

Postal Stationery Commission Newsletter



July 2010

No. 4

COMMISSION REPORT 2008 – 2010 TO THE FIP CONGRESS



Stephen D. Schumann

This past biannual period has seen much progress in the Postal Stationery Commission in many areas including newly qualified postal stationery jurors, email addresses of commission delegates, database of postal stationery awards for the past 10 years both by exhibit and by exhibition and a new Power Point presentation on exhibiting and judging postal stationery plus the revision and updating of the Guidelines. Credit for the database creation and the Power Point presentation must go to my hard working, always ready to help Secretary, Lars Engelbrecht. Thank you Lars.

During the past 2 years your Chairman has served on four USA national juries, NOJEX, FLOREX, ROSSICAPEX and Garfield-Perry (twice as Jury Chairman) and at two regional juries, HOUPEX and Sacapex (both times as Jury Chairman). This coming September I will be Jury Chairman at the MILCOPEX national exhibition in Milwaukee, Wisconsin.

At several of the exhibitions above I conducted informal seminars on the exhibiting and judging of postal stationery.

At the FIP/Continental level I served on the LONDON 2010 jury as Team Leader in Postal Stationery and Team Member in Postal History-Americas. I have been invited to serve on the jury of JOBURG 2010 in Johannesburg, South Africa, October 27-31 and have been asked to give a seminar on exhibiting and judging on 31 October.

I exhibited at China 2009 where I received 96 points, LG for my exhibit of "New Zealand

Postal Stationery 1876-1940". I showed the same exhibit at the ARIPEX national exhibition in 2010, and received the reserve Grand Award.

The Portugal 2010 Committee has allotted 3 hours for the meeting of the commission so we will have a Power Point presentation on exhibiting and judging postal stationery, practice judging of two exhibits and presentations on two aspects of Portuguese postal stationery.

Continues on next page...

COMMISSION MEETING AND SEMINAR AT PORTUGAL 2010



The Postal Stationery Commission
Delegates are invited to
the Commission meeting at the
World Philatelic Exhibition in Lisbon,
Portugal, Congress Centre, Auditorium 2

**THURSDAY 7 OCT 2010
2:30 PM TO 5:30 PM**

Agenda:

- 1) Roll call of Delegates and Observers
 - 2) Approval of the minutes of the Bucharest 2008 meeting
 - 3) Revision of guidelines
 - Feedback from delegates on suggestion
 - 4) Seminar
 - Introduction to judging Postal Stationery by Lars Engelbrecht
 - Judging of two exhibits
- Coffee break
- 5) Presentations by:
 - Hernâni Matos
 - Pedro Vas Pereira

Newly qualified Postal Stationery Jurors:

Dr. Ross Towle (USA)- ISRAEL 2008

Mr. Lars Engelbrecht (Denmark)- EFIRO 2008

Mr. Ian McMahon (Australia)- China 2009

Mr. Mike Smith (United Kingdom)- LONDON 2010

We wish them a long and successful time in judging postal stationery.

The following Bureau Members have advised me of their activities:

Secretary Lars Engelbrecht

- Updating the list of delegates with email addresses
- Three newsletters (in total 63 pages) sent to delegates, jurors, FIP members and executives. The newsletter consists of articles, exhibit results, book reviews and news from 23 delegates
- Database of all postal stationery exhibit results at international exhibitions (In total 800 registrations). This database has been sent to the delegates, jurors and is available on our website
- New 36 page PowerPoint presentation on exhibiting and judging postal stationery exhibits is now available on our website
- Presentation with Alan Huggins at FIP Seminar in London in November 2009
- Judging at London 2010
- Start-up of revising the regulation guidelines

Ian McMahon

- Presented the Australian Philatelic Federation Postal Stationery Exhibiting Seminar (based on the FIP Postal Stationery Commission seminar presentation) at Melbourne Stampshow 2009 which was held at the Melbourne Tennis Centre Melbourne 23 to 26 July 2009. The seminar was attended by approximately 20 people.
- Member of the Jury at the FIAP exhibition Jakarta 2008 Jakarta, Indonesia held 23 - 25 October 2008
- FIP apprentice Postal Stationery juror at China 2009 which was held from 10 - 16 April 2009 in Luoyang, Henan, China.
- Jury member Canberra Stampshow 2010, Canberra 12 to 14 March 2010
- Jury member Melbourne Stampshow 2009, Melbourne 23 to 26 July 2009.

