâğıdı (25g)  
Big bar on the mouth



1242 SE25  
Deplace Sivas  
Misplaced surcharge



1242 SE1033  
"Sivas" yok, Deplace sivası kayıksız  
"Sivas" missing, Due to misplaced surcharge



1251 SE25  
Deplace Sivas  
Misplaced surcharge



1251 SE1033  
"Sivas" yok, Deplace sivası kayıksız  
"Sivas" missing, Due to misplaced surcharge

## Promotion of the No. 285 "PHILATELIST" magazine held at the PTT Museum in Belgrade

The promotion of the national philatelic magazine, which has been published continuously for 77 years, was organized as part of an even more significant anniversary: 185 years of the Serbian Post.

On May 25<sup>th</sup>, 1840 (June 6 according to the Gregorian calendar), the postal service began accepting letters from private users. On that day, postal items were stamped with a framed stamp “Belgrade”, and this date is considered as the first day of postal service in Serbia.

Enhancing the significance of the event was the philatelic exhibition titled "The Principality and Kingdom of Serbia from the Philatelic Collection of Predrag Cuki Antić", which will be on display at the PTT Museum until June 25. One of the key exhibits is a letter sent on that first day of postal service in Serbia, stamped with the framed "Belgrade".

This issue of the magazine is dedicated to Siniša Ostojić, a doyen of Serbian philately, one of the founders of the Serbian Philatelic Association, and a member of the Board of the Yugoslav Philatelic Association.

Siniša Ostojić made an immeasurable contribution to the study and systematization of Postmarks and the earliest Serbian postage stamps.



## CONTENT of the MAGAZINE

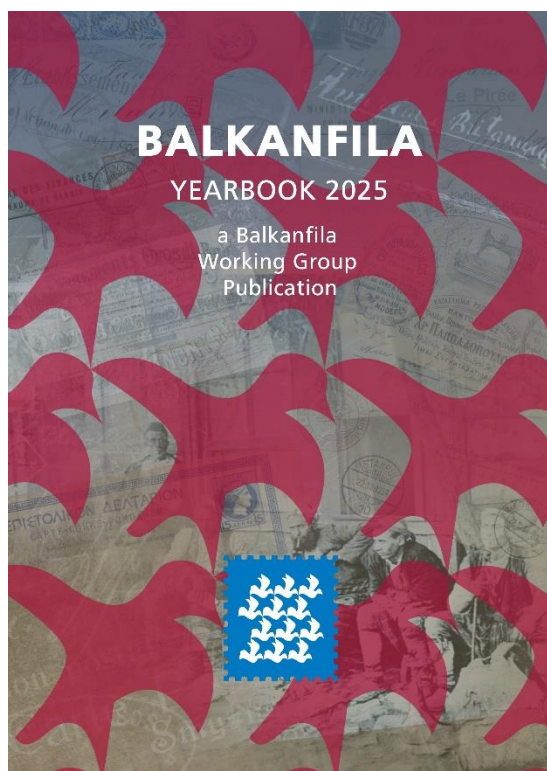
- Commemorative Issue: Constitution of Montenegro 1905 – Prof. dr Jovan Veličković
- The World of Postage Stamps as a Bridge Between Nations – Aleksandar Gatalica
- Postal Agencies (Auxiliary Post Offices) in Bosnia and Herzegovina During the Austro-Hungarian Occupation (1878-1918) – Davorin Gelo
- The Serbian-Montenegrin Offensive in Eastern Bosnia – Prof. dr Milan Radovanović
- Postal Cards of the Kingdom of Serbia – New Discoveries – Nikola Ljubičić
- The Role of the Kingdom of Yugoslavia in Airmail Transport Between Southeastern Europe and North America 1939-1941 – Ratomir Živković
- The Yugoslav Hyperinflation Period 1993/94: Use of Regular Stamps “A” and “R” in International Traffic – Vladimir Milić
- “Keep Philately Open” – Chris King’s Commentary – A Competitive Exhibit in the OPEN CLASS – Goran Suša
- Overview of Commemorative Postage Stamp Issues for the Period July – December 2024
- Designs for Postage Stamps by Đorđe Andrejević – Goradana Rafael PTT Museum
- Commemorative Issues and Special Postmarks of the Bački Petrovac Philatelic Society in 2024 – Rastislav Spevak
- Personalized Postage Stamp in Honor of the 70<sup>th</sup> Anniversary of the Algerian Revolution – Marko Jelić
- Program of Commemorative Postage Stamp Issues for 2025
- Review: Article in The London Philatelist No. 1516 – Miloš Vuković

**Digital version of the FILATELISTA 285 can be seen by link:**

**<https://philaserbia.org/portfolio/casopis-filatelist-a-godina-77-br-285/>**

Miloš Vuković  
Serbia

## Balkanfila Yearbook 2025



Last November during Balkanfila XX in Thessaloniki, a proposal was made and approved the digital publication of an Annual Balkanfila Yearbook in english, creating a platform to showcase philatelic research and knowledge to a broader audience.

This inaugural volume, consisting of 198 pages, features seventeen articles of Traditional Philately, Postal History, Postal Stationery, Postcards as well as Open Philately, that present readers with diverse philatelic materials, enriching their understanding of postal communications throughout the Balkan region.

These items illuminate how mail services reflected every aspect of Balkan life during both peaceful periods and times of upheaval.

The first issue of the Balkanfila Yearbook circulated in mid-May 2025 and all the authors contributing to this collective work deserve our fullest recognition by being driving force behind this Balkanfila Working Group publication, managing to transform an ambitious vision into reality.

During a Webex Meeting on June 12th of the Balkanfila Working Group gave the chance to the attending delegates –among other topics– to refer and comment on the Balkanfila Yearbook. It was agreed by the participants that in order to upgrade the next, 2026, edition it is necessary to have a better communication and co-ordination in order to include articles from all philatelic classes by drawing a shortlist of articles provided by the delegates in order to “fill the gaps”. It was also proposed that the Yearbook to have less specialised, study articles, shorter ones as well as philatelic articles directed to a wider philatelic audience as well as including exemplary collections and top international level exhibits and articles of modern philately.

A need of planning and better co-ordination was set as a prerequisite to facilitate the entire editorial process of the next Yearbook issue.

*The Balkanfila Yearbook 2025 can be reached at :*

<https://www.efo.gr/wp-content/uploads/2025/05/BALKANFILA-YEARBOOK-2025.pdf>

## INTERVIEW

*Giorgos Efthymiadis is an elementary education teacher and serves at the 2<sup>nd</sup> Elementary School of Axioupoli town. In recent years, he has been responsible for the All-Day Extended Hours Program at his school unit.*

*How did the endeavor of teaching philately to elementary school students begin?*



The reasons that led me to develop a philatelic program were primarily my great love for stamps. I started as a child, a student in 5<sup>th</sup> grade of elementary school, collecting stamps, and this occupation opened windows to the world for me, offered me knowledge and many joyful moments. At the same time, I had social interactions with other children my age who also collected stamps, and I believe that these contacts, the exchanges of stamps and opinions, contributed greatly to my socialization. On the other hand, the extended schedule of the All-Day Program includes the subject of Cultural Club Activities, so I decided to start a philatelic program through which students could come into contact with the philatelic idea, engage in experiential activities, and mainly discover the joy of acquiring a collection.

*To what extent does the increasingly diminishing correspondence using stamps affect children's familiarity with stamps?*

The almost non-existent use of traditional correspondence nowadays was and is an inhibiting factor, and I must admit that initially I had many doubts about the children's response to the program. Things would have been much easier if there had been correspondence at home, as in the past, if parents or other relatives sent or received letters and packages with stamps. So everything had to be done from scratch, since children are not familiar with traditional

correspondence and do not know the primarily practical value of stamps. I thought they needed to understand this initially, so that we could move to the next stages, which include collecting stamps and the now collectible value of the object.

***What were the individual "components" and actions of communicating philately to the students?***

The basic component, beyond the teacher's love for the subject, was I believe the fact that material from my personal collection was initially used. Envelopes with stamps attached, albums and First Day Covers attracted the students' interest from the beginning and they responded positively. Also, our visit to Balkanfila XX exhibition in Thessaloniki last November played a major role, which coincided with the start of the program and was an excellent experience for the students, aroused their interest in philately more, and mainly they got to know an entire world that loves and deals with stamp collecting.

A very important element, in my opinion, was also connecting the themes depicted on stamps with the students' existing knowledge. These, apart from "school" knowledge, were able to extend to more general fields, such as peace and reconciliation, environmental protection, arts and culture.

It would be an omission not to mention the skills that were cultivated, as students learned how to "behave" with a stamp, washing and detaching from paper, drying, using the special tweezers and magnifying glass, searching for information about the stamp, helped children understand that this is not just a simple piece of paper, but an object that carries values, ideas and ideologies.

***Were there "obstacles" and difficulties, how were they addressed?***

I cannot say that there were significant obstacles. From the beginning we had support from the Hellenic Philatelic Federation and its President, from other collectors and philatelists, from Hellenic Post, the Philatelic Postal Museum, the Museum of the City of Karditsa and other philatelic associations. All these organizations and individuals embraced our effort and supported us to the maximum.

Nevertheless, I believe that if the school's finances were better, we could perhaps have achieved more.

The main obstacle, as I mentioned initially, is that children can no longer find envelopes with stamps in their environment, since traditional correspondence has been abolished with the use of electronic mail. So, if a child wants to start a collection, they will have to obtain stamps either from Hellenic Post or from collectibles stores. Fortunately, associations and collectors sent us rich material so that a child can make a good start.

***In a digital age where all of us and especially children are flooded with images, how can the static image of a stamp become attractive to children?***

It is a fact that the learning process, no matter how much it has been enriched with technological means today, cannot compete with the digital environment in which children move and interact. However, it always depends on the method and way of the teacher to transform a static image on a small piece of paper into an imaginary means of transport that will lead children to other places, to other times, to other ideas and concepts. That's why the title of the program was "traveling with stamps."

***In your opinion, is philately attractive or is it simply a past, old-fashioned occupation in decline?***

After my experience, I would not at all be in a position to claim that philately is an old-fashioned occupation. Quite the opposite, in fact. The stamp for me personally is a challenge of discovery. It is enough to ask the right questions. This is the job of the educator, to teach children to ask questions and think critically so that with the appropriate tools they can conquer knowledge. This is achieved more easily today with technology. When I started collecting stamps, I did not have access to information related to them. Through the internet in our time we can draw this information quickly and comfortably. This of course facilitates research and discovery. Thus, a young stamp collector today can research, act independently and discover through technology. Man is naturally curious and this quality of his cannot, in my opinion, be rejected, no matter how much technology surrounds him.

***Are there actions that can be taken with the goal of introducing philately to broader audiences?***

I am absolutely certain that, since this worked with young students, it could work with other audiences too, as long as the approach is appropriate each time.

***Based on experience, what do you think can be done, what actions can expand philatelic education?***

I will answer this question and the previous one with a practical example. Recently I contacted a relative of mine, who is an executive in the Scout system of our area. I suggested that we organize an exhibition with stamps that have scouting as their theme, which we would enrich with various activities, similar to those I organized at school. There was a positive response and I believe that in this way the idea of philately could be extended to other areas of social life. If for example there is a theater group in our area, we can organize an exhibition with theater as its theme, sports clubs would show great interest in stamps with sports themes, etc.

# Modern Philately

by Svetislav Jelić

“Modern (contemporary) philately, which has recently been included as an experimental 'promotional class,' primarily aims to encourage collectors of newer or modern philatelic material to exhibit at the highest FIP level” — this is exactly how the guidelines dated August 22, 2013, begin on the official website of the Fédération Internationale de Philatélie (FIP).

But what exactly is modern philately, and what are the recent trends in this exhibition class?

Modern philately is one of the newest FIP exhibition classes, bringing together all collectors of more recent philatelic material. For now, it includes material that, by its nature, belongs to one of the traditional exhibition classes—traditional philately, postal history, or postal stationery—but due to the significant difference in the period of usage, it cannot compete directly with exhibits from those established classes.

The generally accepted rule is that modern philately encompasses material from around 1991 onward. However, there is an increasingly noticeable trend—especially in East Asian countries—to accept material from as early as 1980, and this broader time frame is now more frequently being adopted at European exhibitions as well.

As with all other exhibition classes, there is a defined scoring range, in this case divided into four criteria:

<b>Presentation</b> 5 points	<b>Treatment and importance 30 points</b> a) Treatment – 25 points b) importance – 5 points
<b>Knowledge and research</b> 35 points	<b>Condition and rarity – 30 points</b> a) Condition – 10 points b) Rarity – 10 points c) Difficulty of Acquisition – 10 points
<b>Total available points</b>	<b>100</b>

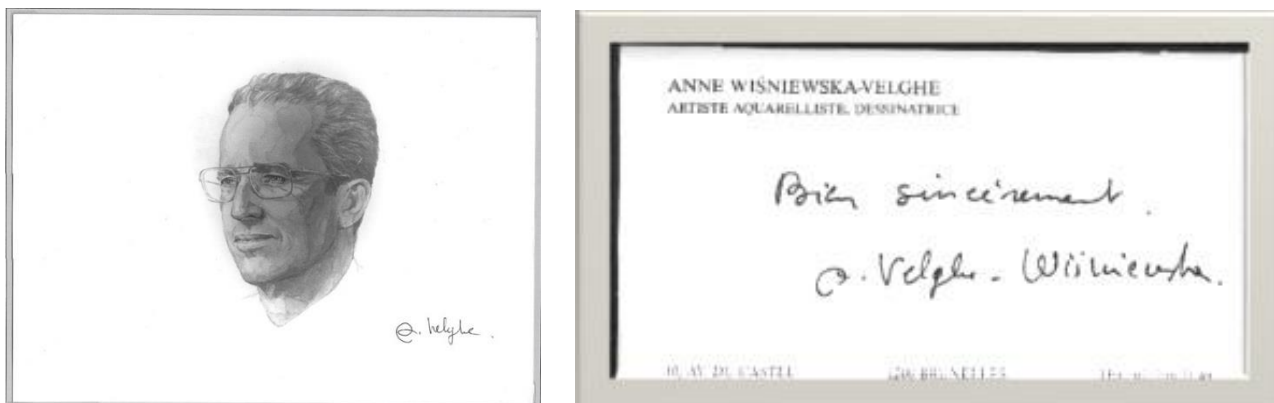
Although modern philately is still considered an "experimental class," all exhibits in this category are treated, at both FEPA and FIP exhibitions, in the same manner as those from other competitive classes. As such, they are awarded medals and recorded in the FIP registry.

Thanks to the generosity of the exhibitors — **Mr. Guy Heijblom (Belgium)**, **Dr. Claudio Ernesto Manzati (Italy)**, and **Vladimir Milić (Serbia)** — this article presents a brief overview of three award-winning exhibits shown at FIP and FEPA exhibitions. The aim is to provide insight into the diversity of material and the possibilities available for exhibiting in this relatively new class.

**\*\*Note:** The images shown are either selected portions of exhibit pages or full exhibit sheets. The image numbering is specific to each exhibit presented in this article.

**Guy Heijblom (Belgium)**, a Gold medal winner at the world exhibitions in China (2019) and Thailand (2018), presented an exhibit in the modern philately class focused on regular Belgian stamps featuring King Baudouin I, type "Velghe" (original exhibit title: \*Studie koninklijke beeltenis type "Velghe"\*).

This exhibit demonstrates a traditional philatelic approach within the modern philately class, as it includes stamp proofs, printing types, perforations, marginal markings on the sheet edges, and all other technical details typically covered in traditional philately exhibits, along with examples of the stamps' usage.



