

# Postal Stationery Commission Newsletter



Jan 2011

No. 5

## COMMISSION MEETING 2010

The 2010 Postal Stationery Commission Meeting was held 7 October 2010 in conjunction with the FIP exhibition Portugal 2010 in Lisbon.

The meeting was called to order by Chairman Stephen D. Schumann at 2:30 pm and he welcomed all Delegates and Observers.

A total of 23 Delegates and 24 Observers were present.



Present from the Bureau were Chairman Stephen D. Schumann (USA), Secretary Lars Engelbrecht (Denmark) and Bureau members Michael Ho (Chinese Taipei) and Georges Schild (Switzerland). Also present was FIP Vice President Raymond Todd as responsible for the commission, who has done outstanding work with the commission members for the past 8 years.

Apologies for absence had been received from Ian MacMahon, Hernani Matos, Erik Hvidberg and Alan Huggins.

The minutes of the Postal Stationery Commission meeting in Bucharest were presented for approval. Alexandro Agostosi (Italy) moved and Pedro Meri (Venezuela) seconded that they be approved. It was approved unanimously.

Then the suggestion for an update of the guidelines was presented by Lars Engelbrecht and discussed. There were many good discussions on the definition of postal stationery and whether specific types of postal material are to be regarded as postal stationery or not. All delegates were asked to hand in suggestions before the end of 2010.



The seminar part of the meeting was started by a presentation by Lars Engelbrecht on judging postal stationery. Two interesting exhibits were judged as an exercise: "Brazilian Postal Cards 1880-1920" and "Czechoslovakia – Double Post Cards in Postal Use from 1918 to 1939". This resulted in good discussions on postal history focus or focus on the postal stationery itself.

The Postal Stationery Commission meeting was adjourned at 5:00 PM.

Immediately afterward the Bureau members met and unanimously voted to make Raymond Todd an Honorary Member of the Commission in recognition of his many years of invaluable advice, council and support of the Postal Stationery Commission.

Respectfully submitted,  
Lars Engelbrecht (Denmark)  
Secretary

## PLANNED ACTIVITIES FOR THE YEARS 2011 AND 2012

The Commission Bureau has made the following list of activities that we have planned for 2011 and 2012.

1. **Updating the PS Guidelines:** Making the last changes after input at the commission meeting in Portugal. Preparation of presentation at the next commission meeting and approval at the next FIP Congress.

2. **Newsletters:** Continue to send out newsletters to all delegates and FIP PS jurors. One newsletter per year (in January) and one additional in years with commission meetings.

3. **Website:** Continue to develop the PS Commission website: Adding a new section on the definition of postal stationery, more exhibit examples, all international (FIP & Continental) exhibit results etc.

4. **Seminars:** Continue to give seminars (like the 2010 seminars in Lisbon and Johannesburg) on postal stationery exhibiting and judging with specific emphasis on the revised guidelines.

5. **Team Leader Seminar:** Introduction of a seminar geared toward PS team leaders and potential PS team leaders.

6. **Presentations:** Update the PowerPoint Presentation on exhibiting and judging according to the revised guidelines and probably divide the presentations into two or three with different emphasis.

7. **Bureau Members:** Some current members have indicated they will not be a candidate for another term, and we would like to identify future Bureau members who would be active workers for the Commission.

8. **Administration:** Keep up to date lists of delegates, qualified presenters of FIP PS seminars and FIP jurors. All will be published in the newsletter.

9. **Awards database:** Update the PS exhibit results database and publish the results in the newsletter

10. **FIP member countries without a delegate:** Continue to contact member countries with PS exhibits and request that they appoint a delegate.

11. **National activity reports:** Gather from each delegate and publish them in the newsletter

12. **Bureau meetings:** Prior to the next general commission meeting



*At a special dinner during Portugal 2010 Steve Schumann received a gold membership of the Spanish Postal Stationery Society by the chairman Arturo Ferrer*

---

In this Issue:	Page
Commission Meeting 2010	1
Planned Activities 2011-12	2
Message - Chairman & Secretary	3
Elections at the FIP Congress	4
Is This Postal Stationery?	4
Judging Guide	4
New FIP Board Responsible	6
News from the Delegates	7
Future International Exhibitions	9
Treatment – Part 4	10
Literature Reviews	12
PS Exhibits at Indipex 2011	14
The UK PS Society	15
The Bureau	17
The Commission Delegates	18
FIP Jurors and Team Leaders	20
Postal Stationery Exhibit Results	21
Revision of Guidelines – Proposal	24

## MESSAGE FROM THE CHAIRMAN

Stephen D. Schumann



2010 was a very productive year for postal stationery. There were outstanding exhibits at LONDON 2010, PORTUGAL 2010 and JO'BURG 2010, which saw a number of exhibits awarded Large Gold medals including The Introduction and Usage of the Mulready Envelope and Letter Sheet Stationery by Alan Holyoake; Leeward Islands Postal Stationery by Darryl Fuller; Western Australia Postal Stationery by Arthur K.M.Woo; Spain: Postal Stationery Printed to Private and Official Order by German Baschwitz; Official Postal Cards of Spain (1873-1938) by Arturo Martin de Nicolas; USA Postal Cards 1873-1913 by Hans Van Dooremalen; Bicoloured Postal Stationery of Denmark 1871-1905 by Lars Engelbrecht; Republic of Panama Postal Stationery to 1940 by John Sinfield and The Postal Stationery of the Kingdom of Saxony by Arnim Knapp.

The meeting of the commission in Portugal was well attended and the seminar conducted by Lars Engelbrecht received many positive comments. The color copies of two demonstration exhibits were an excellent teaching aid and gave everyone many thoughts on write up and arrangement.

I conducted a similar seminar in Johannesburg before a small but enthusiastic group and this was also well received.

There will be a seminar in conjunction with INDIPEX 2011, in New Delhi on 18 February on forming an award winning exhibit of postal stationery and I hope to see many of you there. A seminar in conjunction with PHILANIPPON 2011 is in the planning stages and should be finalized in the next few months.

I wish everyone a very Happy New Year and encourage our national delegates to contact our Secretary or myself with details of activities in your country so this can be in our next bulletin.

Respectfully submitted,  
Stephen D. Schumann, Chairman

---

## MESSAGE FROM THE SECRETARY

Lars Engelbrecht



Since the previous newsletter we have had the Commission meeting and seminar in Lisbon, Portugal. It was great to meet so many of you there!

At the meeting the update of the guidelines were discussed and on page 24 you can see the final suggestion for an update of the guidelines. We expect to present the revised guidelines for approval at the commission meeting and FIP Congress in 2012.



At the exhibition in Portugal, Juan Reinoso, Costa Rica apprenticed and is now a FIP judge. in postal stationery. Welcome, Juan!

We have one change of commissioner: Mr. Novakovic from Serbia has passed away. RIP. He has been preplaced by Aleksandar Krstic.

And then we welcome Mohammed Monirul Islam as new Bangladesh delegate.

I think 2010 has been a fantastic year for international postal stationery exhibiting with 73 postal stationery exhibits in FIP exhibitions and additional 69 postal stationery exhibits at continental exhibitions. In total 142 postal stationery exhibits at international exhibitions in 2010! I hope this is a tendency that shows an increasing interest in postal stationery collecting and exhibiting. We will do all we can to support this!

In 2011 we will have FIP exhibitions in India and Japan. I will be attending Philanippon - so see you in Japan!

## ELECTIONS AT THE 71ST FIP CONGRESS

At the 71st FIP Congress in Portugal the delegates of 88 countries elected a new president, Mr Tay Peng Hian from Singapore, as well as the Vice-President for Asia, Mr Surajit Gongvatana from Thailand and a new Director, Mr Bernie Beston from Australia. Congratulations from the Postal Stationery Commission.

The FIP Board now consists of:

Tay, Peng Hian, President  
Surajit Gongvatana, Vice President  
Peter McCann, Vice President  
Jussi Tuori, Vice President  
Bernard Beston, Director  
Paulo Gomelli, Director  
Bernard Jimenez, Director

---

## IS THIS POSTAL STATIONERY?

By: Lars Engelbrecht

*"To be or not to be. That is the question!"*

At the Commission meeting in Portugal on October there were a number of questions regarding specific item and whether if they can be regarded as postal stationery.

We have therefore started a new page in the Commission website:

[www.postalstationery.org/html/is\\_it.html](http://www.postalstationery.org/html/is_it.html)

On this website you can ask questions about specific items and whether if they can be regarded as postal stationery.



Please send in scans and short descriptions of the items to our webmaster Ross Towle:

[rosstowle@yahoo.com](mailto:rosstowle@yahoo.com)

---

## JUDGING GUIDE

By: Lars Engelbrecht

At the Commission meeting in Portugal in October we held a seminar with good attendance.

At the seminar we used two very different exhibits for training together with a new judging

guide. This judging guide is a judging sheet with detailed descriptions on each judging criteria and can be used when training judging of postal stationery exhibits.

The guide is shown on the next page, and all delegates are invited to use it for training purposes.



# The Postal Stationery Commission

## Judging Guide

Judging Criteria	Max Points	Points	Comments to exhibitor
Treatment	20		<ul style="list-style-type: none"> <li>The completeness of the material shown in relation to the scope of the exhibit</li> <li>The subject has been chosen to enable a properly balanced exhibit to be shown in the space available</li> <li>The primary focus is the stationery itself and secondarily the usage</li> <li>The content reflects the title, purpose, scope and plan &amp; There is a logical flow in the exhibit</li> <li>The headlines of each page support the understanding of the treatment</li> <li>There is a good balance between the different parts of the exhibit</li> <li>There is a natural start and ending point of the exhibit</li> <li>There is no duplicated material (For instance: Two similar items postmarked in two different cities are in a postal stationery exhibit duplication)</li> </ul> <p>The Introduction Page is evaluated on whether if it:</p> <ul style="list-style-type: none"> <li>Introduces the purpose of the exhibit, Defines the scope of the exhibit, Explains the structure of the exhibit</li> <li>Has a plan of the exhibit</li> </ul>
Importance	10		<ul style="list-style-type: none"> <li>How difficult is the selected area?</li> <li>What is the significance of the selected area relative to world philately?</li> <li>What is the significance of the selected area relative to the national philately of the country?</li> <li>What is the significance of the material shown in the exhibit relative to the selected area?</li> </ul>
Knowledge	35		<p>Philatelic and related knowledge:</p> <ul style="list-style-type: none"> <li>The choice of items reflects knowledge of the chosen area</li> <li>The exhibit should demonstrate a full and accurate appreciation of the subject chosen</li> <li>The existing literature within the area has been used</li> <li>The items are well described</li> </ul> <p>Personal study - descriptions of:</p> <ul style="list-style-type: none"> <li>The postal stationery type, name and location of printer, issuing date, earliest recorded use &amp; numbers printed (where known)</li> <li>Watermarks, paper, perforations etc. of the postal stationery</li> <li>Postal stationery printings and varieties</li> <li>Rates and usage &amp; Rarer added stamps to a postal stationery item &amp; Scarce destinations and unusual routes</li> <li>Distinctive cancellations and/or added markings affecting the rate and those not affecting the rate</li> </ul> <p>Personal research:</p> <ul style="list-style-type: none"> <li>Research carried out by the exhibitor</li> <li>Research and new discoveries should be given full coverage in accordance with their importance.</li> </ul>
Condition	10		<ul style="list-style-type: none"> <li>The postal stationery is in the best possible quality</li> <li>Ordinary material without any defects</li> <li>"Difficult" items in the best possible quality</li> <li>Clear postmarks</li> </ul> <p>Evaluate the condition of the items as if they were stamps:</p> <ul style="list-style-type: none"> <li>No tears, No missing corners, No bends, No stains, No missing perforation</li> </ul>
Rarity	20		<ul style="list-style-type: none"> <li>The rarities (postal stationery types) within the area</li> <li>Essays, proofs (approved and rejected) and specimens</li> <li>Unused items, items used at intended rate and with additional franking (express, registered etc)</li> <li>The difficulty of obtaining relevant and interesting postal stationery material for the exhibit.</li> <li>How easy it will be to duplicate the exhibit</li> <li>If there is philatelic produced material in the exhibit</li> </ul> <p>Secondarily:</p> <ul style="list-style-type: none"> <li>Scarce stamps used as additional franking on a postal stationery item</li> <li>Scarce postmarks, markings, rates, routes and destinations</li> </ul>
Presentation	5		<ul style="list-style-type: none"> <li>Good balance in the frames and the individual pages</li> <li>Good use of the page - with not too much white space on the pages</li> <li>The write-up is clear, concise and relevant to the material shown and to the subject chosen for the exhibit</li> <li>Sufficient write up - but not too much text</li> <li>Illustrations are not too dominating. Any photocopies must be a minimum of 25% different in size from the original</li> <li>Careful mounting</li> </ul>
Total	100		

## **NEW FIP BOARD RESPONSIBLE FOR THE PS COMMISSION**

At the FIP Congress in Portugal new members of the FIP Board was elected – including a new FIP Board responsible for the Postal Stationery Commission.