- Philakorea 2009 Seoul Korea FIAP 30 July - 4 August 2009 Postal Stationery of Canada Issued during the Reign of King George VI Large Vermeil
- Hong Kong 2009 Hong Kong FIAP 14 - 17 May 2009 Listing of Australian Non-Denominated and Flat Rate Postal Stationery [Literature] Silver-Bronze
- Sunstamp 2008 Brisbane 22 - 24 August 2008 Envelopes and Postcards of Canada Large Vermeil
- Tarapex 2008 New Plymouth 7-9th November 2008 New Zealand Postal Stationery Large Vermeil
- Timpex 2009 Timaru, New Zealand 16 - 18 October 2009 Queen Elizabeth II postal stationery of Canada Large Silver
- He continues to be Chair of the Postal Stationery Society of Australia and editor of its publication, the Postal Stationery Collector.

Our Webmaster continues to do excellent work, uploading revised databases and presentations as soon as they are submitted. I recommend that everyone go to www.postalstationery.org to view the outstanding website that he has developed.

Respectfully submitted,
Stephen D. Schumann

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MESSAGE FROM THE SECRETARY

Lars Engelbrecht



As mentioned in the previous newsletter, we have started up a process of revising and updating the postal stationery guidelines. In this newsletter we have attached a suggestion that we kindly ask you to read and comment. Please see page 25 and make your notes, comments and suggestions. You can either send them to me or bring them to the commission meeting in Portugal in October where we will discuss the suggested changes. The commission meeting will also include a seminar and two interesting presentations (see page 1).

We have some changes in delegates to the Commission: Unfortunately our delegate from Israel Marco Martin has passed away. RIP. Marco Martin has been replaced in the commission by Tibi Yaniv. Henry Ong has replaced Richard Hale as the Singapore delegate and finally has Lennart Daun replaced Hasse Brockenhuus von Löwenhielm as the Sweden

delegate. We welcome the new delegates and hope to see you in Portugal. See page 20 for an updated list of delegates.

We also welcome Michael Smith as a FIP Judge in Postal Stationery. He was an apprentice in London where I had the pleasure of working together with him. And London 2010 was – also from a postal stationery perspective – an excellent exhibition. See the results from the latest exhibitions on page 22. On our website you can also download a pdf file with the results of the postal stationery class from 1999 up to 2010 - updated with the 2010 results from Paris, London and Antwerp. It gives you a very good overview of the development of results for each exhibit entered in international exhibitions.

Inspired by the introduction pages I read as a preparation for judging at London 2010 I have written an article on introduction pages with my thoughts on this subject and an example of what I include in my introduction pages – see page 4.

See you in Portugal!

FEPA MEDAL TO ALAN HUGGINS

Dr. Alan Huggins, RDP, former Chairman of the FIP Postal Stationery Commission and now honorary member of our commission was at the palmarés at London 2010 awarded the FEPA Medal for his exceptional service to European organized philately.



Alan Huggins has been extremely prominent in European Philately for many, many years including being the Founding Chairman of FEPA. Congratulations from the commission!

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.

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INTRODUCTION PAGES

By: Lars Engelbrecht

As a judge I have seen many Introduction Pages (or title pages as they are also called) - some informative and well structured, while others did not give me the required information to prepare me for judging the exhibit.

As an exhibitor I have faced the challenge of writing introduction pages, and I have reworked the same introduction page over and over again. In this article I would like to give my personal experiences with writing a introduction page for postal stationery exhibits.

Because it is called an introduction page, to me it is not only a page with the title of the exhibit and an illustration. The introduction page is used by visitors at the exhibition to get an introduction to the exhibit, and the judges use it to prepare their evaluation of the exhibit. In my mind the introduction page must give the judges information on what the intention of the exhibitor is with the exhibit, and how the exhibitor will reach this goal. The judge cannot read your mind, so you have to write very precisely so that the judge gets a clear mindset on the exhibit.