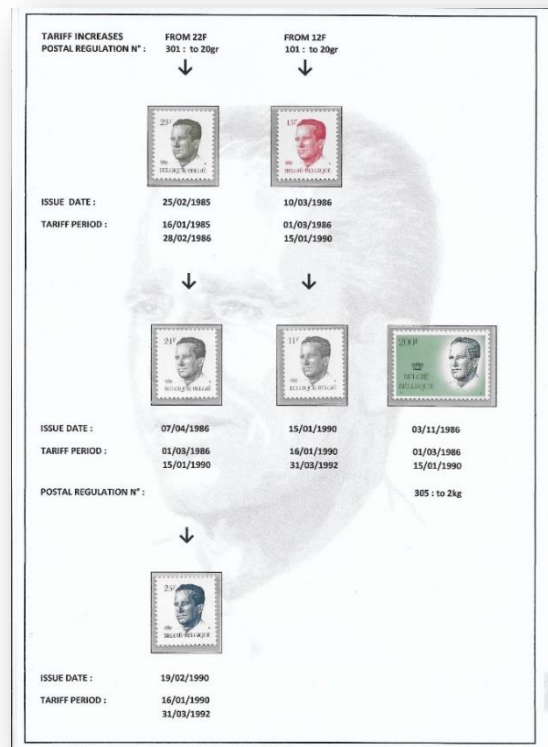
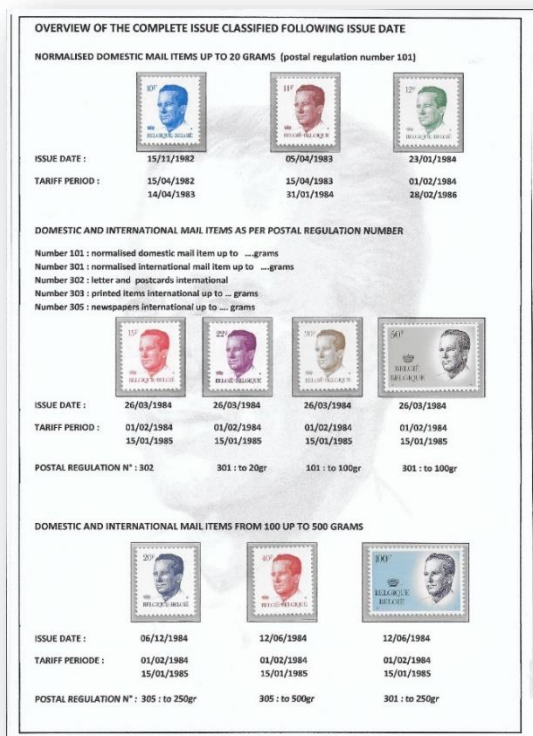
*Figs. 1 and 2 Overview of a proposed design draft for the definitive issue, with the artist's signature on the reverse side.*

The shown images are fragments from the exhibit page.



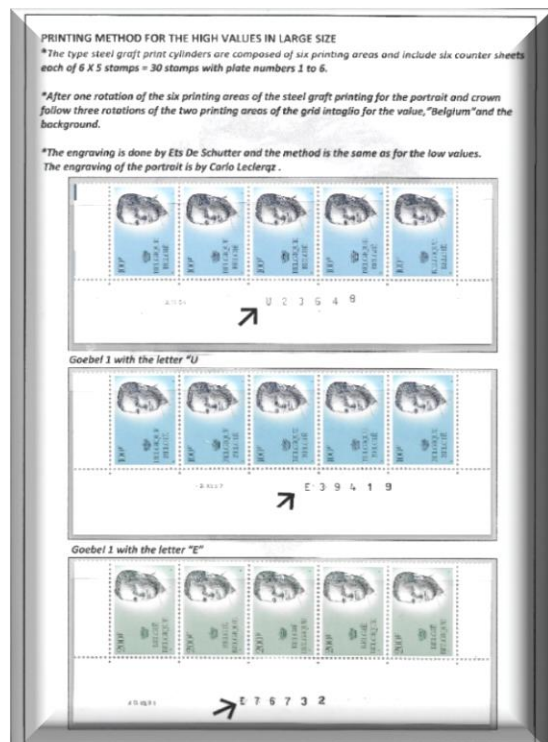
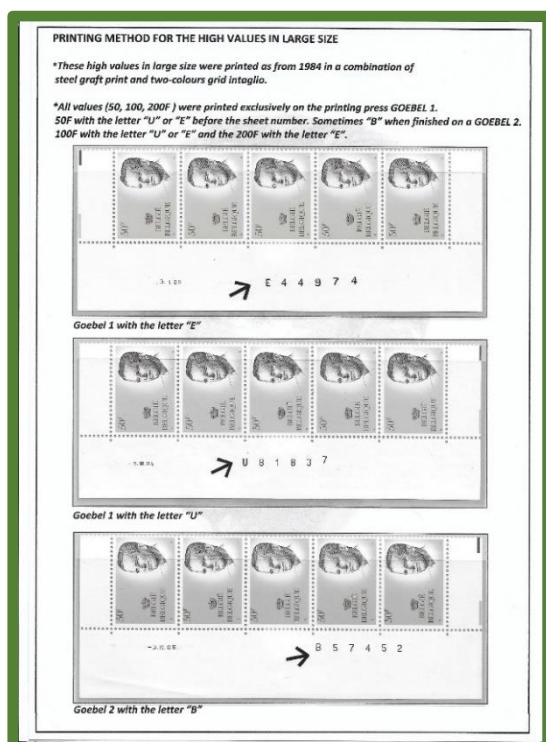
*Figs. 3 and 4 Overview of the first stamp series with the date of issue, and parts of the sheets featuring the artist's signature in the margin.*

The shown images are fragments from the exhibit page.



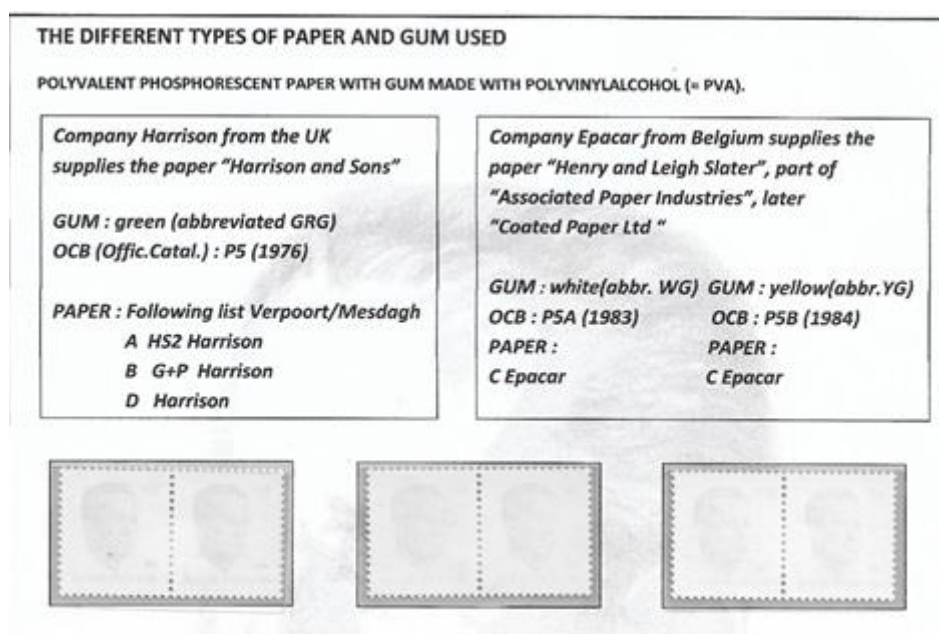
*Figs. 5 and 6 Overview of all issued stamps of the second type, sorted by date of issue.*

On two exhibit pages, all the stamps covered by the exhibit are displayed, with precise issue dates, accompanying postal rates, and the duration of those rates for the purposes for which the stamps were issued.



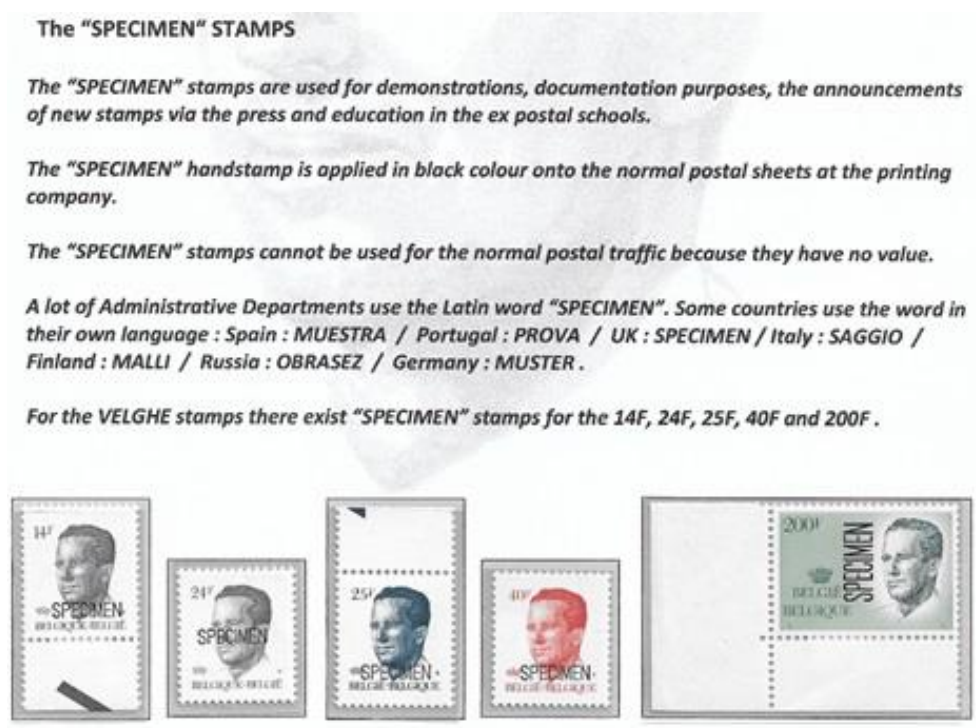
*Figs. 7 and 8 Overview of the printing types*

For higher-denomination stamps on two exhibit pages.



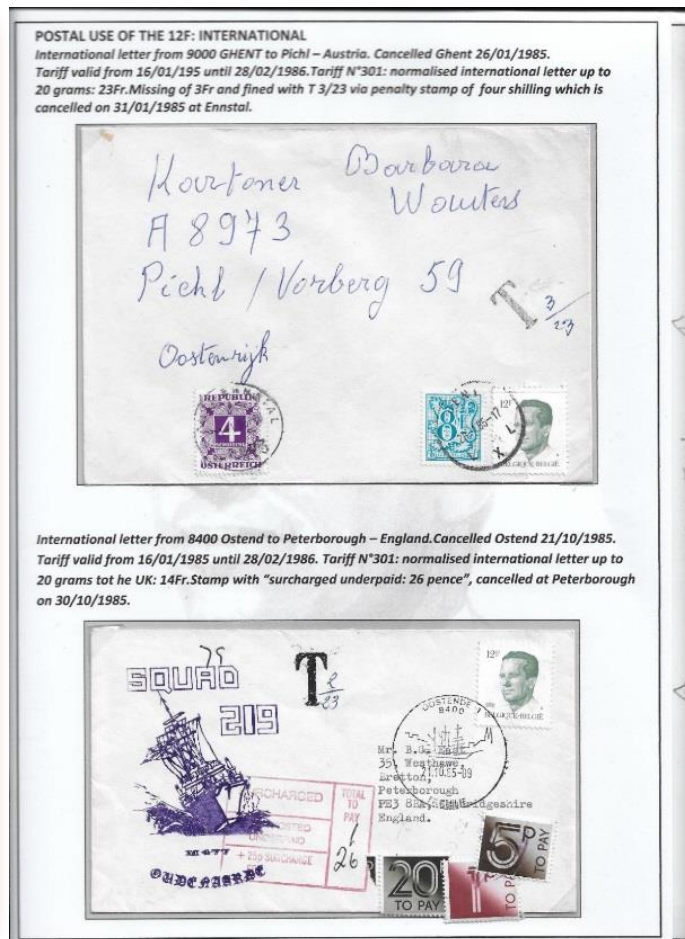
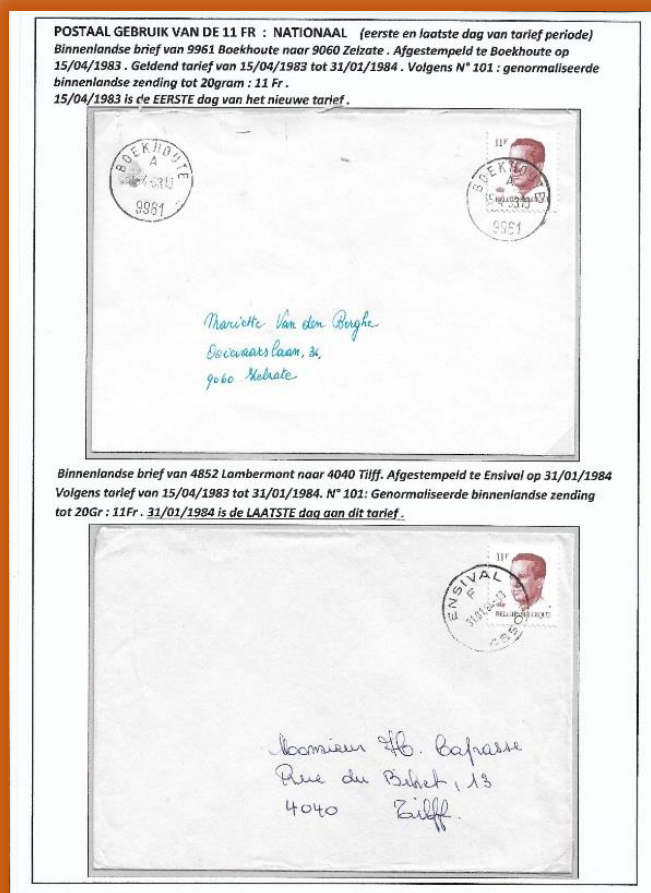
*Fig. 9 Overview of the paper and gum types used in the production of the subject stamps.*

Another important segment in exhibiting within the traditional philately class is the types of paper and gum. In this section of the exhibit page, we see a tabular presentation of different paper types along with the names of the printing house suppliers, as well as descriptions of the types of gum on the back of the stamps.



*Fig. 10 Overview of SPECIMEN stamps from the studied issue.*

Alongside the display of stamps marked SPECIMEN, the exhibitor provided a brief explanation of the purpose of SPECIMEN stamps, including a review of the different inscriptions depending on the country of issue.



*Figs. 11 and 12 Overview of usage in domestic and international postal traffic.*


Along with the detailed treatment of all stamp segments, the exhibit also presents various usage examples, which is an important part of exhibiting in the traditional philately class. From everything shown, we see a very detailed approach to the material treatment in the Modern Philately class, but incorporating all the exhibition elements typical of the traditional philately class.

**Dr. Claudio Ernesto Manzati (Italy)**, winner of the Large Vermeil medal at the European exhibition in Prague 2018, where he received the award for the best exhibit in the class, presented regular Italian stamps in his exhibit titled “The Definitive Stamps of Italian Priority Mail.”

In my opinion, judging by the exhibit's title, I would certainly classify this as a "subclass" of traditional philately, since the title itself indicates the focus is on stamps. However, in the exhibit itself, the usage of stamps is prominently displayed in the majority of the material—by my rough estimate, over 50% of the exhibit. Whether this is the reason why the exhibit, despite being the best in its class, did not receive a gold medal at that exhibition remains open to speculation.

As explained in the introductory part of this article, even though Modern Philately is treated as a separate exhibition class, the approach to material treatment remains closely tied to one of the already established classes, such as traditional philately, postal history, postal stationery, etc. In this context, considering that FIP guidelines for the traditional philately class recommend that covers and postal stationery with stamp usage should comprise about 30% of the exhibit, it is possible that this particular segment was a limiting factor for achieving a gold medal.

Still, since Modern Philately is still an experimental class, it is noteworthy that this exhibit was highly awarded with 86 points, which speaks well to the quality of the material presented and the exhibit as a whole.