---

### **THANK YOU, RAY!**

Our FIP Board member with responsibility for the Postal Stationery Commission - Ray Todd - concluded in 2010 his 8 year term as Vice-President of the FIP Board, and is therefore leaving us in this role.

Our Chairman Steve Schumann says: “We would like to thank Ray for being a fantastic link in the excellent cooperation between the FIP Board and the Postal Stationery Commission Bureau. But the cooperation goes back even longer. From 1987 until 2002 Ray was a member of the Bureau of the FIP Postal Stationery Commission, and he is a keen exhibitor and excellent judge on Postal Stationery – and we hope and expect to see even more exhibits from Ray and we all look forward to judging postal stationery together with you.”

At the Congress Ray received the FIP Service award and right after the Commission meeting in Portugal, Ray was elected honorary member of the Postal Stationery Commission.

---

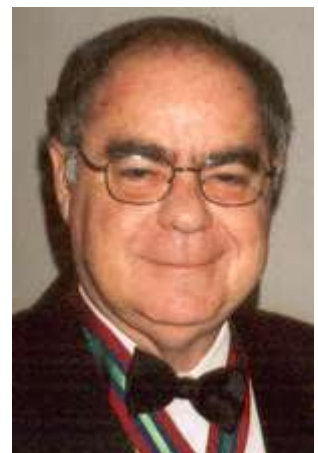


### **WELCOME, BERNIE!**

Our new responsible in the FIP Board for the Postal Stationery Commission is Bernard (Bernie) Beston. Bernie is like Ray from Australia and is well known to us in the postal stationery commission.

He has been exhibiting several Postal Stationery exhibits and served as international juror since 1984 – including Postal Stationery.

We very much look forward to the cooperation with Bernie. Congratulations with the election and welcome, Bernie.



## NEWS FROM THE DELEGATES

Following up from the previous newsletters more delegates have send us news from their countries. We really appreciate this, and we hope that all delegates will send a short status for publication in this newsletter on a regular basis. Thank you!



### Sweden

By: Lennart Daun

In Sweden we can see an increasing interest in Postal Stationery which is very gratifying. Many new collections are shown today on a regional and national level. Some really good new collections are under way and will hopefully be shown for the first time next year.

Consequently we expect to increase the number of exhibits qualified according to FIP standards in the near future. In Sweden we have totally 11 Postal Stationery collections each awarded more than 75 points and most of them are often shown at exhibitions. Furthermore we have 3 one-frame FIP qualified exhibits. Several exhibits have been awarded Large Gold medals

and one of them also qualified for Champion Class. In Sweden we have 2 FIP-accredited judges.

We appreciate very different types of events to spread information and draw attention to the collection of Postal Stationery. The Joint Seminar held in London in September 2009, which was partly inspired by an event in Malmö, Sweden, we consider a very important arrangement worth following up. We wish to thank Alan Huggins who perhaps has meant more to the collection of Postal Stationery than anyone else and who at the seminar talked about "Postal Stationery. What is it?" In this connection, like to many others, we wish to thank Lars Engelbrecht for his engagement in this project - through his presentation and following discussions of his Large Gold medal exhibit "Danish Postal Stationery". Lars visited Sweden about two year ago and at that time talked about "Postal Stationery" exhibits - a presentation that was much appreciated.

It is our ambition to find new and different ways to stimulate the interest in collecting Postal Stationery.



### Australia

By: Ian McMahon

Australia held a modified national exhibition, Mandurah 2010, from 19-21 November 2010 at Mandurah (near Perth) which included seven postal stationery exhibits as part of the

Australasian Challenge (a competitive challenge between teams from the Australian states, the Australian Capital Territory and the North and South Islands of New Zealand) and a one-frame competition.

Gloria Bradley	Switzerland – National Day Pre-Stamped Postal Cards	Vermeil
Gary Brown	South African Airletters / Aerogrammes till 1961	Gold
Malcolm D Groom	Tasmanian Embossed Postal Stationery	Gold
Derek A Pocock	The Post Seebeck Issues of Nicaragua, 1900-1924	Vermeil
Michel Roland	Postal Stationery of Belgium 1871-1893	Large Vermeil
John D Wilson	Lettercards of New Zealand	Large Vermeil
Paul Yap	Ceylon: Victorian Postal Stationery	Gold

#### One-frame Exhibits

Erica Genge	British Prisoner of War Post: 1941-45	Vermeil
Barry Scott	Australian WWI Military Envelopes and Letter Cards	Gold
Barry Scott	New Zealand Prisoner of War Air Letter Card	Gold

There were also two postal stationery exhibits at the half-national exhibition, Adelaide Stampex 2010, held from 20 to 22 August 2010 in Adelaide. These exhibits were entered in the Australian experimental Frugal Class for low-value exhibits:

Michael Blake	Russian Republic Letter Size Envelopes	Large Silver
Michel Roland	Yesteryear and Today	Large Silver

The national-level postal stationery class for 2011 will be held at Sydney Stamp Expo 11 which will be held in Sydney from 31 March – 3 April 2011.

There were two Australian entries at the FIP exhibition, Portugal 2010:

Bernard Beston	Postal Stationery of British Guiana	Gold
John Sinfield	Postal Stationery of Panama to 1940	Large Gold

There was one Australian postal stationery exhibit in the one-frame competition at the FIAP Exhibition, Bangkok 2010, held from 4-12 August 2010.

Michel Roland	Lettercards of Belgium 1882-1912	80 points
---------------	----------------------------------	-----------

There were two Australian postal stationery exhibits at the FIAP Exhibition, Joburg 2010, held at Johannesburg, South Africa from 27-31 October 2010.

John Sinfield	Postal Stationery of the Panama Republic to 1940	Large Gold
Ross Duberal	Fiji to 1954	Large Vermeil

A meeting of the Postal Stationery Society of Australia was held at Mandurah 2010. The meeting had 15 attendees and included postal stationery displays on Australian Registered Envelopes (Elsa Todd), Western Australia Registered Envelopes (John Dibiase), recent issues of Swiss stationery including Greetings from Basel, World Circus, Centenary of Kunsthau Zurich and the Lucerne Exhibition for the Centenary of National Day (Gloria Bradley) and Korea greetings postcards and modern Czech postcards (Ross Wood).

## Online Listing of Australian nondenominated and flat rate postal stationery: 2010 Update

The Postal Stationery Society of Australia's Online Listing of Australian non-denominated and flat rate postal stationery has now been updated to October 2010. It can be found on the PSSA website:

<http://www.postalstationeryaustralia.com/Catalogue-2010.htm>

## NEW ICELAND PS WEBSITE

Our Iceland delegate Halfdan Helgason has made a new website on Iceland postal stationery. Please have a look!

[www.halfdan.is/ps/](http://www.halfdan.is/ps/)





## FUTURE INTERNATIONAL EXHIBITIONS

Planned international exhibitions with a Postal Stationery class. Please note that not all exhibitions are confirmed.

DATE	VENUE	EXHIBITION NAME	FIP/ CONT.	WEBSITE	PS SEMINAR/ MEETING
12-18 Feb 2011	India, New Delhi	Indipex 2011	FIP	www.indipex2011.com	PS Seminar
5-11 May 2011	Paraguay, Asunción	Paraguay 2011	FIAF		
28 Jul-2 Aug 2011	Japan, Yokohama	Philanippon 2011	FIP	www.philanippon.jp	PS Seminar
Oct 2011	Greece		FEPA		
11-15 Nov 2011	China, Wuxi, Jiangsu	China 2011	FIAP		
May 2012	Canada, Ottawa	Americas 2012	FIAF		
Jun 2012	Paris, France	Planete Timbre 2012	FEPA		
Jun 2012	Singapore	Singpex 2012	FIAP		
18-24 June 2012	Indonesia, Jakarta	Jakarta 2012	FIP		
12-18 Oct 2012	Qatar, Doha	Qatar 2012 + FIP Congress	FIP		Commission Meeting
2012	Taipei	Taipei 2012			
10-15 May 2013	Australia, Melbourne	Australia 2013	FIP	www.australia2013.com	
Aug 2013	Thailand, Bangkok	Bangkok 2013	FIP		
2013	Brazil	Brazil 2013	FIP		
2013	Brno, Czech Republic	Brno 2013	FEPA		
2013	Hong Kong	Hong Kong 2013	FIAP		
2014	Korea, Rep. of	Philakorea 2014	FIP		
2014	Dubai	Dubai 2014	FIAP		
22-29 May 2016	USA, New York	New York 2016	FIP	www.ny2016.org	

## NEW CUBA PS WEBSITE

Please have a look at this website on Cuba postal stationery:

**[www.cubafil.org/MemberPages/Littrell/PC/1878.html](http://www.cubafil.org/MemberPages/Littrell/PC/1878.html)**



## TREATMENT #4

By: Lars Engelbrecht

In my opinion there are a lot of interesting aspects in the criteria *Treatment*. I am trying to observe and learn from the treatment of all the Postal Stationery exhibits I see and judge, and based on this I have written this article in which I will try to show the two levels of treatment in a postal stationery exhibit, I believe I have identified, and I will try to show what kinds of treatment I personally find good.

Let's start with an example: An exhibit from a typical country with different types of postal stationery (envelopes, postal cards etc), multiple issues (an 1890 issue, a 1900 issue etc.), and with different values: (5c, 10 c etc). Essays, proofs and specimens exist as well as usages of different kinds.

In postal stationery exhibits for such typical countries, I see two levels of treatment:

### The two levels of treatment

**Level 1:** The overall treatment (the headlines of the chapters and sub-chapters)

**Level 2:** The treatment within each issue of a specific postal stationery type (the structure of each sub-chapter)

### Level 1 treatment

Usually there is very little difference in how exhibitors treat level 1 (illustration 1): The chapters (1.x to 5.x) are the different kinds of stationery and the subchapters (x.1 to x.4) are the different issues.