When I start making a new introduction page I start with writing the first paragraph about the limits of the exhibit. First of all what is the purpose of the exhibit: The exhibit purpose identifies the reason for showing this exhibit: *"The purpose of this exhibit is to show the varieties and use of Malakote wrappers"*. A postal stationery exhibit should have a clear purpose often defining it by: Country, Period and/or Issue together with Physical Form, Availability, Function etc.

The exhibit scope sets the boundaries for the exhibit - what is included and what is not:

"The exhibit shows the Malakote wrappers from the first issue in 1888 until the last issue in 1907 before the great African independence war. Stamped to Order wrappers are not included in the exhibit"

When these two descriptions are done, it is easy to make a precise exhibit title: *"Malakote Wrappers 1888-1907"*. To me this is a good and precise title.

After defining the limits of the exhibit I always describe the structure of the exhibit. This means

that in words I describe the development and treatment of the exhibit. For instance it is important to describe if the structure is chronological and in which order the items are shown. If you have chosen in your purpose to show varieties and use, then it here should be described how this is shown.

I also always include a plan of the exhibit in the introduction page. This is not a page-by-page or frame-by-frame description, but an overview of the chapters in the exhibit - preferably with frame/page indication of start and ending of each chapter.

Another paragraph in my introduction page is about the content of the exhibit. This is mostly information about how many items that are the only recorded of its kind and the completeness of the exhibit.

I also include a paragraph with information about the rarity statements used in the exhibit. Sometimes as a judge I have been wondering what data the rarity statements in the exhibits I was judging was based on. Was it a genuine registration of items in the most important collections of the area over a 50 year period or was it only what the exhibitor had seen at the local stamp shop in the past year? Therefore I always describe what data is behind the rarity statements in my exhibit.

Finally the introduction page should have a list of the most important literature within the area. If the exhibitor has made personal research and has published this, it is very important to mention it here. The last line in my exhibit is a link to my website where the exhibit is available for viewing.

On the next page you can see my introduction page for my exhibit on Danish postal stationery – just to give you an idea of how I deal with the introduction page (not that I think my introduction page is perfect or the ideal introduction page - I will continue working on it), but perhaps it can inspire others to have a second look at their introduction page.

If you have other experiences with your introduction page and would like to share it here in the newsletter, you are very welcome to write to me and please include a copy of your introduction page as well.

INTRODUCTION PAGE – EXAMPLE:

”BICOLOURED” POSTAL STATIONERY OF DENMARK 1871 – 1905

The purpose of this exhibit is to show the varieties of the “The Bicoloured Issue” of Danish postal stationery 1871-1905. The imprinted stamps on the postal stationery are only printed in one colour, but are similar to the bicoloured stamps issued in the same period, and therefore the postal stationery are also referred to as “bicoloured”. The material in this exhibit represents the period of 34 years in which postal stationery in the bicoloured design was issued - from the introduction in 1871 of postal cards in Denmark until the issue was replaced in 1905. Postal stationery was in this period a very important part of Danish philately.

The structure of the exhibit is chronological within each of the five types of postal stationery with bicoloured imprinted stamps: Letter sheets, postal cards, reply cards, letter cards and wrappers. Essays and proofs are followed by the issued items in varieties.

The content of this exhibit is extraordinary by showing **all 48 recorded essays** (of which 28 are the only recorded) and all 9 recorded proofs of the issue. The exhibit includes **all significant types** together with the major varieties of the issue e.g. blind, double and quadruple prints as well as missing and inverted perforation. In total 298 varieties are shown in the exhibit of which **34 items are the only recorded** of it's kind. In my selection of objects used to illustrate the varieties, I have selected prime examples of their intended use and of the most important supplementary postage as well as mail to numerous foreign countries.