## The definitive stamps of Italian Priority Mail

The Priority Service was introduced experimentally on 1st December 1997. This new service offered by Poste Italiane provided the delivery of letters and postcards the next day at a cost of 1,200 L for weights up to 20 grams. This was a modern and innovative service in line with the European developments in the delivery of correspondence and heavily publicized by Poste Italiane who had invested significantly in the project. The first stamp dedicated to the service was issued on June 14, 1999, one week before the launch of the service with a face value in two currencies, ie. 1,200 liras and 0.62 euros. In 2000 and 2001 some of these values were reprinted. Only in 2002 the first real set of priority stamps were issued, with facial values of € 0.62, € 0.77, € 1.00, € 1.24, € 1.86 and € 4.13 to cover the main priority rates for both domestic and foreign countries. In 2004, another 7 values of € 0.60, € 0.62, € 0.80, € 1.40, € 1.50, € 2.00 and € 2.20 were issued, using two different printing methods: lithography and rotogravure printing. For the latest issues the postage stamps were issued without an attached label.

This exhibit aims to illustrate all the values of the series produced, showing the typical characteristics and the printing, emission or die-cast varieties. In addition, the most interesting and rare postal uses are presented, first showing single, single colour and mixed uses. Lastly, a final chapter is devoted to the many forgeries that were made.

### Plan of Exhibit

1. 1997/1999 – The experimental phase, without dedicated stamps and stamps not issued	3 sheets
2. 1999/2001 – The issue of dedicated stamps in Lire currency (1,200 L) and Lire/Euro (1,200 L / 0.62 €)	16 sheets
3. 2002/2003 – The definitive stamps set of 6 values with and without indication of “S.p.A”	12 sheets
4. 2004 – The definitive stamps set of 7 values printed by serigraphy and rotogravure	22 sheets
5. 2005 – Reprinted of stamp values of 0.60 €, 0.62 €, 0.80 € e 1.50 €	10 sheets
6. 2006 – Reprinted of stamp values of 0.60 € e 1.40 €	2 sheets
7. 2006/2009 – The issue of 6 values without blue labels	10 sheets
8. The fake stamps	4 sheets

### Bibliography

- Il servizio prioritario – Storia, francobolli, tariffe ed aspetti collezionistici – N. Cipriani, C. Manzati, G. Spampinato, ed. 2003
- “Seminario di Studio sull'avvicinamento del Servizio prioritario in Italia” – Relatori Claudio E. Manzati, G. Raggi di Nannina (Torino 28-30 Aprile 2000)
- Quaderno CIPPO n. 15 – Il Servizio Postale Prioritario in Italia dal Dicembre 1997 al Febbraio 2000 (Aprile 2000) – Claudio E. Manzati, G. Raggi di Nannina
- “Seminario di Studio sui Servizi Postali Dal 1997 al 2002 in Italia nel periodo di transizione da Pubblico a Privato e le sue ricadute collezionistiche (Lanugina - Ottobre 2003) – Relatori Claudio E. Manzati e G. Raggi di Nannina

### Posta Prioritaria. Veloce, facile, economica.

**Si chiama Posta Prioritaria.**  
È il nuovo prodotto di Poste Italiane per far viaggiare più velocemente la corrispondenza in Italia e nel mondo. Se volete che la vostra spedizione arrivi il giorno dopo\*, Posta Prioritaria fa per voi. Un prodotto veloce, facile ed economico.

**Veloce:**  
Posta Prioritaria è veloce perché la corrispondenza viaggia di notte in aereo e arriva il giorno dopo.

**Facile:**  
Posta Prioritaria è facile, perché basta acquistare lo speciale francobollo autoservizio da tabaccai o negli uffici postali e mettere sulla busta, in alto a sinistra, l'etichetta blu di Posta Prioritaria.

**Economica:**  
Posta Prioritaria è economica perché la tariffa base è di sole 1.200 lire. Da oggi, essere veloci conviene.

#### Come si usa Posta Prioritaria:

- Indicare l'indirizzo completo del destinatario.
- Indicare sempre il CAP.
- Mettere lo speciale francobollo sulla busta in alto a destra.
- Mettere l'etichetta blu di Posta Prioritaria sulla busta in alto a sinistra.
- Rispettare gli orari d'impostazione indicati sulle cassette.

#### \*Obiettivi di consegna in Italia entro il giorno lavorativo successivo all'invio:

- almeno 70% media nel 1999
- almeno 75% media nel 2000
- almeno 80% media nel 2001

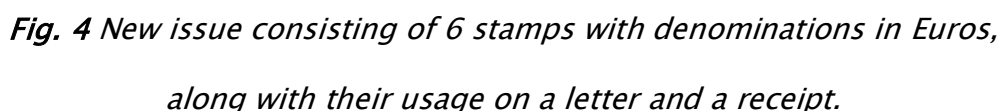
PESO	LIRE		EURO		LIRE		EURO		LIRE		EURO	
	Standard**	Standard**	Standard**	Standard**	Standard**	Standard**	Standard**	Standard**	Standard**	Standard**	Standard**	Standard**
Fino a 20 g. - standard**	1.200	0,62	1.200	0,62	1.200	0,62	1.200	0,62	1.200	0,62	1.200	0,62
Da 21 g. fino a 100 g.	2.400	1,24	2.400	1,24	2.400	1,24	2.400	1,24	2.400	1,24	2.400	1,24
Da 101 g. fino a 349 g.	3.600	1,86	3.600	1,86	3.600	1,86	3.600	1,86	3.600	1,86	3.600	1,86
Da 350 g. fino a 1000 g.	8.800	4,55	8.800	4,55	8.800	4,55	8.800	4,55	8.800	4,55	8.800	4,55
Da 1001 g. fino a 2000 g.	15.600	8,08	15.600	8,08	15.600	8,08	15.600	8,08	15.600	8,08	15.600	8,08

**Servizio Nazionale. Servizio Internazionale. \*\*\***

\*\*\* In base al servizio scelto, l'importo da pagare (il giorno lavorativo successivo all'invio) varia. Per conoscere l'importo da pagare, visitate il sito [www.posteitaliane.it](http://www.posteitaliane.it) o chiamate il numero verde 800 20 20 20.

**Fig. 1** Title page displaying the postal rates for the "Priority" service.

In front of the new service at the airport, the first step was \$100 for an ordinary mail box. It was different from the traditional one: a small box and white paper format addressed to the first. The mail carrier was not a letter carrier, but a symbol of the post office by himself. From then on, this was a symbol of the new service. The mail carrier was trained with the new service. The letter was distributed two to three at all post offices. The promotion was by itself, because for the service, the delivery was not a day, but a day. The service was a day, but a day in the rest of the world, because it was a different distance.

[illegible]

Cap. 3 - 2002/2003 - The definitive stamps set of 6 values with and without indication of "S.p.A"

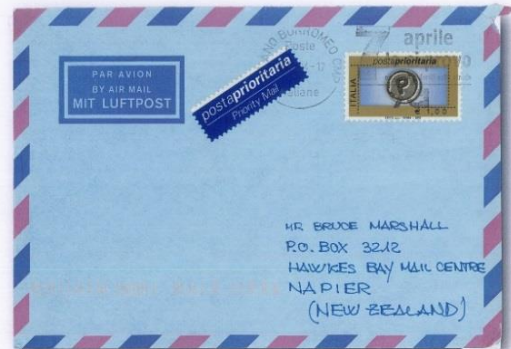


Mint and used values



10.8.2003 – 0.77 € solo usage on priority postcard to Australia

28.4.2004 – 1.00 € solo usage on priority cover to New Zealand



*Fig. 5. Display of the later reprinting of the stamps shown in Fig. 4, along with their usage.*

Cap 4. - 2004 - The definitive stamps set of 7 values printed by serigraphy and rotogravure

[illegible]

100076



Start values

Mixing painting of center and black  
penetration described above

Partial and missing pricing of assets

[illegible]

1.12.2004 - DACC audio usage w/ publicly server is 0.

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 291–297

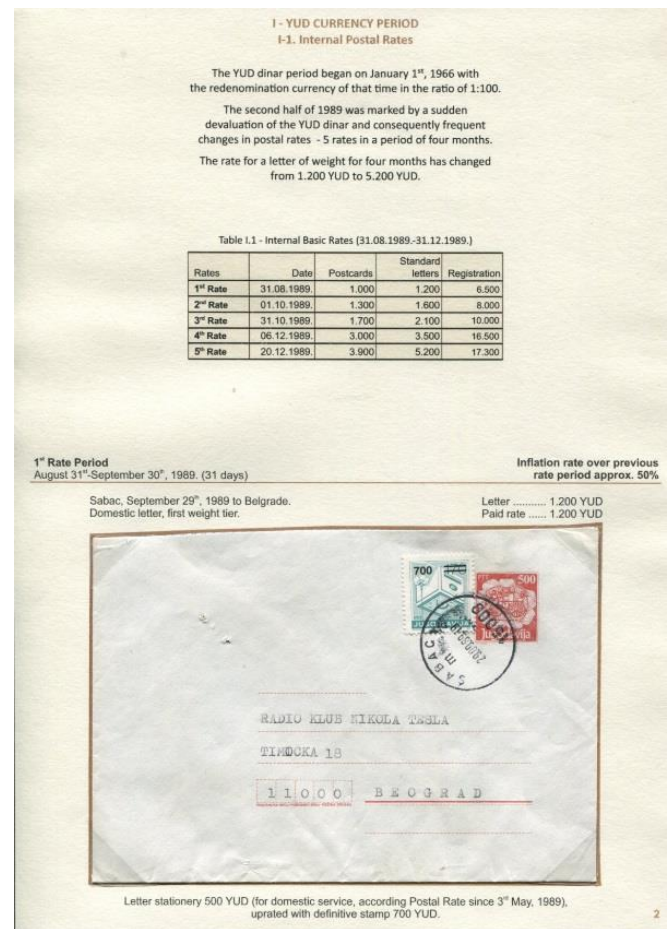
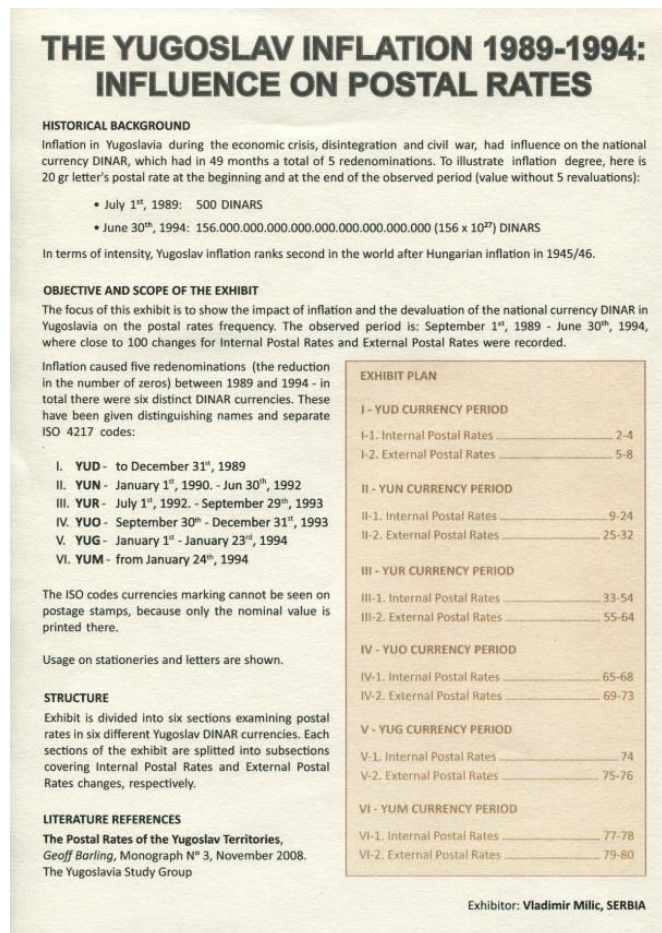
21/9/2017 0:50 €ok; image explicitly posted to Austria

*Figs. 6 and 7. Display of the new stamp issue along with their usage.*

From the shown fragments of the given exhibit, we can conclude that the Modern Philately class allows a bit more flexibility regarding the balance of the material presented, as its primary goal is the promotion of more recent philatelic material.

However, I firmly believe that the better an exhibit adheres to the FIP guidelines for the exhibit's "subclass," the greater the chance it has for receiving a high score and achieving good success.

Vladimir Milić, Serbia, winner of the Gold medal at the world exhibition in Essen, Germany, 2023, along with *a special award for the research*. His exhibit, titled “The Inflationary Period in Yugoslavia 1989–1994: The Impact on Postal Rates,” clearly belongs to the postal history subclass, as it deals with postal tariffs during the hyperinflation era in the former SFR Yugoslavia. Decades of collecting postal items and classifying rates, accompanied by detailed displays on the exhibit pages, vividly reflect the state of the country during those turbulent years. The significance of this exhibit lies in its documentation of the hardship and turmoil of that time.

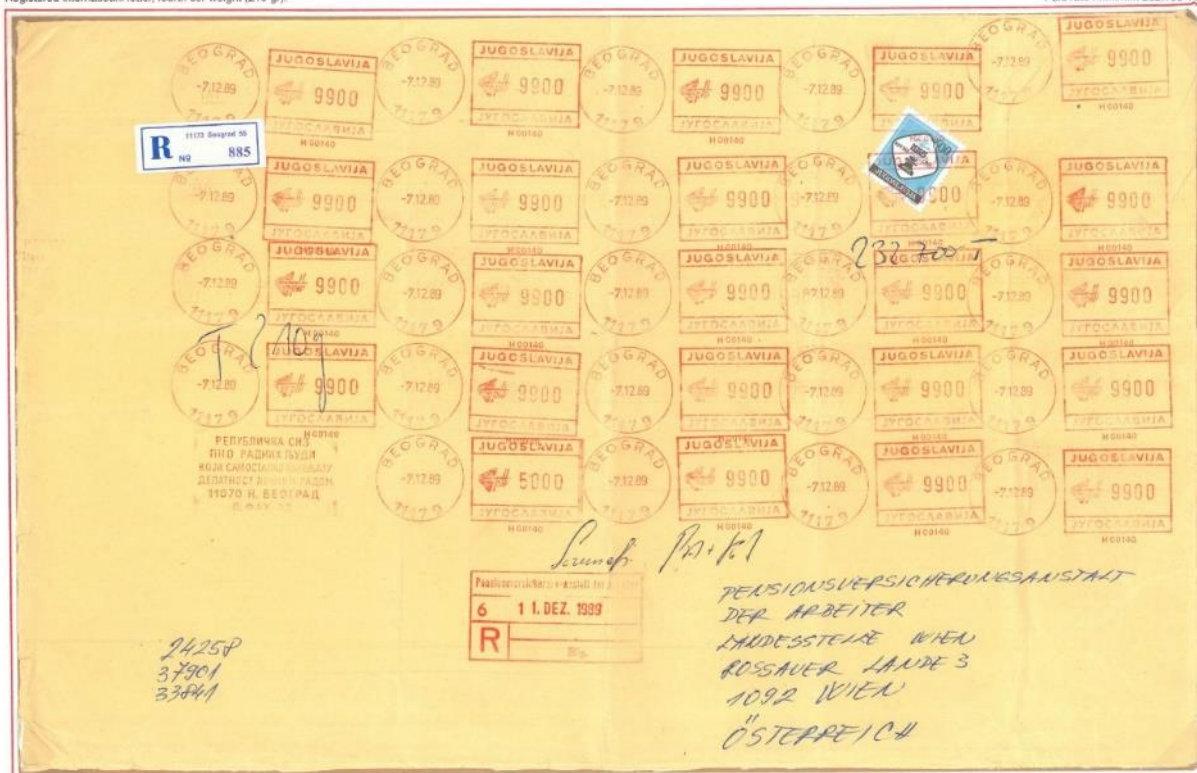


**Figs. 1 and 2** Title and first exhibit pages featuring detailed introductory remarks that describe the situation during the inflation period, changes in postal tariffs, and the Yugoslav dinar itself, around which the entire exhibit is conceptually structured.

Belgrade, December 7<sup>th</sup>, 1989, to Vienna, Austria.  
Registered international letter, fourth tier weight (210 gr).

Multi (24) meter-machine imprints  
The largest known letter with most machine imprints.

Letter ..... 115.000 YUD  
Registered ..... 117.700 YUD  
Paid rate ..... 232.700 YUD



The accelerating inflation compelled the multiple use of meter-machines, as it displayed only four digits.  
In order to fulfil international Postal Rate from November, 24<sup>th</sup> 1989, twenty-four (24) impressions were needed: 23x9.900 YUD and 1x5.000 YUD.