Illustration 1: The typical treatment on level 1 in a postal stationery exhibit

But of course not all exhibits are treated this way, and the variations in this level 1 treatment can be:

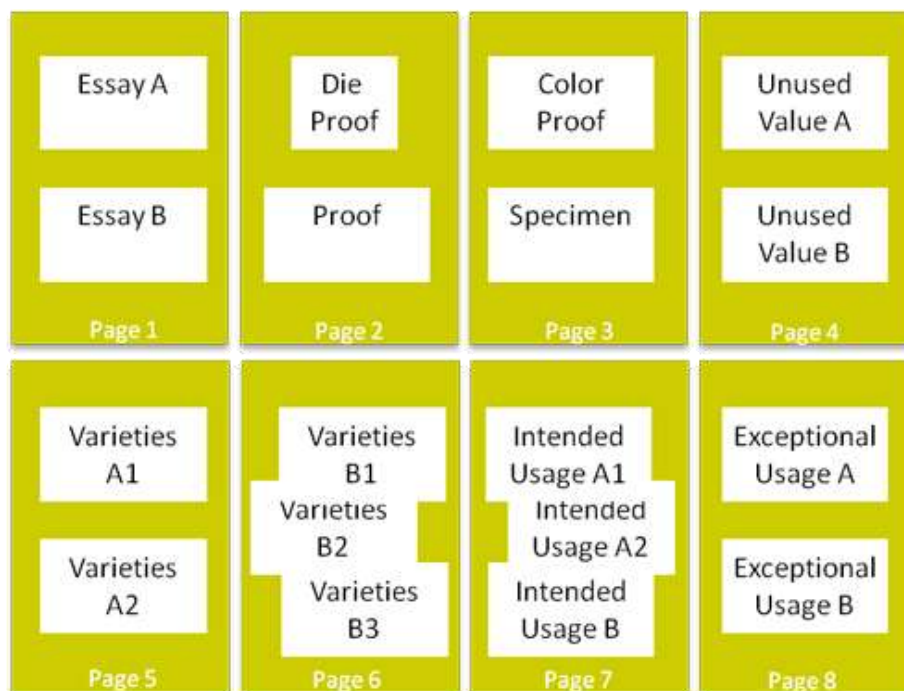
- The treatment of the reply cards is together with the postal cards (usually because the same clichés were used)
- The subchapters are values rather than the issues within each type of stationery

There are probably more possible variations, but to me the most important thing for level 1 treatment is, that it is logical and that there is a chronologic approach. My experience is that most exhibitors succeed in making a good level 1 treatment.

### Level 2 treatment

However on level 2 there are challenges, and the different approach to treatment on level 2 can in my opinion make the difference between a good and a not so good exhibit.

Let's work further on the example, and have a closer look at chapter 1.1: The envelopes of the 1878 issue. In my personal opinion, a good treatment on level 2 could be:



*Illustration 2: The typical treatment on level 2 in a postal stationery exhibit.  
These eight pages could be the pages of chapter 1.1*

#### **Good Level 2 Treatment**

- Essays of the issue
- Proofs of the issue
- Specimen of the issue
- Unused cards in the different values in perfect mint condition
- The varieties of the issue with illustrations
- Used cards showing the intended usage of the issue (but only one of each value)
- Unusual usages (express, registered, uprated to foreign destinations etc) but only one of each

And of course it could be interesting to see for instance a document relevant to the introduction of envelopes in 1878.

## **Problems on level 2**

Again there are different possibilities of treating level 2, depending on the purpose of the exhibit - some with greater success than others. And let me also show a couple of level 2 treatments that in my opinion are less good:

### **Problem 1:**

#### **No unused items at all.**

In my opinion unused items should be shown. And it is perfectly ok to mix unused and used material on a page.

### **Problem 2:**

#### **More than one of the same used item.**

If you show more than one copy of an item it is duplication - even if the items are postmarked in different cities or sent to different countries (with the same rate).

### **Problem 3:**

#### **Main (or only) focus on usage**

Some exhibits only (or almost only) focus on the usage of the stationery. But a postal stationery exhibit must primarily tell the story on the postal stationery itself.

### **Problem 4:**

#### **No treatment on level 2**

Sometimes the items shown on level 2 seem to be the items that the exhibitor has rather than a selection of items that shows the varieties and usage. It is important to choose what kind of treatment you want to have on level 2 – and then stick to this all way through the exhibit.

## **Describe the treatment**

No matter what treatment on level 1 and level 2 you choose, I suggest that you describe your choice of treatment on the introduction page. This will help the judges – and viewers – understand your exhibit!

## LITERATURE REVIEW

By Ian McMahon

### ***United States Postal Card Catalog 2010 Edition, edited by Lewis Bussey***

*248 pp, hardbound or 3-hole punch loose leaf, illustrated in colour. Ordering information in August 2010 PSC.*



The 2010 edition of the United States Postal Card Catalog has now been published. This publication is updated every five years. As with previous editions the catalogue provides a specialized listing of the postcards

issued by the USA. It is comprehensive and detailed to the extent that we can only dream of for an Australian catalogue. The introductory notes are highly informative covering a chronology of US postal card Events, details of printing contractors and paper suppliers (including photos of printing presses), information on postcard production, usage and postage rates. Enhancements since the last edition include the use of colour, revision of the

Specimen listings, updated postal rate tables, new appendices and updated listings.

The listings include information on printers and the method of printing, date of issue, colour and stock and size. The catalogue is illustrated throughout in colour and items are priced mint, unused (ie addressed but not cancelled) and used. Where no issue date is known information is recorded on the earliest reported postmark. Varieties are listed and each has extensive notes. Detailed listings of the 1920 surcharges are provided.

Issues are recorded up to 1 October 2009. It is informative to look at the extent of recent issues of US postcards, many issued in booklet format. It is also interesting to note the catalogue prices allocated to used copies of modern cards which no doubt see relatively little commercial use. Official, specimen and vending machine ('Postal Buddy') cards are listed. The appendices cover Exposition cards and postmarks, coloured and semi-fancy cancels, overprints used on US cards for US administrative areas (Canal Zone, Cuba etc), local postcards and overprints, postal savings cards and reverse subject indexes.

In summary this is an excellent specialized catalogue and the UPSS should be commended on its continued production of the catalogue and its ongoing enhancement. It is recommended for all postal stationery collectors.

## LITERATURE REVIEW

By Ian McMahon

### ***Avant qu'il ne soit trop tard: Belgium's "Van Acker" Issue of Stamps and Postal Stationery Surcharged -10% from 20 May 1946 by Michael Barden.***

*138 pp soft cover, spiral bound, illustrated in colour. Also released in pdf format on CD. Available from the author: Michael Barden,*

*Box 156, Balwyn 3103, Australia (email nedrabm@bigpond.com).*

This book covers Belgium's -10% issues known as the 'Van Acker' issues. Existing stocks of stamps and postal stationery were overprinted '-10%' as a result of the reduction of postal rates from 20 May 1946. In order to provide the necessary supply of stationery (and stamps) postmasters in many cases used local handstamps to revalue the stationery (and stamps) then on sale. Much obsolescent postal



stationery, which had been printed before the September 1945 price rise, was also in post offices stocks. Some of this material had lain unsold for up to 20 years in post offices. These stocks were also surcharged locally by postmasters, mostly using the same provisional cachets.

This book covers the background and history of the issue (but is not a catalogue). The background of this issue is essential for both collectors of postal stationery and the adhesive stamps. The postal stationery is covered specifically in a chapter and an appendix of

unlisted revalued obsolescent postal stationery, however, much of the remaining chapters are also relevant to stationery and essential in understanding the issue. These cover a detailed literature review, provisional surcharges, multiple and manuscript surcharges, Malines surcharges, Errors of Libin & Rotheux-Rimièr, forgeries & fantasies, postage after 20 May 1946, CCP receipts, translation from Dutch of the main parts of Vander Mijnsbrugge's catalogue, a 2004 unpublished interview with Jules Lejeune, writings of Raymond Marler and others about this issue and copious appendices with further information.

---

## LITERATURE REVIEW

By Alan Huggins RDP Hon FRPSL

***Rodrigo's Catalogue of Ceylon/ Sri Lanka postal stationery Part II- postal cards, letters cards, letter sheets, wrappers and PTPO wrappers by Dr. Chandra Rodrigo.***

*Published 2010 by Dr. Rodrigo Chandra, ISBN 9789555089012, soft bound, 224p, ncolour ill, 29cm, price £40+ p&p £5, available from the publisher, 31 Rodrigo Mawatha, Nawala, Rajagiriya, Sri Lanka, email: rodrigo@hkucc.hku.hk. ID No 14597.*

There is no doubt that an updated listing of the postal stationery of Ceylon and Sri Lanka has been much needed and Dr. Rodrigo is well on the way to filling this void. This work is the second part of a projected three-part catalogue, the first part of which, published in 2008, covered air mail letter sheets, Airgraphs and Aerogrammes.

The present catalogue is very fully illustrated in colour, which greatly facilitates identification of any particular item, an especially useful feature for any newcomers to the subject. Each section listed in the title is treated in considerable detail and not only incorporates the basic structure of previous classifications, but includes a range of

additional information on varieties, SPECIMEN overprints, proofs, earliest recorded dates of use, etc. In particular, the listing of the Sri Lankan material provides much information not readily available before.

The later Ceylon Queen Victoria adhesive stamp issues were frequently surcharged locally, leading on occasion to the appearance of items of uncertain provenance. Similar uncertainty surrounds a number of varieties of overprints and surcharges on various items of postal stationery which appear in the listing and it would have been useful to give some indication where these occur.

Each item is priced in £sterling. No comment is made as to whether the prices quoted are meant to represent contemporary retail levels, but in a number of cases, e.g., UPU SPECIMEN overprints, they would appear to be somewhat ahead of the current market.

This area of postal stationery provides a fascinating field to collect and study, with many highly elusive items and Dr. Rodrigo is to be congratulated on the work he has put into producing such a comprehensive guide to, the subject, which is excellent value for money and will certainly stimulate greater collector interest.



## EXHIBITS AT INDIPEX 2011

These are the postal stationery exhibits at Indipex 2011:

Xhitori	Andri	Albania	Postal Stationery of Albania 1913-1944
Mcmahon	Ian	Australia	Envelopes and Postcards of Canada
Tillard	Jean-Jacques	Canada	The "Alphee Dubois" and "Group" Types of Postal Stationery of St. Pierre and Miquelon
Caruso	Gian Marco	Colombia	Post Cards of Colombia
Ioannides	Alexander	Cyprus	Cyprus Postal Stationery
Lauth	Willy	Denmark	Postal Stationery of The Danish West Indies 1877-1917
Meiffert	Juergen	Germany	Postal Stationery of Brazil 1867-1950
Suess	Peter	Germany	The Postal Stationery of the Mexican express companies
Desai	Aditya	India	Indian Postal Stationery
Desai	Valmick	India	Pre- Independence Postal Stationery
Mehta	Milan Kumar	India	India Postal Stationery 1947-1957
Rao	K.S.	India	Postal Stationery (British India)
Da Rosa	Manuel Jose	Macau	Macau Postal Stationery - Postcards - 1885-1914
Yap	Paul	New Zealand	Ceylon Postal Stationery 1857-1936
Ong	Henry	Singapore	Postal Stationery of the Malayan Postal Union 1935-1941
Baschwitz	German	Spain	Spain Postal Stationery of General Use
Brosa Quintana	Augusto	Spain	Great Britain - Post Card - Post Office Issues - Queen Victoria
Ferrer	Arturo	Spain	First Mexican Postal Stationery
Brockenhuus von Lowenhielm	Hasse	Sweden	Jaipur Postal Stationery
Daun	Lennart	Sweden	Swedish Postal Stationery 1872-1897
Kimmel	Kurt	Switzerland	Postal Stationery of Ceylon
Schumann	Stephen	USA	New Zealand Postal Stationery 1876-1940

## NEW GUINEA PS WEBSITE

### *Interessengemeinschaft Neuguinea (ING)*

ING is a German-based Society interested in the philately of the island of New Guinea. The Society was founded in 1971 and has over 100 members from all over the world including Austria, the Netherlands, the UK, USA, Canada, Australia and Papua New Guinea. The Society's website includes a catalogue of postal stationery of Papua, New Guinea and Papua New Guinea <http://i-ng.org/index.php?id=ganzsachen&L=2>. The catalogue includes information on

aerogrammes, postcards, envelopes, private aerogrammes, registered envelopes and reply coupons. You need to be a member of the ING to access the full catalogue.



# POSTAL STATIONERY SOCIETIES AROUND THE WORLD

*We continue our series of articles where societies around the world specialized in postal stationery are introducing themselves.*

## UNITED KINGDOM:

### THE POSTAL STATIONERY SOCIETY

By: Colin Baker



The world's first nationally valid postal stationery was introduced by the British Post Office in 1840. It became known as the Mulready stationery and consisted of prepaid envelopes and letter sheets in 1d and 2d values. However, its flamboyant design was despised and ridiculed.