<i>Content</i>	<i>Period</i>	<i>Page</i>
1. Letter sheets (Frame 1)		
1.1 Essay	1871	2
2. Small postal cards (Frame 1-2)		
2.1 Essays	1871	3-8
2.2 2 & 4 skilling varieties	1871-1874	9-16
2.3 4, 6, 8 & 10 øre proofs & var.	1875-1878	17-32
3. Large postal cards (Frame 3-5)		
3.1 4 & 8 øre proof and varieties	1879-1888	33-48
3.2 6 & 10 øre essays and var.	1879-1885	49-63
3.3 5/6 øre surcharge essays	1885	64
3.4 3 øre proof and varieties	1888-1905	65-72
4. Reply cards (Frame 5)		
4.1 4 & 8 øre varieties	1883-1888	73-77
4.2 6 øre varieties	1883-1886	78
4.3 3 øre varieties	1888-1905	79-80
5. Letter cards (Frame 6-7)		
5.1 8 øre essays	1888	81-85
5.2 4 & 8 øre varieties	1888-1902	86-100
5.3 5/4 & 10/8 surcharge essays	1904	101-104
5.4 5/4 & 10/8 surcharge varieties	1904	105-112
6. Wrappers (Frame 8)		
6.1 2 skilling essay and proofs	1872	113-114
6.2 2 skilling varieties	1872-1874	115-116
6.3 4 øre proof & varieties	1875-1905	117-128

The rarity statements are based on different sources. The rarity of the postal stationery itself is based on personal registration of items in auction catalogues and in exhibits and major collections of classic Danish postal stationery together with the information in the catalogue by Ringström (1968/85). The rarity statements of postal stationery sent abroad are based on the registrations of the Danish postal historian K. Jensen.

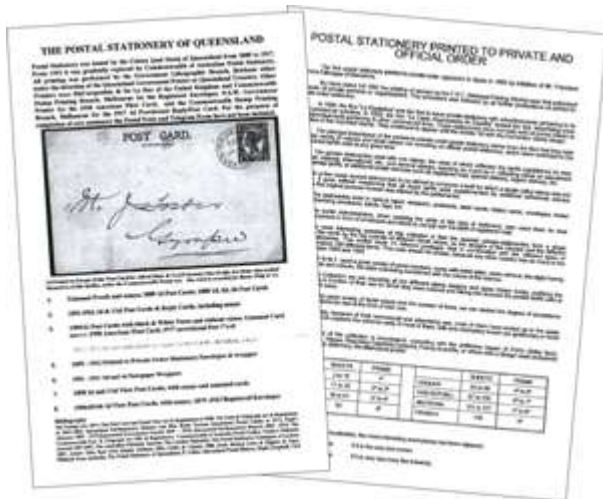
Personal study and research: The exhibit is mainly based on the results of my personal research. The catalogs of Magius (1922), Østergaard (1944), Ringström (1968/1985) and Pedersen (1985/1999) describes a few varieties. My personal research has shown that the varieties in postal cards and reply cards can be divided into print groups, developing over time. The print groups have clear characteristics, and for each print group, characteristics and varieties are shown. My personal research also describes **more than 700 varieties** of the imprinted stamps, the frames on the postal cards and reply cards, perforation, gum and imprinted stamp varieties in the letter cards and variations in imprinted stamps and borders of the wrappers. These new discoveries are presented in this exhibit. All varieties are recorded in at least three copies in order to be regarded as constant varieties. My **research is documented** in a series of articles in NFT (Nordisk Filatelistisk Tidsskrift): #2/2000 (print group 1), #2/2001 (print group 2) and #3/2002 (print group 3), The Posthorn (US) #3/2005 (postal card essays), Postal Stationery (US) #1/2006 (letter card essays) and on the internet:

www.postalstationery.dk

INTRODUCTION PAGES AT LONDON 2010

– A SURVEY

I have made a small survey among the postal stationery exhibit introduction pages at London 2010. In total there were 35 postal stationery exhibits at London 2010, and most of these were previously highly awarded exhibits. So they should be among the best postal stationery exhibits in the world right now.



If we look at the introduction pages at the London 2010 exhibition we can see the following:

Title: All 35 (100%) PS exhibits have a title for the exhibit. However some titles are more precise than others (eg. lacking start and end year).