In period November 1<sup>st</sup>-December 31<sup>st</sup>, 1989 the usage of charity stamp Chess Olympiad was obligatory.

8-7

*Fig. 3 Display of a letter franked with 23 machine cancellations.*

## Conclusion:

From the fragments of the three highly awarded exhibits at FEPA and FIP exhibitions, we can conclude that there is a wealth of interesting philatelic material even from the modern era. The Modern Philately class, as a new exhibition category, gives us the opportunity to present this material and participate in those very exhibitions.

Certainly, this class offers a wide range of possibilities for new exhibitors, because with the proper selection of material and a serious approach to preparing the exhibit, we can always create and showcase something beautiful and fresh. Moreover, being in a separate class means the exhibit will be fairly judged — without direct comparison to older material, which forms the solid core of world philately.

## Questions and Answers (taken from FIP guidelines) :

***Q : What is the difference between Modern Philately and Promotional Class ?***

*A Nothing – they are essentially the same thing. Modern Philately is the most recent and final name for the category of showing modern philatelic issues in a shorter format of 3–5 frames.*

***Q : Why do Modern Philately exhibits receive FIP Medals and Open Philately and One Frame exhibits do not ?***

*A : The subjects of Modern Philately exhibits are actually a segment of the already established Classes of Traditional, Postal History, and Postal Stationery formal Classes with their own SREVs. The other two categories are quite different in the content material and scope of the actual exhibits.*

***Q : Will the Modern Philately category ever become its own separate Class ?***

*A : No, as the exhibits are actually Traditional, Postal History, and Postal Stationery material judged under these SREVs, the Modern Philately exhibits can be judged by the accredited FIP Jurors from these Classes.*

***Q : Can modern philately exhibits receive Large Gold awards ?***

*A : Because of the brevity and recent time frame of the exhibits, the development and importance of the exhibits are restricted thus not allowing for the demanding nature of achieving a Large Gold award.*

***Q : Why have yet another category of exhibits ?***

*A : There is a demand for showing more recent philatelic material that can be recognized as such at the international level. Much of this demand comes from newer exhibitors and Federations that are just now starting to develop FIP level exhibitors.*

***Q : Can a stamp series that was first issued in 1985 and is still used today be exhibited in Modern Philately ?***

*A : Modern Philately exhibits emphasize material issued in the last 20 years or so. However, this is not meant to be a rigid time rule and if the majority of the material falls inside the 20 year period, it can be shown as a Modern Philately exhibit.*

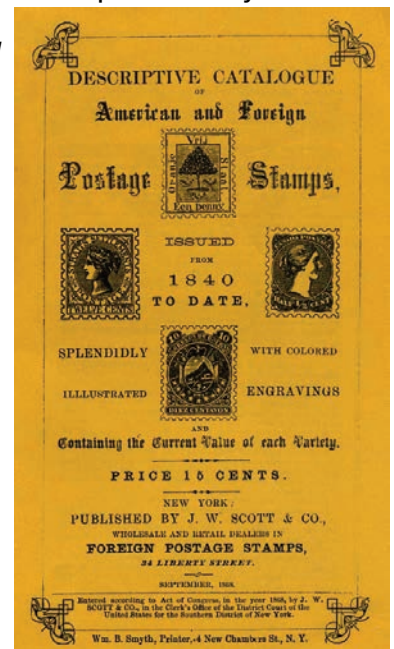
## Philatelic experiments, late 19<sup>th</sup> century - early 20<sup>th</sup> century

Francisc Ambrus

From the appearance of the first postage stamp in 1840 to the appearance of the first catalogs dedicated to postage stamps in 1868 (Scott catalog), at first in the form of merchant lists, there was not a great distance. The fashion for collecting was not invented now. In the 19<sup>th</sup> century, having a collection of paintings or numismatics was a matter of great fame, but slowly, slowly, collecting little sticky papers with kings and queens is starting to gain interest, being much easier to collect. Since the end of the 19<sup>th</sup> century, philatelic merchants and collectors have appeared, eager to enrich their collections with everything that appeared on the globe, and it didn't take long until some of the inventive collectors began sending letters to fictitious addresses that returned to the sender with a multitude of postage stamps. This practice was also based on the conscientiousness of the post office of those times, which, if it could not find the addressee at the address and had information about his new location, would send the letter to the new destination. But inventiveness has no limits and philatelic circuits emerged among the merchants of the time, protected by the conscientiousness of the postal officials of the time. In the following lines I present to you some philatelic jewels that can delight any thematic collection of postal history.

### Registered letter sent to fictitious address

1868 Scott catalog

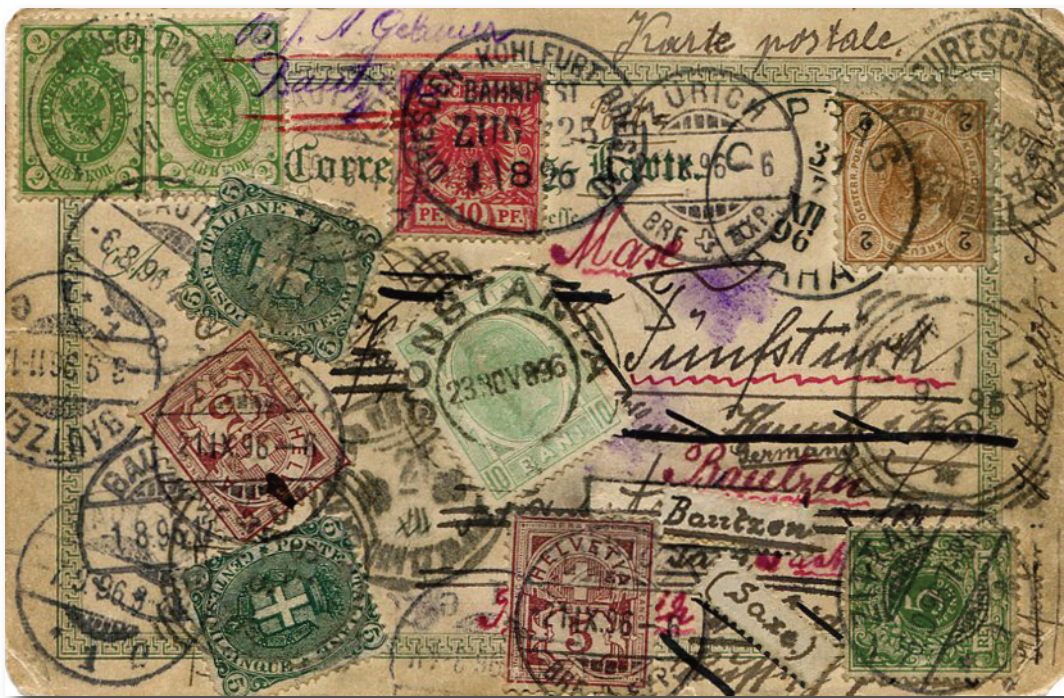


Experiment cover made by philatelist Victor Saulescu and addressed to a certain "Dr. Termoclaus" to be searched in Australia etc. The item was sent on 20/3/1894 from Bucharest and the addressee was not found in: Sydney (25/4(?), 29/10 & 5/11), Melbourne (6/11), Adelaide (?), Wellington (New Zealand 21/11), Hobart (Tasmania 30/11), Honolulu (Hawaii 21/1/1895 & 15/3/1895) & Apia (Samoa 21/3/1895). The item spent more time in Sydney & Honolulu, possibly the postmen were more diligent in searching the recipient. It is not clear whether or when the item was returned to Bucharest, as there is not arrival strike after more than one year. The item is clearly a philatelic creation as the sender used 2 imperf between pairs of 1 1/2B & 5B. The franking is 83 bani (but one stamp is missing), the rate should have been a multiple of 25 bani. The 1 1/2B black stamp at upper left is a newspaper stamp cutout and was not valid for letters.

## Philatelic circuit experiment



Circuit postcard sent on 5/9/1896 from Braila to Berlin, Germany, from there on 8/9 to Veracruz, Mexico, re-sent on 28/9 to Bundaberg, Queensland (via Brisbane 11/11), re-sent on 19/9 back to Braila, Romania to finally arrive on 27/12. The item also bears a transit marking of San Francisco (6/10).

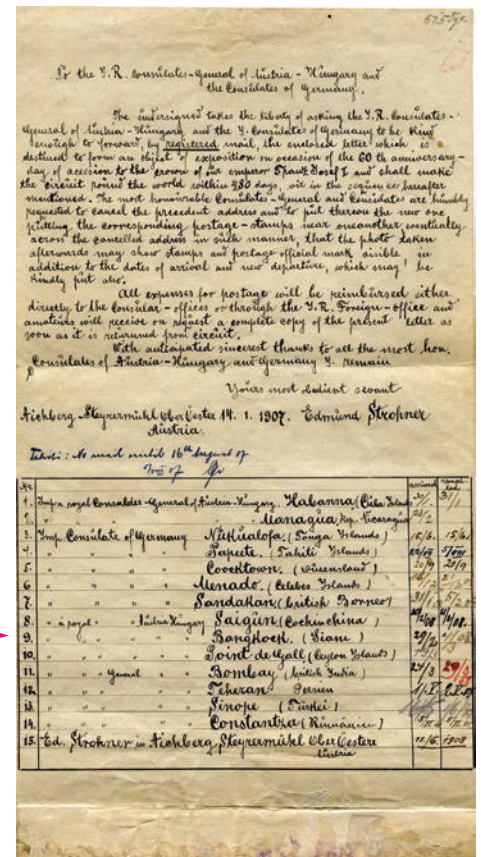


Litho postcard obverse

Circuit postcard sent between collectors in 1896. The card started its journey on 31/7/1896 from Prag, was sent and re-sent from Germany on 1/8, possibly to Russia (Poland?), it search for a recipient in Bautzen, Germany (various postmarks from August and September), it was re-sent from Venezia on 1/9, than from Ziptau (Zittau), Germany on 6/9, from Zurich, Switzerland on 21/9 and from Constanta, Romania on 23/11. It is quite difficult to find out the exact sequence of the journey, as the addresses were covered by stamps and postmarks (which are not always clear or show the date).



## Consulate philatelic experiment



Open letter to consulates glued on the front side

Superb circuit cover around the world from 1907/8 made by Edmund Strohner. With the help of the consulates of Austria-Hungary and Germany he wanted to create an exhibit for the 60th Anniversary of Accession to the Crown of Emperor Franz Josef I. He enclosed the addresses of 15 consulates and asked that after receiving the letter, each to forward to the next by registered post, adding the required stamps "near one another, eventually across the cancelled address in such a manner, that the photo taken afterwards may show stamps and postage official mark visible". The item was sent registered on 14/1/1907 from Aichberg-Steyrermühl to Havana, Cuba (30 & 31/1); Managua, Nicaragua (23/2); Nuku'alofa, Tonga (15/6); Papeete, Tahiti (22/7 & 5/8 with the inside written mention 'no mail until 16th August'); Cooktown, Queensland Australia

20/9, postmark exists but stamps are missing); Menado, Celebes Islands, Netherlands Indies (16 & 24/12, now Manado, Indonesia); Sandakan, North Borneo (31/1/1908 & 5/2, now in Sabah, Malaysia); Saigon, Cochinchina (20 & 21/2, now in Vietnam); Bangkok, Siam (29/2 & 4/3, now Thailand); Galle, Ceylon (19/3, now Sri Lanka); Bombay, India (24 & 28/3, now Mumbai); Tehran, Persia Iran (1 & 2/5); Sinope, Turkey (16/5 & 1/6); Constanta, Romania (8/6) to finally arrive at Aichberg-Steyrermühl on 11/6/1908. The item bears also transit markings and labels, some of them are from Colombo, Ceylon; Apia, Samoa; Auckland, New Zealand; Singapore (at least 4 different dates), San Francisco & NY, US. Because there was probably no space left on the front to write the address, from Bangkok on, each consulate added a piece of paper with the following address, so 6 addresses are placed on top of the other, the last one being addressed from Romania to the initial sender of the letter, Mr. Edmund Strohner. In Sinope, Turkey, there was no Austrian Consulate, the item was re-sent courtesy to the Post.



Stamps applied on the front side under the letter to the consulates



Cover backside

Aufgabe- Schein.		Wert	Gewicht	Nachnahme	Gebühr
K	H	K	H	K	H
Gegenstand: Rec. Nr. 181					
An: <i>Gen. Gte Generale</i>					
in: <i>Kabanna Caba Tolond</i>					

D. 8. Nr. 2. Deutsch. (Ausgabe 1905.)

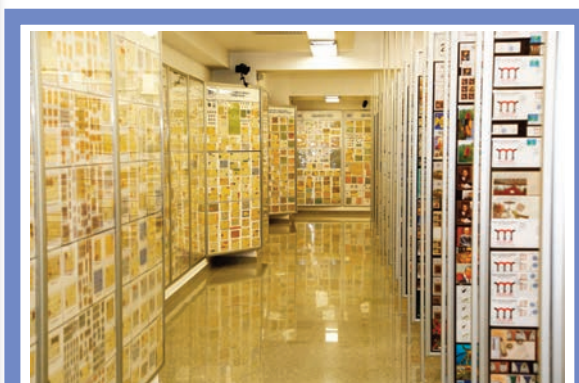
Registration receipt

### Registered letter sent to fictitious address

Another earlier sending of postal worker and philatelist Victor Saulescu: overfranked registered postcard (103 bani instead of the needed 35 bani) sent on 8/7/1893 from Bucharest to search after the recipient at Constantinople (16/7), Suez (23/7), Cairo, Alexandria, Port Said, Bangkok (21/8), Anam, Hong Kong, Tokio. Even though all the destinations are crossed-out so presumably the destinee was searched for, unfortunately not all places applied their postmarks (for postcards this is not uncommon). The recipient seems not to have been found and the item returned to sender.



Postcard backside



The images and descriptive texts were obtained with the consent of the owner of the Museum of Romanian Records.  
<https://museumofromanianrecords.com>



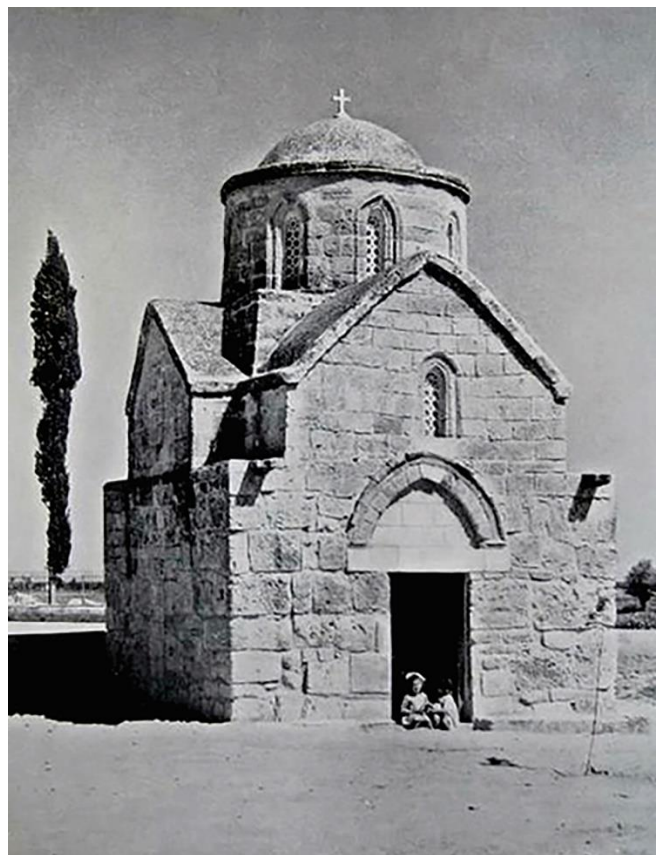
**Stella Maris, Stella Maris, Stella Maris...**

**...three times Stella Maris ! Why ?**

by Serban Dragusanu

### **1. "Stella Maris" Chapel – in Balchik**

Stella Maris (Latin: "Star of the Sea") is a small Byzantine-style church, built in Balchik in 1929, at the request of Queen Maria of Romania, on one of the terraces of the immense garden surrounding the queen's castle, which she herself called "Tenha Juva" (in Turkish "The Quiet Nest").