It was withdrawn and quickly replaced by more appropriate items, but it never quite recovered and postal stationery remained a Cinderella area with serious few collectors. It was excluded from British catalogues at the beginning of the 20<sup>th</sup> century and a British PS society failed due to a lack of interest. It was not until 1992 that the current society dedicated to collecting postal stationery was formed in the United Kingdom.

The society's mission statement says it all: **“For Collectors of postal stationery worldwide whatever their country or area of interest.”** It caters for collectors of postal stationery throughout the world; and it furthers the study of postal stationery so that it can develop it into a more readily accepted branch of philately.



## THE PS JOURNAL

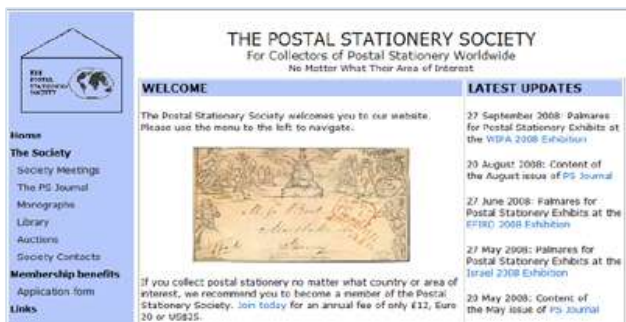
Since its formation the society has grown steadily and now boasts nearly 250 members, over a third living abroad. The society's Journal edited by John Barker contains a mixture of articles, news, views and matters relating to postal stationery from around the world. About ten years ago it changed its format to A4 size and made a tremendous leap forward in quality.



Just recently it launched into full colour, a further step that has been welcomed by all the members who can now see items as they should be presented and not just as black and white images.

## WEBSITE

The society has its own website [www.postalstationery.org.uk](http://www.postalstationery.org.uk) which gives much information on the society's aims, activities and forthcoming programme.



Our webmaster keeps this up to date and provides links to other relevant websites. It attracted over 6,000 visits last year, showing how postal stationery is becoming more popular with collectors, either forming part of a more comprehensive postal history collection or one in its own right.

## MEETINGS

The society normally holds two meetings a year at the Royal Philatelic Society's London headquarters, but holds several successful regional meetings as well. They are all run on a very friendly basis with the emphasis on members enjoying their love of stationery. At most of these meetings members are encouraged to display material from their collections, with a limit of about 30 sheets and 10 minutes of explanation. This gives everyone a chance to show something and is a wonderful view of what other people collect and what other countries have to offer.

## AUCTIONS

There are two society auctions held each year, one in May/June and one in October. The first is a postal only auction and the second is held in conjunction with the society's AGM so that both room and postal bidders have the chance of adding to their collections.

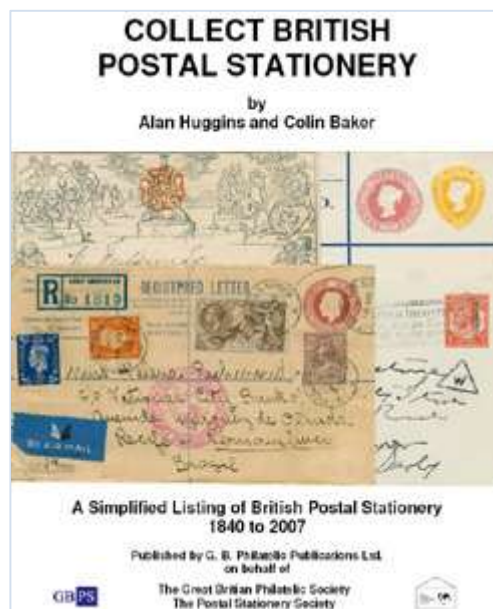
## LIBRARY

Not to be forgotten is the society's library which is open to all members. It holds many titles, including specialised books as well as magazine articles and country catalogues, all

relating to postal stationery from around the world.

## A BRITISH CATALOGUE

In 2007, two of the society's members (Dr Alan Huggins and Colin Baker) published a long awaited catalogue of British Postal Stationery, the first for many, many years.



This is the first major work to be published by the society (jointly in conjunction with the GBPS) and the profit made from the sale of this will help other members publish their own works of an important nature.

## HOW TO JOIN

The society's year runs from January to December. The annual membership fee is only £15 (€20 or \$25 in cash only), which is one of the lowest subscriptions to a philatelic society there is. New members, who want to join after July, can do so for an initial 18 month period at 1½ times the normal membership fee. There is no additional joining fee. Application forms for membership can be downloaded from the society's website, or can be obtained by writing to the membership secretary,

Edward Caesley  
Trepheane House  
5 Tenderah Court  
Church Hill  
Helston  
Cornwall  
TR13 8NP  
UK



## THE BUREAU

### Chairman

Stephen D. Schumann  
2417 Cabrillo Drive  
Hayward, CA 49545  
USA  
sdsch@earthlink.net



### FIP Board Member responsible for postal stationery

Bernard Beston, Australia  
bernieb@alrm.org.au



### Secretary

Lars Engelbrecht  
Bistrupvej 53  
3460 Birkerød  
Denmark  
le@postalstationery.dk



### Chairman Emeritus and Honorary Member of the Commission

Dr. Alan Huggins

### Honorary Members of the Commission

Marcel Pichon  
Erik Hvidberg Hansen  
Raymond Todd

### Bureau Members

#### FIAP Representative

Michael Ho  
Chinese Taipei  
mike350822@yahoo.com.tw



#### Commission Webmaster

Ross Towle, USA  
rosstowle@yahoo.com



#### FEPA Representative

Georges Schild  
Switzerland  
g.schild@datacomm.ch



#### FIAF Representative

César Jones, Uruguay  
cesarjo@hotmail.com



#### Appointed by the Chairman

Ian McMahon, Australia  
ian.mcmahon4@bigpond.com



#### Appointed by the Chairman

Hernâni Matos, Portugal  
hernanimatos@gmail.com



### The Postal Stationery Commission Newsletter Edited by Lars Engelbrecht

Articles may only be reproduced with specific agreement with the editor and with a reference to the newsletter and the commission website.

Please send comments, articles and change of delegate's addresses to:

Lars Engelbrecht  
Bistrupvej 53, 3460 Birkerød, Denmark  
Phone: +45 4113 4413  
Fax: +1 309 215 6703  
Email: le@postalstationery.dk

Please send postal stationery  
literature reviews to the secretary  
for the next newsletter

## THE COMMISSION DELEGATES

	Name	Address	Email
Albania	Rudolf Nossi	c/o Federation des Collectionneurs Albania, P.O. Box 2972, Tirana, Albania	lameartan@yahoo.com
Argentina	Dr. Gustavo Luis Comin	L. N. Alem 315, piso 2 "B", B1832BOG Lomas De Zamora BA, Argentina	gustavocomin@ciudad.com.ar
Armenia	Samuel Ohanian	Union of Philatelists of Armenie, POB 50, Yerevan-10 37010, Armenia	tass@arminco.com
Australia	Ian McMahon	PO Box 783 , Civic Square ACT 2608, Australia	ian.mcmahon4@bigpond.com
Austria	Dr. Wolfgang Weigel	Hockeg. 88A, 1180 Wien, Austria	drwweigel@hotmail.com
Bangladesh	Mohammed Monirul Islam	6/205 Lady Gowrie Drive, Largs Bay SA 5016, Australia	moniruma@optusnet.com.au
Belgium	Luc van Tichelen	Herendreef 6, B-3001 Heverlee, Belgium	luc.vantichelen@chem.kuleuven.ac.be (?)
Bolivia	Eugenio von Bock	Apartado Postal 3280, La Paz, Bolivia	evonboeck@hotmail.com
Brazil	Reinaldo Estêvão de Macedo	Rua Guarara, 511 - apto 2704 cep 01425-001 São Paulo SP, Brasil	reinaldo_macedo@uol.com.br
Bulgaria	Spas Pantchev	Union of Bulgarian Philatelists, PO Box 662, 1000 Sofia, Bulgaria	sbful@yahoo.com
Canada	Dr. J.J. Danielski	71 Gennela Square, Toronto, Ontario, Canada M1B 5M7	jjad@rogers.com
Chile	Martin Urrutia	c/o Sociedad Filatelica de Chile, Casilla 13245, Santiago de Chile, Chile	martinurrutia@sociedadfilatelica.cl
China (Peop. Rep.)	Chang Min	147a Melton Road, Leicester, Le46QS, United Kingdom	mc952@sina.com
Colombia	Mario Ortiz	Carrera 7 No 47-11, Bogota , Columbia	ortiz-mario10@yahoo.es (?)
Costa Rica	Enrique Bialikamien	Apartado 928-1007, Centro Colon, San Jose 1000, Costa Rica	ebialik@racsa.co.cr
Cuba	A. R. del Toro Marreo	P.O. Box 2222, Havana-2 10200, Cuba	ffc@enet.cu
Cyprus	Charalambos Meneleau	Sina St. 7 A, CY-1095 Nicosia, Cyprus	cyphila@spidernet.com.cy
Czech Republic	Milan Cernik	P.O.Box 243 , CZ-16041 Praha 6, Czech Republic	icernik@volny.cz
Denmark	Lars Engelbrecht	Bistrupvej 53, 3460 Birkerød, Denmark	le@postalstationery.dk
Finland	Kari Rahiala	Vesikuja 9 C 49, 00270 Helsinki, Finland	kari.rahiala@kolumbus.fi
France	Jacques Foort	140 Rue de Roubaix, 59240 Dunkerque	jacques.foort@orange.fr
Germany	Dr. Hans Georg Meissner	Zavelsteinstrasse 54, D-70469 Stuttgart 30, Germany	
Greece	Neoklis Zafirakopoulos	23 Dafnomili Str., 114-71 Athens, Greece	hps@hps.gr
Hong Kong	Malcolm Hammersley	GPO Box 446 Hong Kong	hammersleymalc@netvigator.com
Iceland	Halfdan Helgason	Masholar 19, IS-111 Reykjavik, Iceland	halfdan@halfdan.is
India	Ajeet Singhee	464-A, Road no. 19, Jubilee Hills, Hyderabad 500-033, India	sahadevas@yahoo.com
Indonesia	Harry Hartawan	Jl Kesehatan 7/17, Jakarta 10160, Indonesia	
Israel	Tibi Yaniv	I.P.F.- POB 4523, Tel Aviv 61045, Israel	ipf@netvision.net.il
Italy	Prof. Ing. Franco Giannini	Via Latina 407, I - 00179 Roma, Italy	giannini@ing.uniroma2.it
Japan	J. Nishimura	5-3-6 Negishi, Taito-Ku, Tokyo 110, Japan	kts@mug.biglobe.ne.jp
Korea (Rep. of)	Dr. Se-Young Chang	Geumho Apt. 105-1301. Hwajong-4dong, Gwangju, Rep. of Korea 502-799	philwoo@hanmail.net
Latvia	Raimonds Jonitis	Brivibas Gatve 234, LV 1039 Riga, Latvia	raimonds.jonitis@gmail.com
Liechtenstein	Götz Schneider	Käthe Kollwitz Str 11, D-76227 Karlsruhe, Germany	lphv@lphv.li