Historical background: 29 (83%) of the exhibits describe the historic background, often in half of the page or even more. Short background information is fine, but longer descriptions would in my mind often be better as descriptions along the items in the exhibit or in an article.

Purpose: 21 (60%) states a purpose of the exhibit. This means that 40% of the exhibits do not describe a purpose, but only has the title as a guideline for the judges regarding what the exhibitor wants to show with the exhibit.

Plan: 24 (69%) shows a plan and additionally 4 describe the plan in words. So still there are

quite many exhibits without a plan, and most of the plans are “frame-by-frame lists” rather than a plan based on the chapters in the exhibit.

Rare items: 12 (34%) point out the rarest items/highlights. Some of those who also have sent in a synopsis have the rarity information here.

Rarity markings: 2 (6%) describe the rarity markings (“Red dot for extremely rare” etc) on the introduction page.

Rarity statements: 1 (one!) had a description of the trustworthiness of the rarity statements. So almost nobody describes in the introduction page what research or registrations their rarity statements are based upon!

Literature: 19 (54%) has references to most important literature (bibliography) helping the judges identifying the basis for their preparation.

Personal research: Only 3 (9%) describes their personal research in the introduction page.

The conclusion of this small survey is to me that most postal stationery exhibit introduction pages can be improved.

And just a final comment: I am not trying to make all postal stationery exhibit introduction pages look the same. The exhibitor can make the introduction page the way he/she wants, but in my mind there are things that need to be told in the introduction page.



The PS Jury team from London 2010: From left: Steve Schumann (USA), Ray Todd (Australia), Michael Smith (UK, apprentice) and Lars Engelbrecht (Denmark)

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!



Australia

By: Ian McMahon

Australia held a national exhibition, Canberra Stampshow 2010, including a postal stationery class from 12 to 14 March 2010 in Canberra. The postal stationery class had eleven entries with a large gold, a gold and three vermeil medals being awarded:

Dale Ansell: New Zealand Postal Stationery 1876-1930: Large Silver

Charles Bromser: USSR Postal Stationery - The 10th Standard Issue: Large Silver

Bernard Beston: Guyana - the Postal Stationery: Large Silver

Anthony Lyon: New Zealand Postal Stationery Postcards 1876-1901: Vermeil

Anthony Scott: Air Letters to Aerogrammes 1944-1971: Vermeil

Norman Banfield: Australia - King George VI Postal Stationery: Vermeil

Bernard Beston: Postal Stationery of India since 1940: Large Silver

John Dibiasse: Western Australia - the Postal Stationery 1879-1913: Gold

John Sinfield: Republic of Panama Postal Stationery to 1940: Large Gold

Glen Stafford: Nicaraguan Postal Stationery - The Seebeck Era: Large Silver

Clyde F Ziegeler: Bohemia and Moravia: Silver

The award for the best postal stationery exhibit (provided by the Postal Stationery Society of Australia) was awarded to John Sinfield for his exhibit of Republic of Panama Postal Stationery to 1940.

There were four Australian entries at the FIP exhibition, London 2010:

Darryl Fuller: Leeward Islands Postal Stationery: Large Gold

Philip Levine: Gold Coast Postal Stationery: Large Vermeil

Bernard Beston: Postal Stationery of Queensland: Gold

Michael Blinman: New South Wales Postal Stationery: Gold

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, although there will also be postal stationery exhibits in the one-frame and Australasian Challenge (a team challenge between the Australian states and the North and South Islands of New Zealand) classes at Mandurah 2010 to be held 19 - 21 November 2010 at Mandurah, near Perth.

A meeting of the Postal Stationery Society of Australia was held at Canberra Stampshow 2010. The meeting had over 20 attendees and included postal stationery displays from Barry Scott (Australian Military envelopes and lettercards 1916-19), Ray Todd (envelopes of Bolivia), Philip Levine (Cape of Good Hope) and Judy Kennett (contemporary postal stationery of Hungary). The meeting also had a report on the Australian States Postal Stationery Catalogues Project and the forthcoming catalogue of Commonwealth of Australia postal stationery.