Built of stone by the Agostino Fabro company according to the plans of the architect Roghabihab and painted by the painters Dumitru Braescu (in 1929, the Pantocrator, in the chapel's spire), and Anastase Demian with Tache Papatriandafil (in 1930, the other frescoes), the chapel was at that time the smallest church in Romania.

Queen Mary's model for the Stella Maris was the 15th-century Chapel of Saint James in Trikomo (Greek: Τρίκωμο; Turkish: İskele), a village in the north of Cyprus. It seems that this chapel was seen by the queen during a trip to the Mediterranean Sea in the early years of the first reign of King Michael of Romania (the Regency years) when, after the death of King Ferdinand, fearing a presumed coup d'état by Marshal Alexandru Averescu, she conducted secret negotiations to prepare for a possible rapid retreat.

In love with Balchik, Queen Maria requested in her last will that her heart to be placed in the Stella Maris chapel: "Tenha Juva was the place where it was fulfilled, there I was given the opportunity to make my dream come true, and because it meant more to me than I could ever explain, I asked my son, King Carol II, that my heart be brought and placed at Stella Maris, the church I built on the edge of the sea. I will rest in my body at Curtea de Arges, next to my beloved husband, King Ferdinand, but I wish that my heart be placed under the flagstones of the church I built".

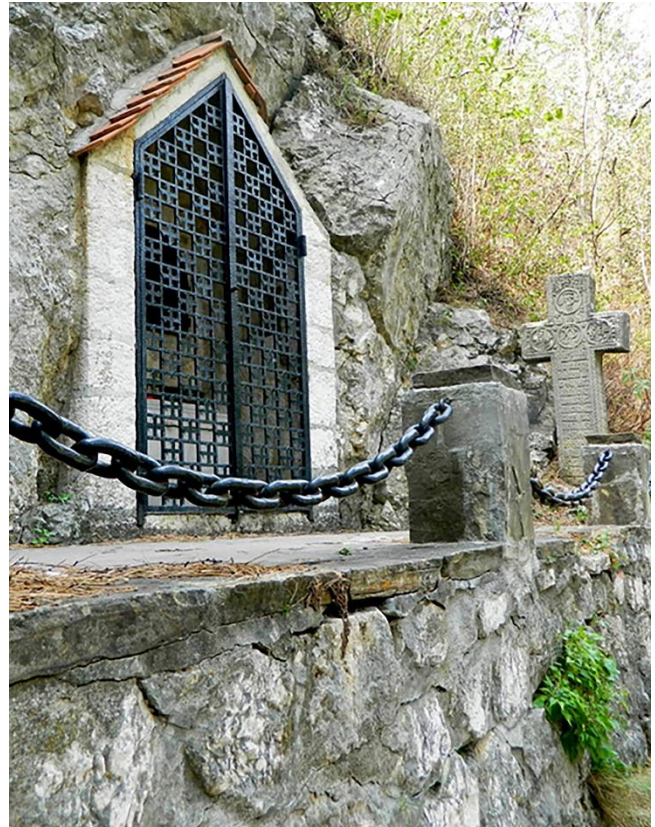
Once her body was buried at the Curtea de Arges Monastery, alongside King Ferdinand, King Carol I and Queen Elisabeth, King Carol II, together with his son Mihai, fulfilled the Queen's testamentary wish by taking the box containing her heart to Balchik, to the Stella Maris chapel, where it was laid to rest with full honors. The guns of the destroyer "Regina Maria" fired 21 cannon salvos, and the buglers of the navy company sounded the extinguishment.

## 2. A replica of the "Stella Maris" chapel: "The Heart of Queen Mary" – at Bran



After the Quadrilateral was ceded to Bulgaria in 1940, in September of that year, Princess Ileana of Romania requested that the casket containing the Queen's heart be brought to Bran, which was deposited in the wooden church of Bran Castle (now located at the Jercalai hermitage in Urlati, Prahova). A year later, the Queen's heart was moved to a specially arranged crypt in the nearby Bran Hill, near the newly established field hospital by Princess Ileana, which bore the name "The Queen's Heart".

After the Quadrilateral was ceded to Bulgaria in 1940, in September of that year, Princess Ileana of Romania requested that the casket containing the Queen's heart be brought to Bran, which was deposited in the wooden church of Bran Castle (now located at the Jercalai hermitage in Urlati, Prahova). A year later, the Queen's heart was moved to a specially arranged crypt in the nearby Bran Hill, near the newly established field hospital by Princess Ileana, which bore the name "The Queen's Heart".



Princess Ileana intended to build a copy of the Stella Maris chapel in Balchik in the courtyard of the war hospital, to house the box with the Queen's heart. Due to the hardships of the war, its foundation stone was only laid in the summer of 1947, on the banks of the Turcu River, near the Medieval Customs, and was consecrated by Father Arsenie Boca from the Sambata Monastery (Brancoveanu Monastery, in Sambata de Sus). Within a few months, the replica church was ready. The painting inside the chapel was executed by the painter Arthur Verona. The chapel did not have time to be consecrated, nor even to house the Queen's heart, because at the end of 1947 the communist regime abolished the monarchy, and King Michael and his aunt Princess Ileana went into exile. Queen Mary's heart remained in the rock crypt, where it laid for the next 27 years.

On July 5, 1968, the director of the Bran Museum (Titus N. Hasdeu), accompanied by several communist party activists, opened the crypt and forced open the marble sarcophagus inside with crowbars. In the sarcophagus they found the gilded silver box with the queen's heart, a box that they deposited in the treasury of the Bran Castle Museum. In March 1971, the box was transferred to the National Museum of Romanian History and was opened. Inside it was another, smaller, octagonal, silver box. This was also opened. The two boxes were included in the Historical Treasure of Romania, and the heart, placed in a plastic box, was taken for safekeeping to the museum's warehouse, where it remained until November 3, 2015, when it was taken to the Pelisor Royal Castle and deposited in the Golden Chamber, the place where it beat for the last time, the Golden Chamber being declared a Royal Chapel.

The Bran Chapel was renovated and re-consecrated in 2005, awaiting the time when it would once again house the heart of Queen Maria.

### **3. Another replica of the "Stella Maris" chapel: Victor and Eliza Antonescu Mausoleum – in Vitanesti, Teleorman county**

A remarkable diplomat and statesman, Victor Antonescu (1871 – 1947) was born in the village of Antonesti, Calinesti commune, Teleorman county. He graduated in law and economics in Paris, and upon returning to the country, he entered the magistracy. After his political engagement in the Liberal Party, he carried out diplomatic missions, being an ambassador, but he also held high public positions: minister of finance, minister of justice and minister of foreign affairs.

In Teleorman he was the owner of a beautiful mansion, in Vitanesti, located on the terrace of the Teleormanul stream. There he built a mausoleum in 1936, according to the plans and architecture of the "Stella Maris" Chapel in Balchik. The plans had been offered to Eliza Antonescu, out of friendship, by Queen Maria herself.

The chapel in Vitanesti is built in the Byzantine style, and its beauty lies in the perfection of its proportions. The master masons were inspired by the 16th – 17th century Wallachian churches, creating a parapet of exposed brick, alternating with plaster. The interior is entirely covered with a neo-Byzantine fresco, painted by the painter Dimitrie Bascu in 1942, and the sarcophagus was carved in stone by Boris Caragea.

The chapel is not a church, because there is no church altar and no services are held, the building being intended to house the lifeless bodies of Eliza and Victor Antonescu.



Victor Antonescu left the chapel, by his last will, to the Romanian Academy on July 11, 1943.

In September 1944, the chapel and the mansion were plundered by soldiers from the Red Army of the USSR. The ruined chapel was completely restored in 1994 and was declared a historical monument.

***This article's Photos Legends are:***

*photo 1. Chapel of Saint James in Trikomo (Cyprus)*

*photo 2. Chapel of "Stella Maris", in Balchik*

*photo 3. Queen Maria and Princess Ileana in Balchik, in the garden of the castle "Tenha Juva" (1930)*

*photo 4. Chapel of "Heart of Queen Maria", in Bran*

*photo 5. The rock crypt where the box with the Queen's heart was placed*

*photo 6. Chapel mausoleum in Vitanesti, Teleorman*

# Bosnia and Herzegovina – Mostar

## World Art Day (April 15<sup>th</sup>)

**World Art Day**, an event that celebrates and supports the connection between art, artists, and the broader community, is celebrated on April 15<sup>th</sup>. This date was chosen by the International Association of Art (IAA), which is an official UNESCO partner in the field of visual arts. The date was selected to honour one of the greatest artists of all time, Leonardo da Vinci, who was born on April 15<sup>th</sup>, 1452. The main goals of the International Association of Art (IAA) are to promote the status of artists, protect cultural heritage, promote the development of contemporary art, artistic education, and cultural cooperation.



Different historical periods have attributed different qualities to art, whose meaning is manifested in the communicative process between the artwork, the artist, and each individual as the viewer. The traditional division of art distinguished six types, and with the advent of film and comics, this division now includes: music, drama, literature, painting, sculpture, architecture, film, dance, and comics.

Art plays an important role in sharing knowledge and encouraging curiosity and dialogue. Therefore, it is celebrated by organizing various events aimed at showcasing the richness and diversity of art.

Croatian Post Mostar Ltd. issued 1 commemorative postage stamp in a sheet of 9 stamps, a postmark and First Day Cover (FDC).

*All issues are available for purchase online at [www.epostshop.ba](http://www.epostshop.ba)*



Antun Branko Šimić, a great Croatian poet, critic, and translator, one of the most prominent Croatian poets of modernism, was born in Drinovci on November 18, 1898. After completing three years at the Franciscan Classical Gymnasium in Široki Brijeg, he briefly stayed in Mostar, then enrolled in the fourth year of high school in Vinkovci, and continued his studies at the Lower Town Gymnasium in Zagreb. At the age of fifteen, he published a poem in the magazine “Luč”, and his early landscape lyric poems were published from 1913 to 1917. After being forced to leave high school because the school authorities did not allow students to publish public prints, he devoted himself entirely to writing.

German expressionist poetry, which he encountered through the magazine *Der Sturm*, had a major influence on Šimić. In 1917, he launched his first magazine “Vijavica”, where he advocated for the freedom of art and criticized the state of literature, leading to negative reviews. He also launched two more magazines – “Juriš” and “Književnik”, and briefly co-edited “Savremenik” with Milan Begović.

His only poetry collection, “Preobraženja”, published in 1920, ranks among the peak works of modern Croatian lyric poetry. Despite living in poverty and facing unstable existential conditions, his literary legacy is of great significance. After a severe pneumonia, he contracted tuberculosis and passed away in Zagreb on May 2, 1925.

Croatian Post Mostar Ltd. issued 1 commemorative postage stamp in a sheet of 9 stamps, a postmark and first day cover (FDC). The stamps and accompanying materials are also available for purchase online at [www.epostshop.ba](http://www.epostshop.ba)

## Myths and Flora 2025 (22/05/2025)

The Weeping Willow (*Salix babylonica*) is a deciduous tree species from the willow family. It arrived in Europe via the Silk Road from northern China. It grows as a tree up to 15 meters high, with very long, thin hanging branches.

The symbolism and myths associated with the Weeping Willow vary across cultures. In ancient Greece, it was believed to be connected to the afterlife due to the rapid regeneration of its branches. The drooping branches and the way raindrops flow down its leaves, as if crying, symbolize pain and sorrow. In ancient mythology, the goddess of the underworld and protector of magic, Hecate, used a willow wand. In China, the willow is seen as a symbol of rebirth, vitality, and immortality.



According to a Chinese legend, a cat sadly cried by the riverbank because her kittens had drowned in the river after chasing butterflies. Willows grew along the riverbank, and out of sympathy, they lowered their long branches into the water, which the kittens clung to, allowing them to climb to safety. Since then, the willow branches have remained bent towards the water, forming a beautiful canopy, the most beautiful among willows. Where the kittens had held onto the branches with their little paws, small furry buds grew, which the people named "cica - mace" (kittens).

Croatian post Ltd. Mostar issued 1 commemorative postage stamp in a block, postmark and First Day Cover (FDC). Stamps and supplementary materials can also be purchased online at [www.epostshop.ba](http://www.epostshop.ba)

## 1100<sup>th</sup> Anniversary of the Croatian Kingdom (23/05/2025)

Croatian Post Mostar Ltd. and the Croatian Post Zagreb have issued a joint postage for the 1100<sup>th</sup> anniversary of the Croatian Kingdom and the coronation of King Tomislav. There is little reliable information about Tomislav, the Croatian ruler who was the Duke of Coastal Croatia around 910. Toma Archdeacon records that he was a duke (dux) in 914, which is the only completely reliable data about him. Other information comes from later or unreliable sources.



Based on records of the Split church councils held in 925 and 928, as well as letters from Popes John X and Leo VI, it was concluded that Tomislav was the first Croatian ruler to use the title of king (rex) and ruled from 910 to 928. It is believed that he became king in 925, as Pope John X referred to him in a Latin letter as "Tamisclao, regi Crouatorum," which is translated as the King of the Croats. In the Chronicle of the Priest of Duklja, he is mentioned as a ruler who successfully fought against the Hungarians. Croatian historian, writer, and politician Ivan Kukuljević Sakcinski, interpreting the Chronicle freely, proposed the idea of Tomislav's coronation on the field of Duvno. This view was largely accepted by Croatian historians of his time.

During the celebration of the 1000<sup>th</sup> anniversary of the Croatian Kingdom in 1925, sculptor and architect Frane Cota designed a plaque. The shallow relief depicted the crowned king sitting on a throne. In his left hand, resting on the upper edge of a shield with the Croatian coat of arms, he holds a royal orb, while his right hand holds a scepter. This motif is featured on the stamp marking the 1100<sup>th</sup> anniversary of the Croatian Kingdom.

Croatian Post Ltd. Mostar issued 1 commemorative postage stamp in a sheet of 8 stamps + vignette, a postmark and first day cover (FDC). The stamps and accompanying materials are also available for purchase online at [www.epostshop.ba](http://www.epostshop.ba)

## 150<sup>th</sup> Anniversary of the Herzegovinian Uprising (19/06/2025)

The Herzegovinian Uprising began on June 19, 1875, with an attack by rebels—Croats—on an Ottoman garrison at the bridge over the River Krupa in Dračevo, near Čapljina. Near the location of the bridge, the remains of which were registered underwater a few years ago, a memorial was discovered in 1995.

The leader of the uprising of Herzegovinian Croats was Duke Don Ivan Musić, then parish priest in Ravno. He was elected the leader of the southern Herzegovina rebels—both Catholics and Orthodox—at a public assembly in Zaval, near Ravno.



Duke Musić, who had completed his theological studies, was also the first medical student from Bosnia and Herzegovina. He left his studies in Constantinople at the urging of his uncle, the then Herzegovinian bishop Fra Anđeo Kraljević.

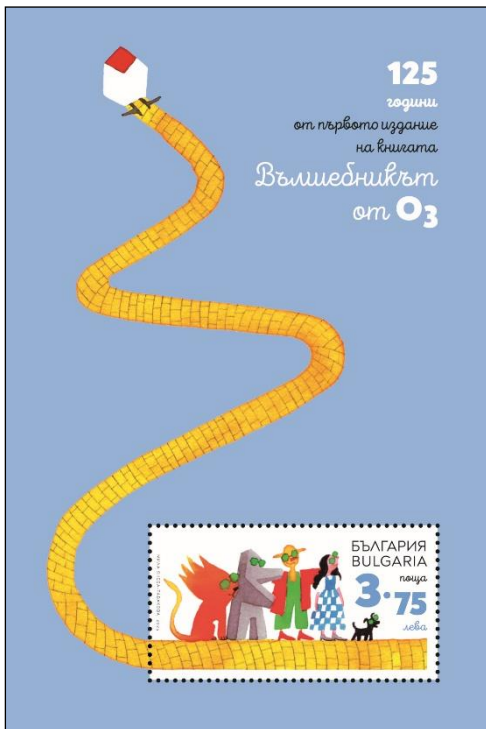
Duke Musić, who had completed his theological studies, was also the first medical student from Bosnia and Herzegovina. He left his studies in Constantinople at the urging of his uncle, the then Herzegovinian bishop Fra Anđeo Kraljević.