Malaysia	Harshad Rai	49, Jln Bukit, 43000 Kajang, Selangor, Mlaysia	chitra1@pc.jaring.my
Malta	Hadrian Wood	52, St. Dominic Street, Sliema SLM 1405, Malta	hwood@waldonet.net.mt
Mexico	Dr. Alberto Jimenez Cordero	Rogelio Bacon 2301-3, Jardines Independencia, CP 44240, Guadalajara, Jal. Mexico	jimcor77@hotmail.com
Nepal	Deepak Manandhar	Kha 1/68 Kupandel, Ward no.1 Laiitpur POB 12970, Katmandu, Nepal	nephiso@ntc.net.np
Netherlands	V. Coenen	Postbus 4034, 3502 HA Utrecht, The Netherlands	knbf@knbf.nl
New Zealand	Barry J E Scott	47A Sturges Road , Henderson, Auckland 0612, New Zealand	barrys@xtra.co.nz
Norway	Tore Berg	Guristuveien 51, N-0690 Oslo, Norway	toreberg@online.no
Pakistan	M Arif Balgamwala	18A/1,2nd Gizri Street , Phase-4, DHA, Karachi, Pakistan	arifco@gerrys.net
Peru	Aldo Salvattecí	Av. Republica de Panama No. 6216, Lima, Peru	aldosalva@terra.com.pe
Philippines	Antonio So	P. O. Box 135, Manila 1099, Philippines	psr@info.com.ph
Poland	Jan Hefner	Ul. R. Dmowskiego 5/5, PL 45 365 Opole, Poland	jheff@uni.opole.pl
Portugal	Hernâni António Carmelo de Matos	Rua de Santo André 1, 7100-453 Estremoz, Portugal	hernanimatos@gmail.com
Qatar	Yacoub Jaber Sorour	c/o Philatelic Club, P. O .Box 10933, Doha, Qatar	qstamps@qatar.net.qa
Romania	Leonard Pascanu	Str. Boteanu 6, 70119 Bucharest, Romania	federatia_filatetica@yahoo.com
Russia	Alexander S. Ilyushin	Union of Philatelists of Russia, 12 Tverskaya Street, 103831 - Moscow, GSP-3, Russia	ilyushin1943@gmail.com
Serbia	Aleksandar Krstić	Gospodar Jevremova 56, 11000 Belgrade, Serbia	filakrst@eunet.rs
Singapore	Henry Ong	123E Riverdale Drive #07-107 Singapore 545123	ong.henry@pacific.net.sg
Slovenia	Igor Pirc	Ptujska 23, SI-1000 Ljubljana, Slovenia	predsednik@fzs.si
South Africa	Emil Minnaar	PO Box 131600, 1504 Benoryn, South Africa	emil@minnaar.org
Spain	Arturo Ferrer Zabala	Pl. de Guipúzcoa, 9-1º, 20004 San Sebastián	a.ferrer@euskalnet.net
Sweden	Lennart Daun	Bävergränd 4, 507 32 Brämhult, Sweden	lennart.daun@bravida.se
Switzerland	George Schild	Rainmattstrasse 3, CH-3011 Berne, Switzerland	g.schild@datacomm.ch
Taiwan (Chinese Taipei)	Michael Ho	PO Box 5-74, Kaoshiung, Taiwan	mike350822@yahoo.com.tw
Thailand	Surajit Gongvatana	188 Somdejchaophaya Road Klongsarn, Bangkok 10600 Thailand	prakob13@hotmail.com
United Arab Emirates	Ali Abdulrahman Ahmed	P.O. Box 546, Dubai, United Arab Emirates	ali@epa.ae
United Kingdom	Mike Smith	9 Rainham Close, Basingstoke, Hampshire RG22 5HA, United Kingdom	mike@philately.freemove.co.uk
United States	S. D. Schumann	2417 Cabrillo Drive, Hayward, CA 49545, United States	sdsch@earthlink.net
Uruguay	Dr. César Jones	Av Uruguay 1333/101, 11 100 Montevideo, Uruguay	cesarjo@hotmail.com
Venezuela	Pedro Meri	CCS 4010, P O Box 025323 Miami Fla. 33120, Venezuela	pedromeri@gmail.com
Honorary Member	Marcel Pichon	12 rue Lauriston, 75116 Paris, France	
Honorary Member	Dr Alan K Huggins	Briar Lodge, 134 Berkeley Avenue, Chesham, Buckinghamshire HP5 2RT, United Kingdom	
Honorary Member	Erik Hvidberg Hansen	Masten 50, 3070 Snekkersten, Denmark	erikhvidberg@gmail.com
Honorary Member	Ray Todd	P.O. Box 158, Dunsborough 6281, Australia	ridgeview@netserve.net.au

Please report all changes in names, addresses and email addresses of the delegates to the secretary. Some of the email addresses are marked (?) because they were not functioning the last time the commission sent out the newsletter. If you have changed your email address, please report this to the secretary. Thank you.

# FIP ACCREDITED JURORS AND TEAM LEADERS

COUNTRY	TL* NAME	EMAIL	FIP EXHIBITION**
Australia	TL Raymond Todd Ian McMahon John Sinfield David Smith Bernard Beston	ridgeview@netserv.net.au ian.mcmahon4@bigpond.com sinfield30@optusnet.com.au dsm30722@bigpond.net.au bk_beston@ecn.net.au	Portugal 10 China 09 A
Austria	Otto Votava		
Belgium	Luc F. Van Tichelen	luc.vantichelen@gep.kuleuven.be	
Costa Rica	Enrique Bialikamien Juan Reinoso	ebialik@racsa.co.cr filarqui@racsa.co.cr	China 09 Portugal 10 A
Denmark	TL Erik Hvidberg Hansen Lars Engelbrecht	erikhvidberg@gmail.com le@postalstationery.dk	London 10
Finland	TL Juhani Pietila Kari R. Rahiala Jussi Tuori	juhani.pietila@dnainternet.net kari.rahiala@kolumbus.fi jussi.tuori@pp.inet.fi	Efiro 08
France	Jacques Foort	jacques.foort@orange.fr	
Germany	TL Hans Georg Meissner		
Greece	Neoklis Zafirakopoulos	hps@hps.gr	
Hong Kong	Malcolm Hammersley	hammersleymalc@netvigator.com	Portugal 10
India	Ajeet Raj Singhee	sahadevas@yahoo.com	
Italy	Maurizio Tecardi	mtecardi@inwind.it	
New Zealand	Barry Scott	barrys@xtra.co.nz	
Portugal	TL Manuel Portocarrero Hernani Matos	manueleduardoportocarrero@gmail.com hernanimatos@gmail.com	Portugal 10 Espana 06 A
Russia	Alexander S. Ilyushin	ilyushin1943@gmail.com	St Petersburg 07
Singapore	Lu Wing Hee		
Spain	TL Jose Manuel Rodriguez German Baschwitz	jrodri37@telefonica.net german@basch.e.telefonica.net	St Petersburg 07 Espana 06
Sweden	Hasse Brockenhuus von Lowenhielm	brockfil@swipnet.se	
Switzerland	TL Kurt Kimmel	kurt.kimmel@arvest.ch	Washington 06 TL
Chinese Taipei	Michael Ho	mike350822@yahoo.com.tw	Espana 06
UK	TL Dr. Alan K. Huggins Iain Stevenson Brian Trotter Michael Smith	alanhuggins@btconnect.com belhavenp@aol.com briantrötter@btinternet.com mike@philately.freemove.co.uk	St Petersburg 07 A London 10 A
Uruguay	TL Cesar Jones	cesarjo@hotmail.com	China 09
USA	TL Stephen D. Schumann Michael Dixon Roger C. Schnell Ross Towle W. Danforth (Dan) Walker	sdsch@earthlink.net mdd10@att.net rkschoss@mindspring.com rosstowle@yahoo.com danforthwalker@comcast.net	London 10 TL Israel 08 A

\*TL: TEAM LEADER

\*\*FIP EXHIBITION: LAST PARTICIPATION IN FIP PS JURY A: APPRENTICE

Please report additional or change in email addresses and participation in latest FIP exhibitions to the secretary.  
Thank you.



## POSTAL STATIONERY EXHIBIT RESULTS



### BANGKOK 2010 - FIAP EXHIBITION, BANGKOK, THAILAND, 4-12 AUGUST 2010

#### POSTAL STATIONERY JUROR TEAM: (ALSO: AERO, ASTRO, ONE-FRAME AND REVENUES)

Malcolm Hammersley (Hong Kong, team leader)

Ian McMahon (Australia)

Chen Yu-An (Chinese Taipei)

Shyam Pradhan (Nepal)

Howard Green (South Africa)

Darryl Fuller (Apprentice, Australia)

Li Hong (Apprentice, China)

Ho	Michael	Chinese Taipei	The Postal Stationery of Nicaragua	95 LG
Komiyama	Satoshi	Japan	Koban Post Cards	82 V
Farahbakhsh	Feridoun	Iran	Study of Postal Stationery of Iran	81 V
Wahid	Abdul	United Arab Emirates	Pakistan - 9 Pie Chughtai Post Card	78 LS
Manandhar	Deepak	Nepal	Postal Stationery of Nepal	75 LS

#### ONE FRAME:

Roland	Michel	Australia	Lettercards of Belgium 1882-1912	80
--------	--------	-----------	----------------------------------	----



*Bangkok 2010: The jury team at work*



### PORTUGAL 2010 - FIP EXHIBITION, LISBON, PORTUGAL, 1-10 OCTOBER 2010

#### POSTAL STATIONERY JUROR TEAM:

Manuel Portocarrero, Portugal - Team Leader

Raymond Todd, Australia

Malcolm Hammersley, Hong Kong

Juan Reinoso, Costa Rica - Apprentice



Van Dooremalen Engelbrecht	Hans Lars	Netherlands Denmark	USA Postal Cards 1873-1913 Bicoloured Postal Stationery of Denmark 1871-1905	97 96	LG LG	SP SP
Sinfield Martin de Nicolas Wichelman	John Arturo Allan	Australia USA Thailand	Republic of Panamá Postal Stationery to 1940 Official Postal Cards of Spain (1873-1938) Luxembourg's Classic Coat of Arms Postal Stationery: 1870-1882	95 95 94	LG LG G	
Macedo Huggins Beston Lienert Vogel	Reinaldo Alan Bernard Otmar Bernd	Brazil Great Britain Australia Switzerland Austria	Brazilian Postal Cards 1880-1920 Mauritius Postal Stationery Postal Stationery of British Guiana The system of international reply coupon The official postcards of Switzerland, their production and use 1870-1900	93 93 92 92 91	G G G G G	SP
Hohensang Eythorsson Lin	Lutz Sigtryggur Chang-Long	Germany Iceland Taiwan	Portugal – D. Luís embossed Postal Stationery Icelandic postal stationery 1879-1920 Postal Cards issued by Republic of China in Taiwan (1947-1955)	91 91 91	G G G	
Balgamwala	Muhammad Arif	Pakistan	Pakistan Postal Stationery 1947-1963	90	G	
Pereira	José Manuel Santos	Portugal	King Manuel II	90	G	
Catană Caruso Chiu	Ioan Gian Marco Sammy	Romania Colombia	Study of Postal Stationery – Romania 1870-1905 Postcards of Colombia Hong Kong Queen Victoria Postal Stationery, Cards, Envelopes and Wrapper	90 88 87	G LV LV	
Zafeirakopoulos Sargent Ryss Minnaar Cernik	Neoklis Neil Arnold Emil Milan	Greece Great Britain Russia South Africa Czech Republic	Greece Postal Stationery 1876-1914 GB: Queen Victoria Stamped to Order Envelopes Postal Stationery of Russia Basutoland Postal Stationery Czechoslovakia 1918-1939 – Postal Usage	87 86 86 85 85	LV LV LV LV LV	
Bardin Suarez Ferrer Zavala Neumayr Balthun Van Landeghem	Guy Teddy Arturo Markus Wolfgang Aimé	France Ecuador Spain Austria Germany Belgium	French sage postal stationery Postal Stationery of Ecuador Argentina (Enteros Postales Series Rivadabia) Postal Stationery of Austria, Issue 1908 Chile- Postal Stationery The postal stationery of South Africa 1902 to 1961	85 82 82 81 81 80	LV V V V V V	
Tan	Chee Hui		Japanese Occupied South East Asia & Southern Pacific Region: Military Postcards Used During WWII	80	V	
Ahmad Peter Perkman	Ghias Fink Marjan	Italy Switzerland Slovenia	Postal Stationery of British Ceylon – 1857-1901 Aerograms World Postal cards of the kingdom of Yugoslavia 1921-1940	78 77 76	LS LS LS	
Rivera	Carlos Estuardo	Guatemala	1890 from Guatemala to the world	72	S	
Islam	Mohammed Monirul	Bangladesh	Postal Stationery of Bangladesh: from Pre Era to 1986	71	S	
Desai	Dhananjay	India	Portuguese India Postal Stationery	65	SB	
<b>ONE FRAME:</b>						
Baca Camacho Libric	Jorge E Ivan	Guatemala Croatia	Memorandum Postal International Reply Coupons in Croatia	74 73	S S	