The Herzegovinian Uprising started in Dračevo, at the bridge between Dračevo and Gabela. Twenty days after the Catholics rebelled, on July 9, the Orthodox also rose up near Nevesinje. By mid-August, the uprising spread into Bosnia. The Herzegovinian Uprising caused a crisis of global proportions, and the result was the Berlin Congress of 1878, during which, in order to resolve the crisis, the great powers decided to place Bosnia and Herzegovina under the administration of the Austro-Hungarian Empire.

Croatian Post Ltd. Mostar issued 1 commemorative postage stamp in a sheet of 9 stamps, a postmark and first day cover (FDC). The stamps and accompanying materials are also available for purchase online at [www.epostshop.ba](http://www.epostshop.ba)

## BULGARIA

On 10.06.2025 the Ministry of Transport and Communications launched a souvenir sheet of one postage stamp “**125 Years since the first edition of the book “The Wizard of Oz”**”.



*The Wizard of Oz is a children's book by the American author Lyman Frank Baum. The story was originally published in 1900 under the original title The Wonderful Wizard of Oz with illustrations by William Wallace Denslow. Due to its great success, Baum and other authors wrote numerous sequels. The film adaptations contributed significantly to its popularity and recognition. Familiarity with the characters and plot has led to occasional use of characters and plot elements from this story in American history, psychology, or economics textbooks to explain historical events, ideas, and the motivations of characters.*

On 12.06.2025 the Ministry of Transport and Communications launched a postage stamp “**Bulgarian Culture and Art – 100<sup>th</sup> Birth Anniversary of Georgi Partsalev**”.

*Georgi Ivanov Partsalev (1925–1989) was a Bulgarian theater and film actor. Throughout his career, he played primarily comedy roles in theater and film. With his memorable participation in theater, film, and television productions, he gradually became a living legend of Bulgarian comedy.*

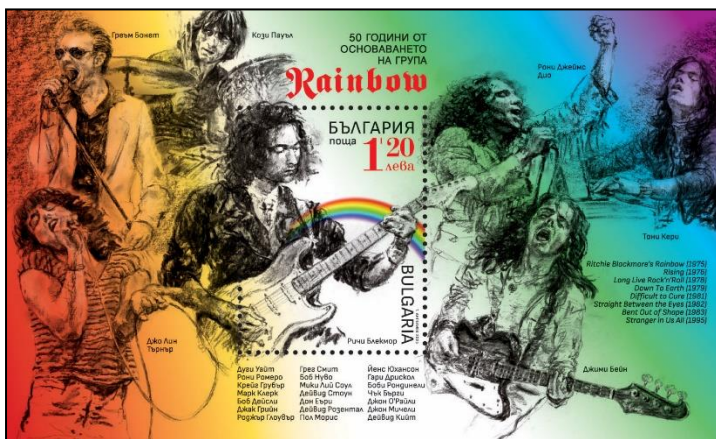


Design of the postage stamp: The stamp features a portrait of Georgi Partsalev, depicting his roles in the films "A Misunderstood Civilization" (1974), "The Three from the Reserve" (1971), and "With Children by the Sea" (1972).

Philatelic Products: A Maximum Card & an Illustrated Cover are made for the official launching of the issue during a special event in Levski city, the home town of the actor.

On 17.06.2025 the Ministry of Transport and Communications launched a Souvenir Sheet of one postage stamp “**50 Years since the Foundation of the British Rock Band “Rainbow”**”.

*Rainbow is a British hard rock band founded in 1975 by Ritchie Blackmore, who started a solo project after leaving Deep Purple. The band has continued to exist alongside Blackmore's band Blackmore's Night, with several interruptions. Rainbow continued Deep Purple's hard rock, blending it with elements of medieval music. In the 1970s, they were influential in shaping the style of speed and power metal that emerged a few years later.*



*Design of the postage stamp and the souvenir sheet:*

*The stamp features a portrait of Ritchie Blackmore. The current members are depicted in the block. Below, all the musicians who have played in the band are listed. The best albums are listed on the right.*

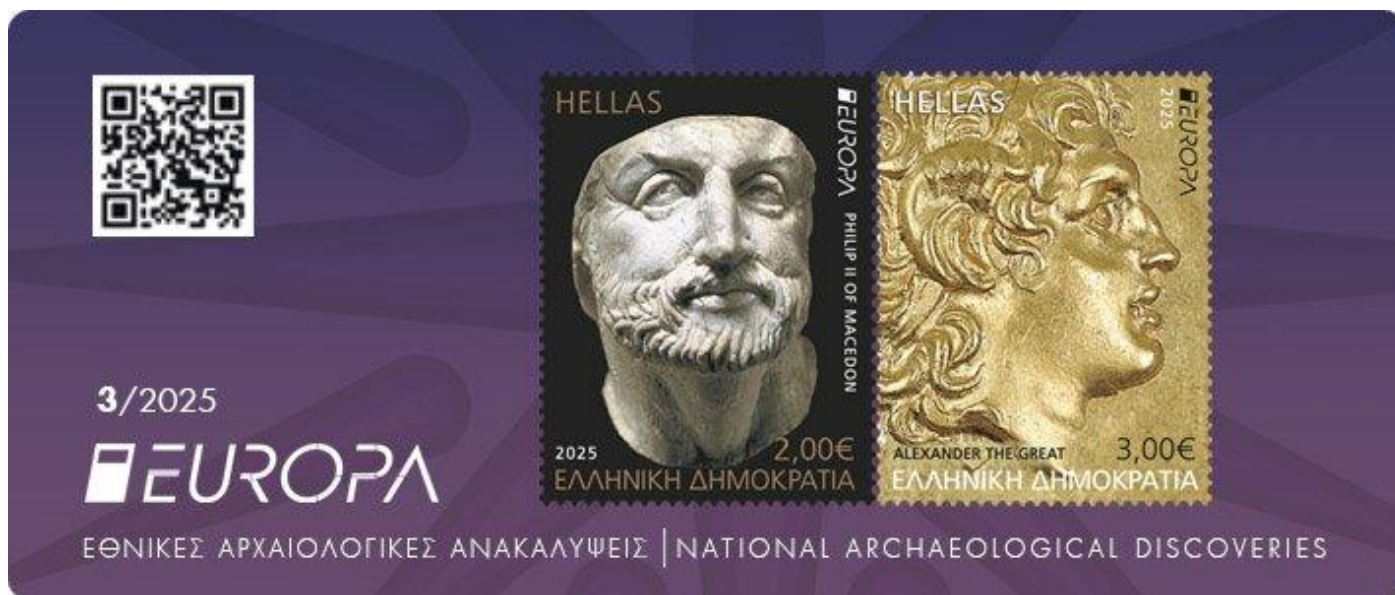
On 23.06.2025 the Ministry of Transport and Communications launched a postage stamp “**25 Years Civil Service in Modern Bulgaria**”.



*Civil service is performed by civil servants. They are individuals who work in the state administration. They are appointed by administrative act and hold positions that support state authorities in the exercise of their powers. The definition of civil servant status is regulated by law and contained in the Civil Service Act. Some of them work in the public administration, others are police officers, employees of fire and civil protection authorities, etc.*

*Stamp design:* *The number “25” is surrounded by gold stars. The national flag of Bulgaria and the flag of the European Union are depicted at the bottom of the stamp.*

## EUROPA 2025 : National Archaeological Discoveries



Hellenic Post is once again participating this year in the Joint European Edition EUROPA 2025 with the theme "National Archaeological Discoveries." The two stamps feature Philip II of Macedon and Alexander the Great.

The frieze from the royal tomb at Vergina depicts Philip II of Macedon, highlighting the strength and grandeur of a ruler who unified Greece and paved the way for his son's conquests.

A few decades later, Alexander the Great appears on a gold Stater coin minted by Lysimachus of Thrace, deified, with the horn of Ammon Zeus and the royal diadem—symbols of divine kingship and lasting influence.

These two objects reflect the Macedonian legacy of power, as expressed through art and the image of the king.

In €2 stamp Philip II of Macedon is depicted from the large frieze on the gold and ivory couch in the chamber of the King's tomb 336 B.C. (Polycentric Museum of Aigai / Royal Tombs / Treasures Exhibition).

In €3 stamp Alexander the Great Gold Stater of Lysimachus of Thrace, 297/6 – 282/1 B.C. Head of the deified Alexander to the right, wearing a diadem and the horn of Ammon Zeus Athens, Numismatic Museum, Saroglou Collection 8154.

## Street Art in Greece

Street art is a contemporary form of artistic expression that was born in the streets and urban environments, transforming the grey landscapes of cities into vibrant canvases filled with color, messages, and social commentary. Through murals, artists interact with the public and give voice to social, political, and cultural issues.

UrbanAct, a Non-Profit Civil Company with an active presence since 1998, leads the promotion of public murals and street art in Greece. With over 400 murals across the country, UrbanAct implements organized and targeted programs such as "Painting School Buildings", "Color in Hospitals", "Color in the Islands", and mural festivals, while collaborating with the Municipality of Athens and the Onassis Foundation's Stegi.

The following works are characteristic examples of the Greek street art scene, created by acclaimed artists who volunteered in collaboration with UrbanAct.

### KEZ – “Odyssey”, 2018 @ Municipal Guesthouses of Volos, from the “FACEART” Mural Art Festival

“The mural ‘Odyssey’ is based on the mythical journey of Odysseus. The ‘Odyssey’ is not just a story of adventures, but a mirror of the human condition and the struggles we must overcome to find our path and return home—whatever that may mean for each of us.”



### SAME84 – “From Black to Color”, 2023 @ Ippokrateio General Hospital of Thessaloniki, organized by KETHEA ITHAKI the 40 Years of KETHEA–ITHAKI

“In this work for Ithaki, I created a person in dynamic motion moving forward, ready to transition from a grey, monotonous environment into a colorful and lively one. The strong color contrast reflects the need for change and evolution.”

**PUPET – “The Vine Growers”, 2018 @ Lipsi Island,**  
from the “Color in the Islands” programme

“The piece in Lipsi is inspired by the island’s tradition, specifically viticulture. On Lipsi, viticulture is a significant part of the island’s heritage, with wine being its main agricultural product. In my work, I depict one of the countless moments when vintners harvest grapes from the vineyard.”



**SIVE – “The Cretan”, 2014 @ 14<sup>th</sup> Primary School of Volos,**  
from the “Painting School Buildings” programme

“The mural ‘The Cretan’ is dedicated to traditional Cretan music and the lyra, a symbol of Crete’s musical heritage. It features a Cretan lyra player, passionately and skillfully playing his instrument—an artist connected to his roots and the musical legacy of his land. The image brings forward the intensity and beauty of Cretan music, while emphasizing the value of tradition and creativity. Through the mural, I aim to convey the power of music to connect people with their history, as well as the endless inspiration that stems from Crete’s nature and culture.”

### **Transforming the Urban Landscape**

The above murals, created for the common good, are part of collective programs produced and curated by UrbanAct. Street Art aims to improve the urban landscape, promoting social, environmental, cultural, and historical messages. Artists KEZ, SAME84, PUPET, and SIVE have left their mark on both the Greek and international street art scene, helping create iconic landmarks for citizens and city visitors.

## The Flowers of the Orchards (13/05/2025)

“The Flowers of the Orchards”, the issue, is consisting of four postage stamps and a First Day Cover, will enter into circulation on Tuesday, May 13<sup>th</sup>, this year.

An orchard with blossoming trees represents for everyone a world of beauty and the incomparable fragrance of flowers. It is the place that awakens the desire to have a small orchard near the house, where the land allows it.



The images on the postage stamps depict the flowers of the following fruit trees: The apple tree (*Malus domestica*), with flowers depicted on the postage stamp with the face value of Lei 5.50, is a fruit tree with over 40 known varieties. The fruit is associated with the symbol of longevity.

The pear tree (*Pyrus communis*), with a floral detail illustrated on the postage stamp with the face value of Lei 7, is a fruit tree with a height of between 10 and 20 metres and an average lifespan of 65 years. The flowers are white or pink. It grows in regions with a temperate and humid climate and is highly resistant to cold. Austria has the highest reported fruit production per hectare.

The quince (*Cydonia oblonga*), with a flower on a postage stamp with the face value of Lei 8, is a fruit tree related to the apple and pear. The medium-sized tree is native to the Caucasus region and grows to an average height of 4–5 meters. It blooms late, in the months of April and May. The large, solitary flowers are white or pink in colour, with five petals. The name Cydonia comes from a region of the island of Crete.

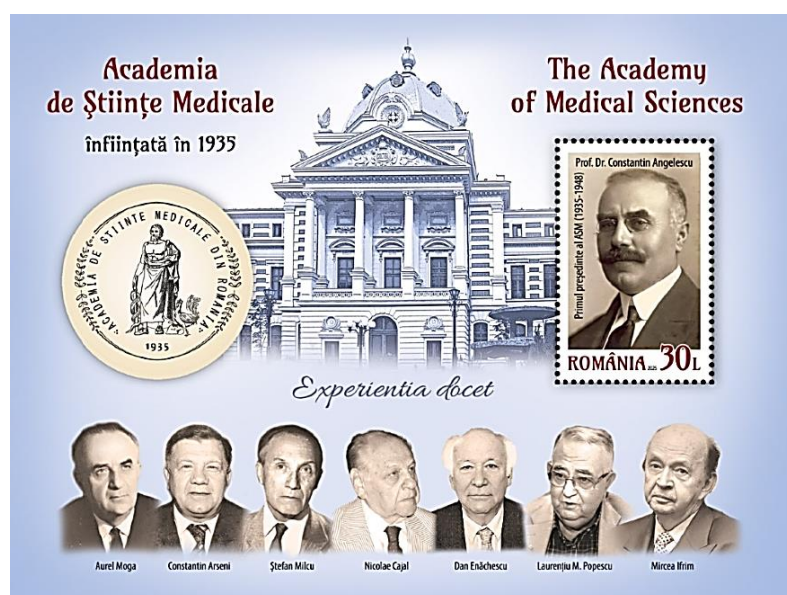
The cherry plum (*Prunus cerasifera*) whose flower is depicted on a postage stamp with the face value of Lei 14 is one of the first trees to bloom in spring. It reaches a height of between 8 and 12 meters. The white or pink flowers, with five petals, appear before the leaves. It originates from eastern Europe, southwestern and central Asia.

The First Day Cover features a mixed bouquet of flowers with a bee attracted by their scent and pollen, suggesting the crucial link between **pollination** and the existence of fruits.

## The Academy of Medical Sciences (16/05/2025)

On the occasion of the celebration of an institution that represents the values of Romanian medical practice and research, a postage stamp issue entitled 'Anniversaries. The Academy of Medical Sciences', introduced into circulation by Romfilatelie on Friday, May 16<sup>th</sup>, this year, marks the 90<sup>th</sup> anniversary of the establishment of a scientific forum of high standing and authority, an active component of the international heritage of medical sciences.

Founded in 1935, the Romanian Academy of Medical Sciences ranked among the European elite after France, Belgium, Spain and Italy, according to the chronology of the existence of high-level academic institutions for medical research.



The activity of the Academy of Medical Sciences reflects the results of research conducted in specialized institutes in Romania and abroad, as well as collaboration with other foreign institutions with which it has close ties, presented at scientific conferences and debates organized by the Executive Board of the Academy of Medical Sciences.

The Academy of Medical Sciences is today the academic institution of Romanian doctors, pharmacists and researchers in the country and abroad, an entity of the elite in multiple specialties of medical life and, at the same time, an pharmacists and researchers in Romania and abroad, an elite entity representing multiple specialties in the medical field and at the same time an authority with a proactive role, collaborating with the Ministry of Health in conducting medical research and establishing national health strategies, with numerous partnerships with similar academies around the world, etc.

The philatelic issue consists of a postage stamp, a souvenir sheet and a First Day Cover.

The postage stamp with the face value of **RON 14** features a portrait of Prof. Daniel Danielopolu, Ph.D., MD, the first secretary general of the Academy of Medical Sciences. The perforated souvenir sheet reproduces on the postage stamp with the face value of **RON 30**, the portrait of Prof. Constantin Angelescu, Ph.D., MD, the first president of the Academy of Medical Sciences, alongside a graphic composition featuring the image of the building where the Academy of Medical Sciences operates (Colțea Hospital, Bucharest), bordered at the bottom by reproductions of the portraits of seven former presidents of this institution.

## CHILDREN'S DAY (02/06/2025)

The issue entitled *Children's Day*, which includes a postage stamp and a First Day Cover, will be introduced into circulation on Monday, June 2<sup>nd</sup> this year.

Officially, Children's Day was first mentioned in Geneva during the World Conference on the Protection and Welfare of Children on August 1<sup>st</sup>, 1925, when 54 representatives from different countries adopted the Declaration on the Protection of Children. After this conference, many governments declared "Children's Day" an official holiday.

In Romania, "International Children's Day" is celebrated on June 1<sup>st</sup>, a day that has been declared a public holiday (non-working day) since 2017, and Law No. 264/2024 establishes 2025 as the "National Year of the Child".

Children's Day is an opportunity to celebrate the world of childhood, the miracle of birth and purity, and the right of all children to enjoy comprehensive protection. It is a day of gifts for children: sweets, toys, colourful balloons, clothes, and other things that children desire.

In Romania, "International Children's Day" is celebrated on June 1<sup>st</sup>, a day that has been declared a public holiday (non-working day) since 2017, and Law No. 264/2024 establishes 2025 as the "National Year of the Child".

Children's Day is an opportunity to celebrate the world of childhood, the miracle of birth and purity, and the right of all children to enjoy comprehensive protection. It is a day of gifts for children: sweets, toys, colourful balloons, clothes, and other things that children desire.



The postage stamp with the face value of Lei 8 allegorically illustrates children's desire to "escape" to a free world, full of sunshine, under a clear sky, symbolizing peace and tranquility. A traditional toy that has come to life and clings to a little girl's dress is also featured, symbolizing the permanent presence of toys in the world of childhood.

The emblematic institution of the country, Banca Națională a României, celebrates 145 years since its establishment, adding this event, the 150<sup>th</sup> anniversary of the birth of Mihail Oromolu, one of the institution's prominent governors (1922–1926). The philatelic issue entitled *Anniversaries. Banca Națională a României*, consisting of two postage stamps, a imperforated souvenir sheet and a First Day Cover, introduced into circulation on *June 10<sup>th</sup>*.

All elements of the issue illustrate the anniversary events in a unified concept. The two postage stamps reproduce two portrait photographs of Mihail Oromolu associated with the architecture of the Oromolu manor house in Păușești – Vâlcea, (the postage stamp with the face value of Lei 6.50) and with the architecture of the National Bank Palace in Bucharest (the postage stamp with the face value of Lei 14). The imperforated souvenir sheet, whose stamp has the face value of Lei 30, depicts the portrait of Mihail Oromolu kept in the heritage of the National Museum of Art of Romania, painted by Eustațiu Stoenescu. The interior architectural elements of the BNR Palace and the BNR emblem with the years 1880–2025 illustrate the 145<sup>th</sup> anniversary of the institution's establishment. The graphics on the First Day Cover also reproduce the portrait of Mihail Oromolu, the seventh governor of the BNR, together with the 'first day' stamp, which also bears the years 1880–2025 to mark the 145<sup>th</sup> anniversary of the establishment of the BNR.

Mihail Oromolu was also a patron of culture as he sponsored the construction of the Romanian Academy and contributed to the establishment of the *Scrisul Românesc* publishing house in Craiova (1922), financing the publication of several novels.



Mihail Oromolu has linked his name to the construction of two iconic buildings that are part of the national heritage in the field of architectural monuments: the Palace of BNR Officials (now the Triumf Hotel) in Bucharest and the Accademia di Romania, located in one of the most exclusive areas of Rome. The buildings were based on a special collaborative relationship with architect Petre Antonescu, and both properties were transferred by the Banca Națională a României to the Romanian state.

## MOUNTAIN BANAT (15/06/2025)

The postage stamp issue *Mountain Banat*, which will be introduced into circulation on *Thursday, June 12<sup>th</sup> this year*, is dedicated to the Mountain Banat Day, established by Law No. 60/2025 to be celebrated annually on June 15<sup>th</sup>. This date was chosen with historical motivation: on June 15<sup>th</sup>, 1848, during the Assembly in Lugoj, Eftimie Murgu, a well-known advocate for the rights of Banat Romanians, was elected as the ‘supreme captain of Banat’. This prominent leader of Mountain Banat was born on December 28<sup>th</sup>, 1805 in the village of Rudăria (today called ‘Eftimie Murgu’), located in the Almăj ‘Land’, an area renowned for its chain of water mills, which make up the largest mill park in Romania and a unique one in Europe. A graduate of the University of Pest, where he earned a doctorate in law, he returned to the country and dedicated himself to the interests of the Banat Romanians, securing for them the right to be represented in the Parliament of Pest. The date June 15<sup>th</sup>, 1848 stands as a significant historical moment, marking the expression of the Mountain Banat inhabitants’ desire to become a free and independent nation, ultimately aiming for unification within a strong Romanian state.



2519\_Stamp val. of 4,00 L



2519\_Stamp val. of 6,50 L



2519\_Stamp val. of 8,00 L



2519\_Stamp val. of 14,00 L

The philatelic issue, consisting of four postage stamps, a souvenir sheet, and a F.D.C. The postage stamps depict: the Bigăr Waterfall (postage stamp with a face value of Lei 4), a panoramic view of the Danube Gorge (postage stamp with a face value of Lei 6,50), featuring the Baba Caia rock; the Herculane Resort, where, as a sign of the Romans’ presence in the early years of the 2<sup>nd</sup> century, a sanctuary dedicated to Hercules is located (postage stamp with a face value of Lei 8), Muntele Mic (Little Mountain), in a winter landscape (postage stamp with a face value of Lei 14).

## EXOTIC FRUITS (19/06/2025)

A mini-exhibition of the world of fruits from geographical areas with a mild climate is illustrated in the images of the postage stamps from the *Exotic Fruits* issue, were introduced into circulation on *June 19<sup>th</sup>*, including four postage stamps and a First Day Cover.

The term *exotic* is defined in the dictionary as something unusual or originating from countries located far away from where we live in. For Europeans, exotic fruits refer to varieties that come from geographical regions where the warm and humid climate provides suitable conditions for their cultivation. These regions mainly include the Mediterranean, the tropical areas of Central and South America, Africa, Southeast Asia, and several islands in the Pacific. Over the centuries, these fruits brought to Europe have become a source of inspiration for chefs and nature product enthusiasts. Each exotic fruit is characterised by its shape, texture, taste, and colour.



In addition to their rich colours and delightful taste, exotic fruits offer numerous health benefits. As excellent sources of vitamins, minerals, and antioxidants, they stand out as a way to support the proper functioning of the body. Exotic fruits, for the most part, appear as nature's jewels, offering an unparalleled world of flavours and colours. They bring a sense of optimism with their unique taste, opening a window to the cultural and botanical diversity of the world we live in.

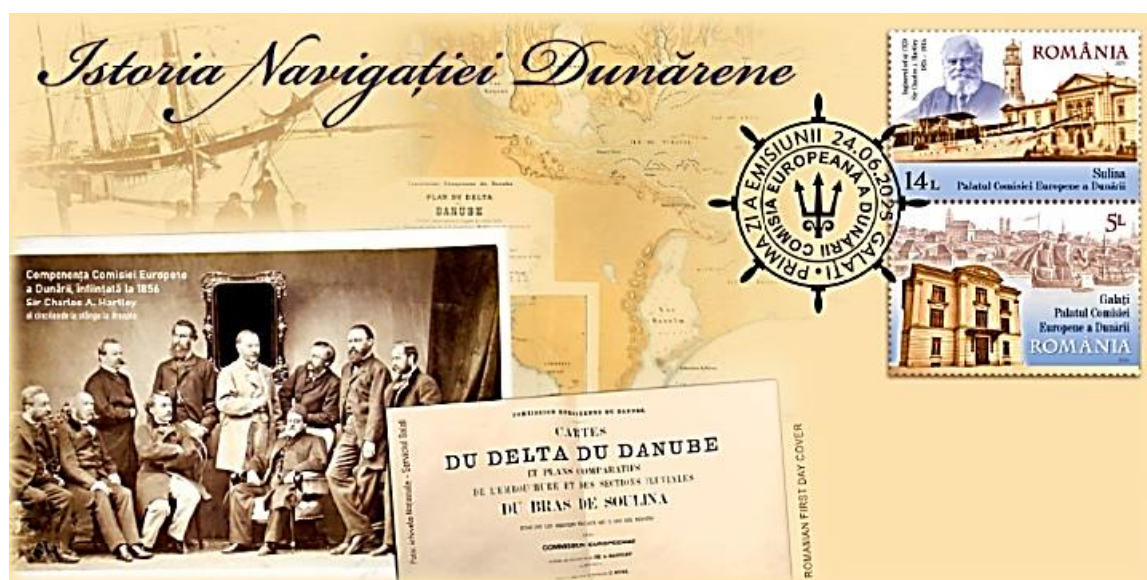
The postage stamps depict **Pitaya** (dragon fruit) – Lei 3, **Carambola** (star fruit) – Lei 5, **Litchi** – Lei 8 and **Papaya** (tree melon) – Lei 25. The First Day Cover features a suggestive image that brings together several exotic fruits in a thoughtfully arranged composition, highlighting the harmony between shapes, textures, and colours.

## HISTORY of DANUBE NAVIGATION (24/06/2025)

Romfilatelia introduced into circulation on *June 24<sup>th</sup> this year*, the postage stamp issue *History of Danube Navigation*. Comprising two postage stamps and a First Day Cover, the issue is dedicated to an important historical event: the establishment in 1856 of the European Commission of the Danube (the first entity that later gave rise to the concept of the European Union), along with the bicentenary of the birth of the man also known as the “Father of the Danube”, the British engineer Charles Augustus Hartley.

The Danube, the second-longest river in Europe after the Volga, springs from the Black Forest Mountains in Germany and flows for 2,852 km through ten countries before emptying into the Black Sea. Since mid-19<sup>th</sup> c. interest in Danube navigation became increasingly evident, especially due to the establishment of the European Commission of the Danube by the Treaty of Paris (1856), signed by the Great Powers of the time: Prussia, Great Britain, France, Italy and Sardinia, Austria, Russia, and Turkey.

The postage stamp (with the face value of **Lei 5**) depicts, against the background of an early 19<sup>th</sup>-century engraving illustrating the city of Galați, the Palace of the European Commission of the Danube in Galați whilst the postage stamp (with the face value of **Lei 14**) features a portrait of Charles Augustus Hartley alongside the architectural façade of the first headquarters of the European Commission of the Danube, built in Sulina in 1869.



The First Day Cover features a photographic document showing the members of the European Commission of the Danube, signatories of the Treaty of Paris of 1856, set against the background of a map of the Danube Delta, used for the work plan approved by the Executive Committee of the ECD.

### Breakthrough of prisoners from the death camp in Jasenovac



The system of concentration and death camps in Jasenovac represents the most shocking paradigm of Serbian suffering during World War II (1941–1945). The genocidal policy of the Independent State of Croatia directed against the Serbian, Jewish and Roma people manifested itself in its most tragic form at the most massive execution ground of the occupied Kingdom of Yugoslavia. During the 1337 days of the death camp's existence, crimes were recorded that remain unfathomable to the human mind even to this day.

April 22, 1945 is the day when the last Jasenovac prisoners stormed to freedom. In the last days of the Jasenovac camp, a group of inmates was formed under the leadership of Ante Bakotić who, in secret, on the night between April 21 and 22, devised a breakout plan. On Sunday, April 22, 1945, at 10 am, at Bakotić's signal, the inmates broke through the doors and windows of the barracks and surprised the camp guards. About six hundred desperate people rushed through the cleared space towards the southeastern gate, suffering significant losses from the guards who were firing at them from machine gun nests. In the chaotic circumstances Mile Ristić, one of the inmates, managed to seize a machine gun and return fire, thus providing protection for the participants in the breakout.

The survivors, having made their way through the southeast gate, headed for the forests where they found refuge and freedom.

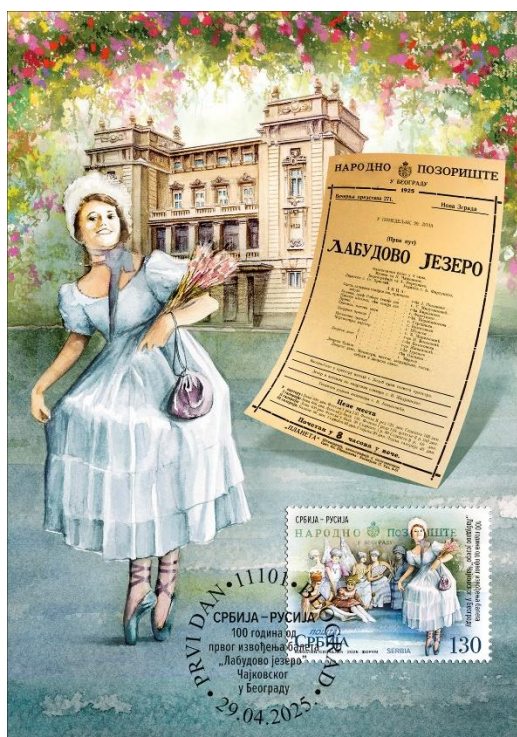
*Motifs on the stamp, vignette and envelope: Holy New Martyrs of Jasenovac,  
the work of the nun Marija, depicted with the consent of His Grace  
Bishop Jovan of Pakrac and Slavonia.*

*Professional cooperation: Museum of Genocide Victims and  
the Diocese of Pakrac and Slavonia, Serbian Orthodox Church.  
Graphic realization: MA Anamari Banjac, Academic Painter*

## SERBIA – RUSSIA

### 100 years since the first performance of Tchaikovsky's ballet "Swan Lake" in Belgrade

After World War I, Belgrade became the cultural centre of the newly formed Kingdom of Serbs, Croats, and Slovenes, and ballet, although a novelty for the Belgrade and Serbian audience, gradually became an important part of cultural life. The first professional ballet troupe in our country was established in 1920 at the National Theatre in Belgrade. Russian ballet artists who, in the first decade of their stay in Belgrade, formed the backbone of the National Theatre ballet significantly influenced the development of ballet. By bringing elements of the Russian ballet school, they gave local ballet artists the opportunity to learn from the most famous masters of the time. Ballet first began with dances in the opera, and already in 1923, Miloje Milojević's domestic ballet, the grotesque *The Valet's Broom*, was performed at the ball in Kasina.



At the time of the first performance of the ballet *Swan Lake* by Pyotr Ilyich Tchaikovsky in Belgrade, the ballet ensemble of the National Theatre had two prima ballerinas, two principal male dancers, twenty-four female and seven male dancers. It was staged by Alexander Fortunato, as choreographer and director, composer Stevan Hristić conducted the orchestra, Vladimir Zedrinski was the set and costume painter, and it premiered on June 29, 1925. The role of Odette was entrusted to the Russian ballerina Elena Poliakova; Nina Kirsanova played the role of Odile; the role of the Prince was played by Alexander Fortunato, while the ballerina Nataša Bošković played the Court Lady.

The ballet received favourable reviews in the press, which, reporting on the premiere, assessed it as a success, writing highly about the dancers and the ensemble. Nataša Bošković's performance was met with undivided praise from the professional public, who wrote of her performance that it was "filled with lightness, cheerfulness, and ecstatic enthusiasm."

With its first performance in Belgrade in 1925, the ballet *Swan Lake* practically marked the beginning of a more intense interest in classical ballet in Belgrade and the Balkans. With numerous subsequent performances on the stage of the National Theatre, up to the present day, with the participation of artists from the National Theatre, but also guests from other countries, this ballet has become one of the symbols of ballet art.