## JOBURG 2010 - FIAP EXHIBITION, JOHANNESBURG, SOUTH AFRICA, 27-31 OCTOBER 2010

### POSTAL STATIONERY JUROR TEAM:

Steve Schumann, USA

Malcolm Hammersley, Hong Kong

Surajit Gongvatana, Thailand

Emil Minnaar, South Africa (Apprentice)

Arnim	Knapp	Germany	The Postal Stationery of the Kingdom of Saxony	95	LG
Sinfield	John	Australia	Postal Stationery of Panama Republic to 1940	95	LG SP
Smith	Michael	United Kingdom	The Postal Stationery of the Orange Free State	93	G FEL
Xiangrong	Li	China	Stamped Envelopes of China (1956-1970)	91	G SP
Tulsyan	Rishi Kumar	Nepal	The Postal Stationery of Nepal	90	G
Meiffert	Juergen	Germany	Postal Stationery of Brazil 1867 - 1950	88	LV
Tretner	Hubert	Germany	A Contribution to the History of German Private Post - Postal Stationery	88	LV
Tillard	Jean-Jacques	Canada	The 'Alphee Dubois' and 'Groupe' types of Postal Stationery of St Pierre and Miquelon	87	LV
Thy	Peter	USA	The Postal Stationery Cards of Bechuanaland	86	LV
Chiu	Sammy G	Canada	Hong Kong, Queen Victoria Postal Stationery, Cards, Envelopes and Wrappers	85	LV
Ross	Duberal	Australia	Fiji to 1954	85	LV
Kiddle	Francis	United Kingdom	South West Africa King's Head Postal Stationery	85	LV
Nutik-Nogid	Claire	USA	Postal Stationery of the Palestine Mandate	84	V
Washburne	Stephen	USA	Portuguese Postal Cards of the Empire	83	V
Erica	Genge	New Zealand	The early years of British Air Letters	82	V
Ghias	Ahmad	Italy	Postal Stationery of British India 1856 - 1947	80	V
Se Young	Chang	South Korea	Postal Cards of the Republic of Korea (1953 - 1966)	80	V
Oh	Byung Yoon	South Korea	Tabotap' Aerogram of Korea	77	LS

### ONE FRAME:

Huggins	Alan	United Kingdom	Great Britain-Queen Victoria Postal Stationery - Pre-stamped	87
Scott	Barry	New Zealand	Australian WW1 Military Envelopes and Letter Cards, 1916 - 1919	88
Suess	Peter	Germany	The Mexican Letter Cards with 'Milita' Issue	80



*Joburg 2010: The jury team at work*

# REVISION OF GUIDELINES

By: Lars Engelbrecht

The revising of the guidelines for postal stationery exhibits continued at the commission meeting in Portugal, where all delegates had the opportunity to give comments and suggestions to the guidelines.

The comments received after the last newsletter are all about 1.3 to 1.5. In the following you can compare the suggestion from the last newsletter (to the left) with the latest suggestion after Portugal (to the right).

Suggestion BEFORE Portugal 2010	Suggestion AFTER Portugal 2010
<p><b>1.3 "Borderline" Postal Stationery</b> Traditionally the presence of a printed stamp impression has been fundamental to an item being generally accepted within the definition of postal stationery. However it is necessary to mention items that are "borderline" postal stationery:</p> <p>1.3.1 Formular cards. A number of countries issued so-called "formular" items which were sold to the public bearing adhesive stamps, prior to the issue of postal stationery items with impressed stamps. These formular cards can be included in postal stationery exhibits.</p> <p>1.3.2 Non value indicators. More recently a growing number of Postal Administrations have introduced postal stationery which, while sold to the public at a specific price, merely indicates that a particular service/postage rate has been prepaid without indication of value - termed "non value indicators" (NVI). Such material is of course appropriately included in exhibits of postal stationery.</p> <p>1.3.3 Telegraph Forms &amp; Money Orders (Postal Orders). Because of the different use of these items in different countries, telegraph forms and money orders (postal orders) are sometimes most appropriate in postal stationery exhibits and sometimes in revenue exhibits. If the fee paid is related to a postal service it is defined as postal stationery, but if the fee is a tax we recommend to exhibit in the revenue class.</p> <p>1.3.4 International Reply Coupons have traditionally been accepted as part of postal stationery and can be exhibited in this class</p> <p>1.3.5 Unstamped formular items, unstamped military stationery, unstamped postal administration stationery, meter post impressions and privately generated 'Postage Paid Impressions' are all considered outside the definition and should not be exhibited in the postal stationery class.</p> <p><b>1.4 Cut-outs (cut squares) in postal stationery exhibits</b> Postal stationery exhibits should normally be of entire items. Where certain items are very rare in entire form or are only known to exist in cut-down (cut square) form they would be acceptable as part of an exhibit, as would a study for example of variations in the stamp dies used or those with rare cancellations etc. The use of postal stationery stamps as adhesives would also properly form part of an exhibit of postal stationery.</p>	<p><b>1.3 Other accepted forms of Postal Stationery</b> All thought not strictly falling within the definition of Postal Stationery set out in 1., the following are also accepted forms of Postal Stationery:</p> <p>1.3.1 Formula stationery. A number of countries issued so called "formula" items which were sold to the public bearing adhesive stamps, as fore-runners to the issue of postal stationery items with impressed stamps. These formula items can be included in postal stationery exhibits.</p> <p>1.3.2 Non value indicators. More recently a growing number of Postal Administrations have introduced postal stationery which, while sold to the public at a specific price, merely indicates that a particular service/postage rate has been prepaid without indication of value - termed "non value indicators" (NVI). Such material is of course appropriately included in exhibits of postal stationery.</p> <p>1.3.3 Telegraph Forms can be exhibited as postal stationery.</p> <p>1.3.4 Money Orders/Postal Orders/Postal Notes can be exhibited as either postal stationery or revenues.</p> <p>1.3.5 International Reply Coupons have traditionally been accepted as part of postal stationery and can be exhibited in this class</p> <p><b>1.4 Not accepted as Postal Stationery</b></p> <p>1.4.1 Unstamped formula items (others than those mentioned in 1.3.1), unstamped military stationery, unstamped postal administration stationery, (DENMARK) official franks, meter post impressions and privately generated 'Postage Paid Impressions' are all considered outside the definition and should not be exhibited in the postal stationery class.</p> <p><b>1.5 Cut-outs (cut squares) in postal stationery exhibits</b> Postal stationery exhibits should normally be of entire items. Where certain items are very rare in entire form or are only known to exist in cut-down (cut square) form they would be acceptable as part of an exhibit, as would a study for example of variations in the imprinted stamp dies used or those with rare cancellations etc. The use of postal stationery imprinted stamps as adhesives would also properly form part of an exhibit of postal stationery.</p>

Below is now the suggestion for the revised guidelines. If anybody has any really important suggestions, please send them to the secretary as soon as possible (within January 2011). We

expect to present the revised guidelines for approval at the commission meeting and FIP Congress in 2012.

<p><b>CURRENT</b></p> <p><b>GUIDELINES FOR JUDGING POSTAL STATIONERY EXHIBITS</b></p> <p><b>INTRODUCTION</b></p> <p>These Guidelines are issued by the FIP Postal Stationery Commission to further explain the Special Regulations for the Evaluation of Postal Stationery Exhibits (SREV) which were approved by the 54th FIP Congress in 1985 in Rome (Revised at the 61st FIP Congress in 1992 in Granada). They are intended to provide general guidance regarding:</p> <ul style="list-style-type: none"> <li>A. The definition and nature of postal stationery</li> <li>B. The principles of exhibit composition, and</li> <li>C. The judging criteria of exhibits of postal stationery,</li> </ul> <p>and should be read in conjunction with both the Special Regulations referred to above and the General Regulations for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV).</p> <p>Whilst the Commission was unanimous in recognising that any collector is perfectly free to build and develop a collection in any way he or she considers appropriate, the Commission felt that it had a duty to inform and guide in relation to the collection of postal stationery so that the true nature and purpose of the various classes of material commonly grouped under this heading can be properly appreciated by all those who have an interest. To this end, an attempt has been made to produce a generally acceptable definition of postal stationery with suitable qualifications covering associated material.</p>	<p><b>SUGGESTION</b></p> <p><b>GUIDELINES FOR JUDGING POSTAL STATIONERY EXHIBITS</b></p> <p><b>Introduction</b></p> <p>These Guidelines are issued by the FIP Postal Stationery Commission to give practical advice on how to apply the GREV and the Special Regulations for the Evaluation of Postal Stationery Exhibits (SREV) which were approved by the 54th FIP Congress in 1985 in Rome (Revised at the 61st FIP Congress in 1992 in Granada and at the XX FIP Congress in YYYY).</p> <p>The guidelines have been developed to assist exhibitors in the preparation and judges in the evaluation of postal stationery exhibits. They are intended to provide guidance regarding:</p> <ul style="list-style-type: none"> <li>1. The definition and nature of postal stationery</li> <li>2. The principles of exhibit composition, and</li> <li>3. The judging criteria of exhibits of postal stationery.</li> </ul>
<p><b>A. Definition and Nature of Postal Stationery</b></p> <p>1) A generally accepted traditional definition of postal stationery can be stated as follows:</p> <p><b><i>Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or device or inscription indicating that a specific face value of postage or related service has been prepaid.</i></b></p> <p>N.B. whilst traditionally the presence of a printed stamp impression has been fundamental to an item being generally accepted within the definition of postal stationery (ref. SREV, article 2), a number of countries issued so-called "formula" items which were sold to the public bearing adhesive stamps, prior to the issue of postal stationery adhesives with impressed stamps. More recently a growing number of Postal Administrations have introduced postal stationery which, while sold to the public at a specific price, merely indicates that a particular service/postage rate has been prepaid without indication of value - termed "non value indicators" (NVI). Such material would of course be appropriately included in collections and exhibits of postal stationery. The position regarding items which are similar or identical in format to normal postal stationery but which do not bear either a stamp impression or an indication of value or service is more open to debate, and at the present time, exhibits consisting entirely of such unstamped items are probably best shown out of competition in FIP International Exhibitions. The situation is however a developing one and the Commission may well wish to produce further guidance on this aspect in due course.</p>	<p><b>1. The Definition and Nature of Postal Stationery</b></p> <p>The FIP Postal Stationery Commission definition of postal stationery is:</p> <p><b><i>"Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or device or inscription indicating that a specific face value of postage or related service has been prepaid"</i></b></p>



<p>2) The physical form of the paper or card on which the stamp etc. has been printed depends upon the specific purpose for which a particular item of postal stationery is intended. The earliest stamped items of postal stationery were usually letter sheets (termed covers) and envelopes. The other forms of postal stationery commonly include postcards, wrappers (newspaper bands), registration envelopes, certificates of posting, letter cards, and air letter sheets (aerograms), but other types of documents bearing impressions of postage stamp designs have been produced by a number of countries.</p> <p>Other categories of stamped stationery which are designed to prepay related but strictly non-postal purposes and which are commonly included in postal stationery collections are telegraph forms and postal orders.</p> <p>N.B. In some cases the imprinted stamps found on telegraph forms are actually inscribed "POSTAGE" and were accepted as postage stamps when detached from their original form.</p>	<p><i>1.1. The Physical Form</i></p> <p>The physical form of the paper or card on which the stamp etc. has been printed depends upon the specific purpose for which a particular item of postal stationery is intended. The earliest stamped items of postal stationery were usually letter sheets (termed covers) and envelopes. The other forms of postal stationery commonly include postcards, wrappers (newspaper bands), registration envelopes, certificates of posting, letter cards, and air letter sheets (aerograms), but other types of documents bearing impressions of postage stamp designs have been produced by a number of countries.</p>
<p>3) Postal Stationery can be grouped into the following classes according to the manner of its availability and usage:</p> <ul style="list-style-type: none"> <li>a) POST OFFICE ISSUES: Stamped stationery prepared to the specification of and issued by Postal Administrations for public use. It is important to distinguish unofficial private modifications of normal Post Office issues made for philatelic purposes which are often termed "REPIQUAGES".</li> <li>b) OFFICIAL SERVICE ISSUES: Stamped stationery produced for the use of Government Departments only. Imprinted stamps may be similar to those found on Post Office issues or of a special design. Alternatively, Post Office issues may be adapted for Official Service by overprinting etc..</li> <li>c) Forces (MILITARY) ISSUES: Stamped stationery produced for the use of members of the armed forces. Imprinted stamps may be similar to those found on Post Office issues of special design.</li> <li>d) STAMPED TO ORDER (PRIVATE) ISSUES: Stamped stationery bearing stamps of Post Office design applied with Postal Administration approval and within specified regulations to the order of private individuals or organisations. Imprinted stamps may cover a wider range of denominations and hence designs to those found on Post Office issues. N.B. It is important to distinguish within the stamped to order class between those items which were produced for genuine postal usage and those produced for philatelic purposes.</li> <li>e) LOCAL POST ISSUES: Stamped stationery produced by private postal agencies with varying degrees of Postal Administration recognition or support. It is also possible to classify postal stationery according to the type of postal or associated service for which it is intended. Examples of such services include the following:</li> <li>f) POSTAGE: Surface/airmail - local, inland, foreign, - letters, post cards, parcels, newspapers, etc.</li> <li>g) REGISTRATION: Inland, foreign.</li> <li>h) TELEGRAPH: Inland, foreign, etc.</li> <li>i) RECEIPT: Receipt of posting - letters, parcels.</li> <li>j) MISCELLANEOUS FEES ETC: Postal orders, money orders, other documents bearing impressions of stamp designs etc.</li> </ul>	<p><i>1.2 The availability and usage</i></p> <p>Postal Stationery can be grouped into the following classes according to the manner of its availability and usage:</p> <ul style="list-style-type: none"> <li>1.2.1 Post office issues: Stamped stationery prepared to the specification of and issued by Postal Administrations for public use. It is important to distinguish the unofficial private modifications of normal Post Office issues made for philatelic purposes</li> <li>1.2.2 Official service issues: Stamped stationery produced for the use of Government Departments only. Imprinted stamps may be similar to those found on Post Office issues or of a special design. Alternatively, Post Office issues may be adapted for Official Service by overprinting etc.</li> <li>1.2.3 Forces (military) issues: Stamped stationery produced for the use of members of the armed forces. Imprinted stamps may be similar to those found on Post Office issues of special design.</li> <li>1.2.4 Stamped to Order/Printed to Private Order issues: Stamped stationery bearing stamps of Post Office design applied with Postal Administration approval and within specified regulations to the order of private individuals or organisations. Imprinted stamps may cover a wider range of denominations and hence designs to those found on Post Office issues. It is important to distinguish within the stamped to order class between those items which were produced for genuine postal usage and those produced for philatelic purposes.</li> <li>1.2.5 Local post issues: Stamped stationery produced by private postal agencies with varying degrees of Postal Administration recognition or support.</li> </ul> <p>It is also possible to classify postal stationery according to the type of postal or associated service for which it is intended. Examples of such services include the following:</p> <ul style="list-style-type: none"> <li>1.2.6 Postage: Surface/airmail - local, inland, foreign, - letters, post cards, parcels, newspapers, etc.</li> <li>1.2.7 Registration: Inland, foreign.</li> <li>1.2.8 Telegraph: Inland, foreign, etc.</li> <li>1.2.9 Receipt: Receipt of posting - letters, parcels.</li> <li>1.2.10 Miscellaneous fees etc: Postal orders, money orders, other documents bearing impressions of stamp designs etc.</li> </ul>
	<p><i>1.3 Other accepted forms of Postal Stationery</i></p>

	<p>All thought not strictly falling within the definition of Postal Stationery set out in 1., the following are also accepted forms of Postal Stationery:</p> <p>1.3.1 Formula stationery. A number of countries issued so called "formula" items which were sold to the public bearing adhesive stamps, as fore-runners to the issue of postal stationery items with impressed stamps. These formula items can be included in postal stationery exhibits.</p> <p>1.3.2 Non value indicators. More recently a growing number of Postal Administrations have introduced postal stationery which, while sold to the public at a specific price, merely indicates that a particular service/postage rate has been prepaid without indication of value - termed "non value indicators" (NVI). Such material is of course appropriately included in exhibits of postal stationery.</p> <p>1.3.3 Telegraph Forms can be exhibited as postal stationery.</p> <p>1.3.4 Money Orders/Postal Orders/Postal Notes can be exhibited as either postal stationery or revenues.</p> <p>1.3.5 International Reply Coupons have traditionally been accepted as part of postal stationery and can be exhibited in this class</p> <p>1.4 Not accepted as Postal Stationery</p> <p>1.4.1 Unstamped formula items (others than those mentioned in 1.3.1), unstamped military stationery, unstamped postal administration stationery, (DENMARK) official franks, meter post impressions and privately generated 'Postage Paid Impressions' are all considered outside the definition and should not be exhibited in the postal stationery class.</p> <p><i>1.5 Cut-outs (cut squares) in postal stationery exhibits</i> Postal stationery exhibits should normally be of entire items. Where certain items are very rare in entire form or are only known to exist in cut-down (cut square) form they would be acceptable as part of an exhibit, as would a study for example of variations in the imprinted stamp dies used or those with rare cancellations etc. The use of postal stationery imprinted stamps as adhesives would also properly form part of an exhibit of postal stationery.</p>
<p><b>B. Principles of Exhibit Composition</b></p> <p>An exhibit of postal stationery should comprise a logical and coherent assembly of unused and/or used items of postal stationery as defined by the guidelines produced by the FIP Postal Stationery Commission to illustrate one or more of the categories set out below. The plan or concept of the exhibit should be set out on an introductory sheet (ref. GREV, Article 3.3).</p> <ul style="list-style-type: none"> <li>a) The issues of a particular country or associated group;</li> <li>b) The issues of a particular chronological period;</li> <li>c) The issues of a particular class of postal stationery; (ref. section A 3) a - e;</li> <li>d) The issues of a particular type of postal or associated service; (ref. section A 3 f - j;</li> <li>e) The issues relating to a particular physical form of the paper or card; (ref. section A 2).</li> </ul> <p>Postal stationery exhibits should normally be of entire items. Where certain items are very rare in entire form or are only known to exist in cut-down (cutsquare) form they would be acceptable as part of an exhibit, as would a study for example of variations in the stamp dies used or those with rare cancellations etc. The use of postal stationery stamps as adhesives would also properly form part of an exhibit of postal stationery.</p>	<p><b>2. Principles of Exhibit Composition</b></p> <p><i>2.1 The Exhibit Composition</i> An exhibit of postal stationery should comprise a logical and coherent assembly of unused and/or used items of postal stationery (as defined in 1.0) to illustrate one or more of the categories set out below.</p> <ul style="list-style-type: none"> <li>a) The issues of a particular country or associated group</li> <li>b) The issues of a particular chronological period</li> <li>c) The issues of a particular class of postal stationery (1.2.1-1.2.5)</li> <li>d) The issues of a particular type of postal or associated service (1.2.6-1.2.10)</li> <li>e) The issues relating to a particular physical form of the paper or card (1.1).</li> </ul> <p>In a postal stationery exhibit the exhibitor tells a story with the exhibit. Normally it is the story about the development of the postal stationery items themselves. It can begin with the reason why the postal stationery was issued following with the possible essays and/or proofs. It can then describe the development of the items, different printings, colours, perforations, papers, errors etc. The usage of the items, the rates, routes, cancellations and other aspects are a secondary</p>

	<p>part of the story and may not be a dominant part of the exhibit.</p> <p>The exhibits may be planned chronologically, geographically (e.g. by local/national districts), by mode of transport/service, or by any other way that the exhibitor may feel appropriate to employ.</p> <p>The subject chosen needs to be appropriate in scope for both the initial and also the potential size of the exhibit.</p> <p><b>2.2 One Frame Exhibits</b>  A One Frame exhibit of Postal Stationery is intended to be an exhibit within the categories mentioned in 2.1 with a very narrow theme that fits into one frame. If a theme can be shown in more than one frame, it is not suitable as a theme for a one frame exhibit.</p> <p>A selection of items from a multiframe exhibit may be suitable only if the selection can completely treat a natural sub-theme of the exhibit within one frame. An extract of a multiframe exhibit showing only the best items ("cherry picking") from a multiframe exhibit is not appropriate as a one frame exhibit.</p> <p>As with multi-frame exhibits One Frame Exhibits should have primary focus on the postal stationery itself. Exhibits with a heavy emphasis of usage are unlikely to succeed.</p> <p><b>2.3 The Introductory Sheet (or the Title Page)</b>  All Postal Stationery exhibits must include an introductory sheet. This introductory sheet should consist of:</p> <ul style="list-style-type: none"> <li>• The title of the exhibit</li> <li>• Short, precise and relevant general information on the subject</li> <li>• A description of the purpose of the exhibit</li> <li>• A description of the scope of the exhibit (What is included in the exhibit and what is omitted)</li> <li>• A plan of the structure of the exhibit – chapters or sections etc.– rather than a "frame by frame" or "page by page" description</li> <li>• A list of personal research by the exhibitor within the subject (with references to articles or literature)</li> <li>• A list of the most important literature references</li> </ul>
<p><b>C. Judging of Postal Stationery</b></p> <p>In agreement with Articles 4.3 and 4.10 of the General Regulations of the FIP Exhibitions (GREX), General World and International Exhibitions should provide for a specific Postal Stationery Class to be exhibited as an entity in one part or room of the exhibition.</p> <p>In other exhibitions where no separate class has been designated it is desirable that postal stationery exhibits be grouped geographically within the Traditional Philately Class except for airmail items which may be more appropriately exhibited within the Aerophilatelic Class.</p> <p>In judging a postal stationery exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):</p> <ol style="list-style-type: none"> <li>a) Treatment of the exhibit - ref. GREV, Article 4.3</li> <li>b) Importance of the exhibit - ref. GREV, Article 4.4</li> <li>c) Philatelic and related knowledge, personal study and research - ref. GREV, Article 4.5</li> <li>d) Condition and Rarity - ref. GREV, Article 4.6</li> <li>e) Presentation - ref. GREV, Article 4.7.</li> </ol> <p>Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.</p>	<p><b>3. Judging of Postal Stationery</b></p> <p>In agreement with Articles 5.7 of the General Regulations of the FIP Exhibitions (GREX), General World and International Exhibitions should provide for a specific Postal Stationery Class to be exhibited as an entity in one part or room of the exhibition.</p> <p>In other exhibitions where no separate class has been designated it is desirable that postal stationery exhibits be grouped geographically within the Traditional Philately Class.</p> <p>In judging a postal stationery exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):</p> <ol style="list-style-type: none"> <li>1. Treatment - ref. GREV, Article 4.5</li> <li>2. Philatelic Importance - ref. GREV, Article 4.6</li> <li>3. Philatelic and related Knowledge, Personal Study and Research - ref. GREV, Article 4.7</li> <li>4. Condition - ref. GREV, Article 4.8</li> <li>5. Rarity - ref. GREV, Article 4.8</li> <li>6. Presentation - ref. GREV, Article 4.9.</li> </ol> <p>Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.</p>