*Professional cooperation: Slobodan Mandić, Archival Advisor, Historical Archives of Belgrade.*  
*Artistic realization: Miroslav Nikolić and Nadežda Skočajić, Academic Graphic Artist.*

## EUROPA – National Archaeological Discoveries

The most significant prehistoric archaeological sites in Serbia – Lepenski Vir and Vinča, represent important evidence of the life of the first human communities in the Balkans.

At the site of Belo Brdo in Vinča, near Belgrade, the first archaeological research was carried out in 1908, organized by the National Museum of Serbia, under the leadership of Professor Miloje Vasić. Evidence of human presence from prehistoric times to the modern era has been found on Belo Brdo, which formed an artificial hill about 10.5m high. The remains from the Late Neolithic period, which make up its largest segment, formed by the layering of settlements by generations of Late Neolithic inhabitants, belong to the period 5300–4600 BC. Based on the objects found (pottery, artefacts made of stone, bones and horns, anthropomorphic and zoomorphic figurines, pieces of malachite and cinnabar, decorative objects, jewellery, etc.) The Vinča culture has been defined – the most significant phenomenon of the late Neolithic and Eneolithic, which developed throughout the territory of the central Balkans, and was named after this site.



*Motifs from the Vinča site (Neolithic) on a sheet of 60 RSD denomination: on the stamp – Anthropomorphic figurine (15x6.5cm); on the vignette – Altar with zoomorphic protomes (8.5x11cm).*



The Lepenski Vir site in the village of Boljetin, on the banks of the Danube, is one of the most significant and well-known early prehistoric sites in Serbia. The site was investigated between 1965 and 1970 under the leadership of Dragoslav Srejović. During the research of the Mesolithic layers dating back to 6200–5900 BC, the remains of planned settlements were found, with the remains of trapezoidal-shaped dwellings with floors made of limestone plaster, monumental stone sculptures and numerous graves indicating developed burial rituals.

Never before seen, monumental sculptures made of local sandstone, represent a unique artistic phenomenon in early European prehistory. The figural sculptures represent hybrid human–fish–like creatures, while the ornamental sculptures are decorated with wavy and meandering motifs reminiscent of the waters of the Danube. All this indicates that the inhabitants of Lepenski Vir practiced a belief system that was tied to the river.

*Motifs from the Lepenski Vir site on a sheet of 120 RSD denomination, sculptures made of quartz sandstone (Mesolithic): on the stamp – Foremother (36x26x48cm, 38.5kg); on the vignette – Progenitor (40x25x53cm, 55kg); on the FDC – Water Fairy (27x19x39cm, 23.1kg).*

*Professional cooperation and material for motifs: National Museum of Serbia.*

## Victory Day in World War II

Victory Day is celebrated on May 9 and represents one of the most significant dates in the history of the 20<sup>th</sup> century – the end of World War II in Europe and the victory over fascism. This day marks the unconditional surrender of Nazi Germany, which ended six years of war suffering and destruction in Europe that led to the deaths of millions of people.

During World War II, Serbia was under occupation, which led to enormous civilian casualties, as well as armed resistance and struggle against the occupiers. Victory Day also marked a new chapter in our history – the creation of a new state, in which social justice and equality were the basic principles.



Victory Day is celebrated in many European countries as one of the most important holidays. Parades are organized in many cities, the most significant of which is the Victory Parade on Red Square in Moscow, which is held every year, reminding humanity of the courage and sacrifices of the many peoples in the fight against fascism.

*Stamp motif: photo Partisans raising the flag at the Albania Palace, Belgrade, October 20, 1944 (Military Museum) and the Order of the People's Hero, which was the highest decoration for bravery awarded in the SFRY and later in the FRY, in the period from 1943 to 2006. It was awarded to individuals who particularly stood out for their courage and heroism during the People's Liberation War (NOR), but also to units, organizations and cities, as well as foreign citizens. On the vignette: The 6<sup>th</sup> Krajina Brigade enters its first garrison in liberated Užice, June 1945. On the envelope: Belgraders greet their liberators, fighters of the NOVJ (People's Liberation Army of Yugoslavia) and the Red Army, Vuk Monument, October 20, 1944 (Military Museum).*

*Professional cooperation: Ministry of Defence – Human Resources Sector,  
Department for Tradition, Standard and Veterans and the Military Museum.*

*Artistic realization of the issue: Jakša Vlahović, Academic*

## Stamp Day – 125<sup>th</sup> anniversary of the birth of the doyen of Serbian philately, Siniša Ostojić

Siniša Ostojić (1900–1974), the doyen of Serbian philately, was born in Belgrade in 1900, where he completed his elementary and secondary education, and graduated from the Faculty of Law in Prague. He spent his working life in the administration of the Belgrade municipality of Stari Grad.

He belonged to the circle of the greatest connoisseurs of Serbian philately of his time, researching, analysing and discussing issues from Serbian postal history with Evžen Deroko.



He built the status of an undisputed authority through active work that went beyond the ordinary collection of postage stamps and seals, and through their systematization, he laid the foundations for the scholarly study of the postal history of Serbia in the broadest possible sense.

His research included, above all, a serious reconstruction of the development of the Post of Serbia from the first seals in 1840 and the processing of the first Serbian postage stamps, with a special focus on newspaper stamps. The magazine FILATELISTA, in which these studies were published in sequels, had a valuable and loyal collaborator in Siniša Ostojić. Without his contribution, Serbian philately would not be anywhere near what it is today.

He also played an important role in organized philately as the president of the Evžen Deroko Philatelic Society, and was also a founder and long-time board member of the Union of Philatelists of Serbia and a board member of the Union of Philatelists of Yugoslavia. He was also active in exhibition philately, participating in national and international philatelic exhibitions. With his comprehensive work and activities, he left a permanent mark on Serbian philately for generations of philatelists to come.

Motifs on the stamp: Siniša Ostojić; a letter sent by Evžen Deroko to Siniša Ostojić, in which they systematize the seals of Serbian Post Offices from 1840 to 1915; some of the rare seals from Ostojić's collection and motif on the envelope: Siniša Ostojić and some of the rare seals from his collection.

*Professional cooperation: Vladimir Milić, President of the Union of Philatelists of Serbia  
Artistic realization of the issue: Jakša Vlahović, Academic Graphic Artist*

## Protected animal species : 75 years of the Palić Zoo

The Palić Zoo, founded as a cultural institution on May 31, 1950 by the city of Subotica, is located in a protected nature area. The first inhabitants of this zoo were a bear and a griffon vulture, and among the exotic animals, a monkey and a cockatoo parrot. Initially, the Palić Zoo occupied two hectares of space, and today it extends to 15 hectares, within which there are 70 aviaries, woven into the natural environment of the botanical garden. In this arranged oasis of nature, visitors can see and get to know autochthonous and exotic plant and animal species that they cannot see in their natural habitat.



The Palić Zoo is currently home to around 150 animal species, while the botanical garden has over 300 species of dendromaterial. There is a collection of many protected and strictly protected species in the Republic of Serbia, such as the griffon vulture, brown bear, grey wolf, common buzzard, great eagle-owl, white and black storks, white-tailed eagles, hedgehogs and moles. Among the plant species, visitors can see the Pančić spruce, yew, Bosnian and Macedonian pines (*Pinus heldreichii* and *Pinus peuce*), as well as ginkgo and giant sequoia.



With numerous activities in the fields of zoology, botany, protection of endangered species, but also education, culture and tourism, the Palić Zoo fulfils its mission – the preservation of wild animals and their natural habitats, in an environment that is pleasant and enjoyable for visitors as well. The educational programme for elementary school students of the city of Subotica is particularly noteworthy, as 18,000 children visit the Palić Zoo annually. The Palić Zoo is celebrating its great anniversary – 75 years of its establishment – as the largest zoo in the Republic of Serbia.

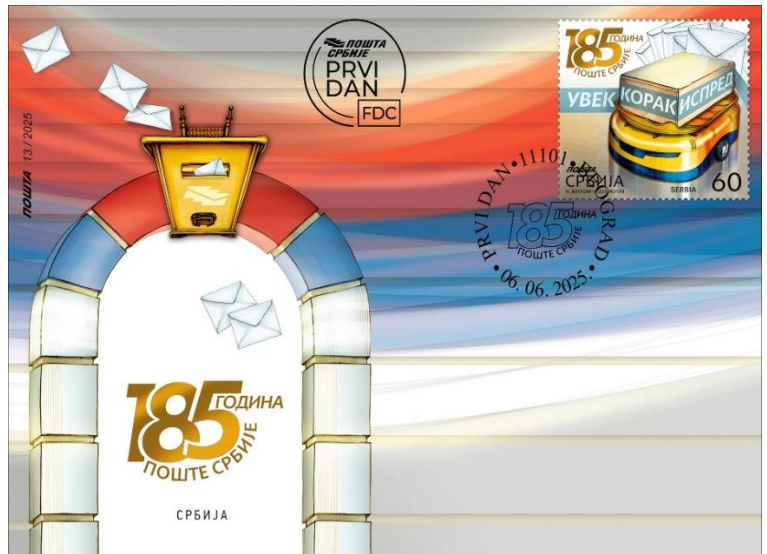
*Professional cooperation: Jelena Toljagić,*

*Museum Educator, Coordinator of Educational and Promotional Activities, Palić Zoo*

*Artistic realization: Anamari Banjac, Academic Painter*

## 185 years of the Post of Serbia

Established back in 1840, the Post of Serbia was one of the first corporate institutions in Serbia in the nineteenth century, a pioneer of the modernization and industrialization of Serbia, but also a strong factor in the political independence of the emerging State.



Established back in 1840, the Post of Serbia was one of the first corporate institutions in Serbia in the nineteenth century, a pioneer of the modernization and industrialization of Serbia, but also a strong factor in the political independence of the emerging State.

The traffic connection of cities, the opening of post offices, the modernization of postal traffic by introducing postage stamps, legal organization, and the education of postal personnel, made the Post one of the leaders of technological progress. Through numerous interstate activities and participation in the creation of the Universal Postal Union, the Post of Serbia became one of the first internationally recognized institutions of the young Serbian State.

Telegraph, telephone, automobile, railway, river and later air postal traffic, the opening of wireless stations and the broadcasting of the first radio program, brought Serbia into the ranks of technologically developed countries when it comes to postal traffic, significantly influencing the overall economic growth and development of the country in the first half of the 20<sup>th</sup> century. New services, automation and modernization of postal traffic and intensive development of the postal information system in the second half of the 20<sup>th</sup> century, as well as the introduction of mobile telephony and the development of the geographic information system, have enabled the Post of Serbia to enter the 21<sup>st</sup> c. as a company the strategic interest of which is sustainable development, economic and technological progress through the robotization of the postal industry and the implementation of green technologies.

Throughout its 185 years of existence, maintained and improved through the hard work and effort of numerous generations of employees, the Post of Serbia has always been a significant factor in the development of Serbia, providing, through its technological development, improvement of vocational education and through numerous socially engaged and humanitarian activities, the necessary social support for the overall prosperity of our society.

*Professional cooperation: PTT Museum*

*Artistic realization of the issue: Marija Vlahović, Academic Graphic Artist*

## 125 years since Serbia's participation in the World Expo

One of the most important World Expos at the turn of the century was held in Paris in 1900, under the name *Exposition Universelle 1900*. It lasted from April to November and had over 50 million visitors. The exhibition presented numerous scientific and technological achievements of the time. The first modern Olympic Games outside of Greece were also held as part of the *Exposition Universelle 1900*.



The pavilion of the Kingdom of Serbia, resembling Serbian monasteries in the Serbian-Byzantine style, covering an area of 550m<sup>2</sup>, was erected on the banks of the Seine. It was designed by the professor of the Great School Milan Kapetanović and the architect Milorad Ruvidić. In it, Serbia exhibited folk handicrafts, agricultural products, mineral waters, brandies and wines, ores and minerals, as well as furniture, carpets and products of the Kragujevac *Topolivnica* (Cannon Foundry), which presented the trade, production and industrial potential of Serbia.

The works of art exhibited in our pavilion, which depict themes from national history and folk life, were created by the most famous Serbian artists of the time, including Paja Jovanović, Đorđe Krstić, Marko Murat, Rista and Beta Vukanović, Petar Ubavkić, Leon Koen and Simeon Roksandić.

Serbia's notable and thoroughly prepared performance was crowned with numerous awards – Grand Prix awards and gold, silver and bronze medals. One of them went to mathematician, professor of the Great School and academician Mihailo Petrović Alas, for an analogue computer for solving differential equations. Paja Jovanović's monumental artistic composition Coronation of Emperor Dušan, painted by order of the Government of the Kingdom of Serbia, and Đorđe Jovanović's sculpture *Kosovo Monument* were awarded gold medals.

*Stamp motifs: Pavle Paja Jovanović, Coronation of Emperor Dušan (1900), oil on canvas; Tony Szirmai, Plaque of the Kingdom of Serbia, Exposition Universelle 1900, Paris, silver-plated bronze. Works from the collection of the National Museum of Serbia in Belgrade.*

*Professional cooperation: National Museum of Serbia, Belgrade*

*Artistic realization of the issue: Jakša Vlahović, Academic Graphic Ar*

# TÜRKİYE

On June 2<sup>nd</sup>, P.T.T  
circulated a  
commemorative Miniature  
Sheet on  
**World Environment Day**  
(İğneada Longoz Forests  
National Park).



On May 9<sup>th</sup>, 2025 P.T.T issued its **Europe 2025** Commemorative Stamp on the them of National Archaeological Discoveries – Çatalhöyük.



On May 9<sup>th</sup>, 2025 P.T.T issued its **Europe 2025** Commemorative Stamp on the them of National Archaeological Discoveries – Çatalhöyük.

## PostEurop 2025 Europe's Most Beautiful Stamp Competition

Türkiye commemorative stamp titled  
“Europe 2025 (National Archaeological  
Discoveries-Çatalhöyük)” presented by  
the system is represented in the  
PostEurop 2025 Europe's Most Beautiful  
Stamp Competition.

You can vote until September 9, 2025 and  
receive support for development through  
the website

<https://europastamps.eu/europa2025>.



An eleven year-old student has written an short essay on “**Travelling with a Stamp to Japan, the country of the blossomed cherry trees**”. The last paragraph of this imaginary travel ends as follows “*when I returned home from this journey, I was full of images and feelings. The stamp was not just a tiny piece of paper, it was my ticket to a new world. I have learned that every stamp contains stories, culture and ideas that can connect us with our entire planet*”.



E 02



For **Suggestions, Comments and Inquiries**, kindly contact the **National Delegates**

Albania : **Julian Demeti** [julian.demeti@gmail.com](mailto:julian.demeti@gmail.com)

BiH Kanton : **Danijel Potocki** [tockipo@gmail.com](mailto:tockipo@gmail.com)

BiH Repubika Srpska : **Radenko Radanović** [radenkoradanovic@gmail.com](mailto:radenkoradanovic@gmail.com)

Bulgaria : **Boncho Bonev** [bnb11@abv.bg](mailto:bnb11@abv.bg)

Croatia : **Capt. Slavoljub Katancevic** [katem-sjeme@pu.t-com.hr](mailto:katem-sjeme@pu.t-com.hr)

Croatia : **Julije Maras** [julije@maras-filatelia.com.hr](mailto:julije@maras-filatelia.com.hr)

Greece : **Christos Gikas** (editor) [xgikas@gmail.com](mailto:xgikas@gmail.com)

Moldova : **Andrei Adam** [ufrm@mail.com](mailto:ufrm@mail.com)

Montenegro: **Tomo Katuric** [tomokaturic@t-com.me](mailto:tomokaturic@t-com.me)

North Macedonia: **Sinisha Pavleski** [unionofphilatelists.mk@gmail.com](mailto:unionofphilatelists.mk@gmail.com)

Romania : **Francisc Ambrus** [franambrus@yahoo.com](mailto:franambrus@yahoo.com)

Serbia : **Svetislav D. Jelic** [svetislav.jelic@gmail.com](mailto:svetislav.jelic@gmail.com)

Slovenia : **Igor Pirc** [ipirc711@gmail.com](mailto:ipirc711@gmail.com)

Turkiye : **Mehmet Akan** [studiotasarim@gmail.com](mailto:studiotasarim@gmail.com)