<p>Some indications are given below of the basic elements underlying each individual criterion.</p>	<p>Some indications are given below of the basic elements underlying each individual criterion.</p>
<p><i>a) Treatment of the Exhibit</i> Degree of advancement, originality, completeness of exhibit: Does the exhibit show the greatest degree of advancement in terms of the material exhibited? Is the approach orthodox, or has an unusual or original interpretation been used? How complete is the treatment of the subject chosen? Has the subject been chosen to enable a properly balanced exhibit to be shown in the space available? Does the material exhibited properly correspond with the title and description of the exhibit?</p>	<p><i>3.1 Treatment (20 points)</i> Treatment of the exhibit reflects the degree to which the exhibitor is able to create a balanced exhibit characteristic of the chosen subject. A logical progression that is easy to follow and a clear concise write up will help the jurors to appreciate the exhibit. In assessing treatment jurors will check that the statements made in the introduction and plan are adequately represented in the display.</p> <p>The exhibit is evaluated on whether:</p> <ul style="list-style-type: none"> <li>• The completeness of the material shown in relation to the scope of the exhibit</li> <li>• The subject has been chosen to enable a properly balanced exhibit to be shown in the space available</li> <li>• The primary focus is the stationery itself and secondarily the usage</li> <li>• The content reflects the title, purpose, scope and plan</li> <li>• There is a logical flow in the exhibit</li> <li>• The headlines of each page support the understanding of the treatment</li> <li>• There is a good balance between the different parts of the exhibit</li> <li>• There is a natural start and ending point of the exhibit</li> <li>• There is no duplicated material (For instance: Two similar items postmarked in two different cities are in a postal stationery exhibit duplication)</li> </ul> <p>The Introduction Page is evaluated on whether if it:</p> <ul style="list-style-type: none"> <li>• Introduces the purpose of the exhibit</li> <li>• Defines the scope of the exhibit</li> <li>• Explains the structure of the exhibit</li> <li>• Has a plan of the exhibit</li> <li>• Mentions the most important literature/references</li> </ul> <p>The selection of material for a postal stationery exhibit involves a compromise between the many pages of material the exhibitor may wish to show and the number of pages that will fit in the frames allotted by the exhibition management. This selection is an important factor not only in assessing treatment, but also knowledge. Providing a clear indication is given, the exhibitor may omit material that is of lesser significance. In general, the common items of an issue may be represented by a token showing, while the better material of the same issue should be shown in depth. The judges will appreciate that this treatment shows the exhibitor's knowledge of the material.</p>
<p><i>b) Importance</i> The "importance" of an exhibit is determined by both the significance of the actual exhibit in relation to the subject chosen and the overall significance of that subject to the field of Postal Stationery in general.</p>	<p><i>3.2 Philatelic Importance (10 points)</i> The "importance" of an exhibit is determined by both the significance of the actual exhibit in relation to the subject chosen and the overall significance of that subject.</p> <p>In assessing the importance of the exhibit consideration is given to:</p> <ul style="list-style-type: none"> <li>• How difficult is the selected area?</li> <li>• What is the significance of the selected area relative to world philately?</li> </ul>

	<ul style="list-style-type: none"> <li>• What is the significance of the selected area relative to the national philately of the country?</li> <li>• What is the significance of the material shown in the exhibit relative to the selected area?</li> </ul>
<p>c) <i>Philatelic and related Knowledge, Personal Study and Research</i></p> <p>The exhibit should demonstrate a full and accurate appreciation of the subject chosen, and a detailed study of existing information. The jury should take due account of the personal study and any research carried out by the exhibitor (ref. GREV, Article 4.5).</p>	<p><i>3.3 Philatelic and related Knowledge, Personal Study and Research (35 points)</i></p> <p>Philatelic and related knowledge is demonstrated by the items chosen for display and their related comments. Personal study is demonstrated by the proper analysis of the items chosen for display. Personal research is presentation of new facts related to the chosen subject.</p> <p>Philatelic and related knowledge:</p> <ul style="list-style-type: none"> <li>• The choice of items reflects knowledge of the chosen area</li> <li>• The exhibit should demonstrate a full and accurate appreciation of the subject chosen</li> <li>• The existing literature within the area has been used</li> <li>• The items are well described</li> </ul> <p>Personal study - descriptions of:</p> <ul style="list-style-type: none"> <li>• The postal stationery type, name and location of printer, issuing date, earliest recorded use &amp; numbers printed (where known)</li> <li>• Watermarks, paper, perforations etc. of the postal stationery</li> <li>• Postal stationery printings and varieties</li> <li>• Rates and usage</li> <li>• Rarer added stamps to a postal stationery item</li> <li>• Scarce destinations and unusual routes</li> <li>• Distinctive cancellations and/or added markings affecting the rate and those not affecting the rate</li> </ul> <p>Personal research:</p> <ul style="list-style-type: none"> <li>• Research carried out by the exhibitor</li> <li>• Research and new discoveries should be given full coverage in accordance with their importance.</li> </ul> <p>Where appropriate references should be given to the exhibitor's own or other previously published information. Where the exhibitor has extended such information a reference can be placed either in the introductory statement or on the exhibition page to which the research refers.</p> <p>It is unrealistic to require a collector to develop new findings in a heavily studied and researched area. For this reason, such exhibits will not be penalised for a lack of personal research, but will be given additional consideration if, in spite of previous research that has taken place, the exhibitor has managed to come up with new findings.</p> <p>The proper evaluation of philatelic and related knowledge, personal study, and research will be based on the relevant description of each philatelic object shown. A well thought-out plan may avoid otherwise lengthy descriptions later in the exhibit.</p> <p>If using rarity statements ("One of X recorded") it is important to mention the source of this recording. Do not use expressions like "Unique" or "Very rare".</p> <p>Only the knowledge, study and research documented by the items in the exhibit can be judged. Furthermore exhibitors</p>



	<p>should bear in mind that the information given should not overwhelm the philatelic material shown.</p>
<p><i>d) Condition and Rarity</i></p> <p>The items should be in the best possible condition. The jury should take account of any really exceptionally fine or rare items present and whether all the accepted rarities in the chosen subject are included.</p> <p>N.B. Unless a postal stationery item is of extreme rarity, is unknown as entire, or the exhibit is primarily concerned with variations in the stamp impression only, it is desirable that it be shown in the form of entires. Commercial examples of privately stamped items are to be preferred to philatelically inspired ones.</p>	<p><i>3.4 Condition (10 points)</i></p> <p>The postal stationery items should be in the best possible condition. The condition of the items is evaluated as if they were stamps: No tears, no missing corners, no bends, no stains, no missing perforation (if present) etc.</p> <p>Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition, but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit. The condition of common material should be impeccable.</p> <p>It is important to remember that the actual condition obtainable will vary according to the country and period.</p> <p>Commercially used items are to be preferred to philatelic produced ones.</p> <p>Additional franking should also be in best possible quality and postmarks should be as clear as possible with all essential wording complete.</p> <p>If an item has been restored or manipulated it must be described as such.</p> <p>Unless a postal stationery item is of extreme rarity, is unknown as entire, or the exhibit is primarily concerned with variations in the stamp impression only, it is desirable that only entires be shown.</p>
	<p><i>3.5 Rarity (20 points)</i></p> <p>Rarity is directly related to the philatelic items shown and to the relative scarcity of this material (however, not the value).</p> <p>The jurors will primarily be looking for:</p> <ul style="list-style-type: none"> <li>• The rarities (postal stationery types) within the area</li> <li>• Essays, proofs (approved and rejected) and specimens</li> <li>• Unused items, items used at intended rate and with additional franking (express, registered etc)</li> <li>• The difficulty of obtaining relevant and interesting postal stationery material for the exhibit.</li> <li>• How easy it will be to duplicate the exhibit</li> <li>• If there is philatelic produced material in the exhibit</li> </ul> <p>The jurors will <a href="#">also</a> be looking for</p> <ul style="list-style-type: none"> <li>• Scarce stamps used as additional franking on a postal stationery item</li> <li>• Scarce postmarks, markings, rates, routes and destinations</li> </ul>
<p><i>e) Presentation</i></p> <p>The write-up must be clear, concise and relevant to the material shown and to the subject chosen for the exhibit. The method of presentation should show the material to the best effect and in a balanced way.</p> <p>With entires it is important to avoid unduly uniform arrangements.</p> <p>N.B. No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or printed.</p>	<p><i>3.6 Presentation (5 points)</i></p> <p>The method of presentation should show the material to the best effect and in a balanced way. With entires it is important to avoid unduly uniform arrangements, and variation in mounting is therefore preferred.</p> <p>The exhibit is evaluated on:</p> <ul style="list-style-type: none"> <li>• Good balance in the frames and the individual pages</li> <li>• Good use of the page - with not too much white</li> </ul>

<p>Brightly coloured inks and coloured album pages should be avoided (ref. GREV, Article 4.7).</p>	<p>space on the pages</p> <ul style="list-style-type: none"> <li>• The write-up is clear, concise and relevant to the material shown and to the subject chosen for the exhibit</li> <li>• Sufficient write up - but not too much text</li> <li>• Illustrations are not too dominating. Any photocopies must be a minimum of 25% different in size from the original</li> <li>• Careful mounting</li> </ul> <p>Overlapping of items is accepted but obscuring important features should be avoided.</p> <p>No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or printed. Brightly coloured inks and coloured album pages should be avoided.</p>																				
<p><b>Relative Terms of Evaluation</b></p> <p>Postal Stationery will be judged by approved specialists in this field and in accordance with GREX Section V Articles 3.1 - 4.7 - ref. GREV, Article 5.1.</p> <table> <tr> <td>1. Treatment (20) and Philatelic Importance (10)</td><td>30</td></tr> <tr> <td>2. Philatelic and related Knowledge, Personal Study and Research</td><td>35</td></tr> <tr> <td>3. Condition (10) and Rarity (20)</td><td>30</td></tr> <tr> <td>4. Presentation</td><td>5</td></tr> <tr> <td><b>Total</b></td><td><b>100</b></td></tr> </table> <p><b>Concluding Provisions</b></p> <p>In the event of discrepancies in the text from translation, the English text shall prevail.</p>	1. Treatment (20) and Philatelic Importance (10)	30	2. Philatelic and related Knowledge, Personal Study and Research	35	3. Condition (10) and Rarity (20)	30	4. Presentation	5	<b>Total</b>	<b>100</b>	<p><b>4. Relative Terms of Evaluation</b></p> <p>Postal Stationery will be judged by approved specialists in this field and in accordance with GREX Section V Articles 40 – 42 and GREV, Article 5:</p> <table> <tr> <td>1. Treatment (20) and Philatelic Importance (10)</td><td>30</td></tr> <tr> <td>2. Philatelic and related Knowledge, Personal Study and Research</td><td>35</td></tr> <tr> <td>3. Condition (10) and Rarity (20)</td><td>30</td></tr> <tr> <td>4. Presentation</td><td>5</td></tr> <tr> <td><b>Total</b></td><td><b>100</b></td></tr> </table> <p><b>5. Concluding Provisions</b></p> <p>In the event of discrepancies in the text from translation, the English text shall prevail.</p>	1. Treatment (20) and Philatelic Importance (10)	30	2. Philatelic and related Knowledge, Personal Study and Research	35	3. Condition (10) and Rarity (20)	30	4. Presentation	5	<b>Total</b>	<b>100</b>
1. Treatment (20) and Philatelic Importance (10)	30																				
2. Philatelic and related Knowledge, Personal Study and Research	35																				
3. Condition (10) and Rarity (20)	30																				
4. Presentation	5																				
<b>Total</b>	<b>100</b>																				
1. Treatment (20) and Philatelic Importance (10)	30																				
2. Philatelic and related Knowledge, Personal Study and Research	35																				
3. Condition (10) and Rarity (20)	30																				
4. Presentation	5																				
<b>Total</b>	<b>100</b>																				

## DATABASE WITH POSTAL STATIONERY EXHIBIT RESULTS

The database with results of the past 10 years of international exhibitions (FIP, FEPA, FIAP and FIAF) has been updated with the 2010 results (Planete Timbre 2010, Portugal 2010, London 2010, Bangkok 2010, Joburg 2010, Antverpia 2010) - in total 142 new exhibit results, and now including 1-frame exhibits. The database is available - sorted by both country and year - at the commission website:

**[www.postalstationery.org](http://www.postalstationery.org)**