In 2010, Australia Post has issued a wide range of prepaid postcards, envelopes and aerogrammes in 2010. Of particular note has been the issue since September 2009 of a range of prepaid postcards overprinted 'Greetings from' and the name of a post office or town. To date over 200 cards have been found from over a dozen post offices.

Online Listing of Australian non-denominated and flat rate postal stationery

The Postal Stationery Society of Australia has released an Online Listing of Australian non-denominated and flat rate postal stationery on its website. Since its first issue in May 1995, the Society's journal, the Postal Stationery Collector (PSC), has carried a new issue listing of Australian non-denominated (postage paid) postal stationery. This included postcards, definitive envelopes (including those for International postage), registered envelopes, Express Post envelopes and satchels, aerogrammes, Courier satchels, and EMS International Courier stationery. Since then there has been an update to the listing in almost

every issue of the journal. This online catalogue can be found on the PSSA website www.postalstationeryaustralia.com and brings together the listings from the various issues of the PSC up until the end of 2006. It is anticipated that the next posting will list issues of non-denominated Australian postal stationery up to the end of 2009.

Vale Carl Stieg

Ret Colonel Carl Stieg from California, USA passed away in January 2010. Carl was an active collector and researcher of Australian states stationery. In 2002 he was awarded the Australian Philatelic Research Award. The citation read:

Carl Stieg, of San Rafael, California USA, has devoted a lifetime of philatelic interest, study and research to the area of Australian States postal stationery. He is a widely acknowledged authority in this area, and his investigative and original research which has been published in a wide range of philatelic journals over several decades, has contributed enormously to the sum of knowledge on Australian postal stationery in the colonial period. Articles on subjects as diverse as States' Official Postcards, Registered and Printed-to-Private-Order envelopes have been printed in journals such as Australian Chit Chat, The SPA Journal, Oceania, Postal Stationery, Philately from Australia and The Informer, and bear testament to Carl's original and significant research. In the year 2001, Carl Stieg's valuable contribution to research in the area of Australian philately, culminated in the publication of the definitive work on Victoria, 'Victoria Postal Stationery, 1869-1917'.

My own personal memory of Carl comes from two visits to his apartment in San Rafael where I had the opportunity to view his New South Wales and Ceylon stationery collections and his visit to Australia 99 where he received a gold medal for his exhibit of Victorian Postal Stationery. Carl's contribution to the study of Australian states postal stationery has been enormous and deserves to be long remembered.



Brazil

By: Reinaldo Macedo

The development of the postal stationeries collection in Brazil is still very much reduced.

There are no more than 10 active collectors in the country but only 3 of them have been dedicating themselves to participating in international exhibitions. The awards won by these collections, in FIP exhibition, are between Large Gold and Large Vermeil.

Regarding the issuing of postal stationeries occurred in 2009, we would like to mention that:

The Brazilian Post Office issued, as a tradition, 5 new aerograms with the indication of Pre Franchisees (PF) for the Christmas celebrations. The Brazilian Post Office has a Personal Pre Franchisee service, which allows companies, institutions and politicians to issue PF aerogramme, PF postal cards and PF envelopes with stamps, sayings, images and personal advertisements.

These issuing happen under the request and responsibility of the petitioners. The Post Office only inspects the content (image/text) and the standard according to its norms. The minimum issue is 3.000 units.

The contracted material, after printed, is sent to the petitioner which sends it to "clients" or, according to the Pre Franchisee message the material is used in special occasions such as inaugurations, releasing of new products, anniversaries, Mothers' Day, Fathers' Day, Christmas and others.

The material mentioned is not available in the Post Offices for the philatelists to buy since 2002.

The obtaining of these (postal stationeries) happens, however through material that reaches the collectors or through promotional material obtained in the Post Offices. Both situations are very much rare, which makes the access to this material scarce for the collectors.

Throughout 2009, the Post Offices issued 132 Personal Pre Franchisees: Aerogram: 77 models, Postal Card: 39 models, Envelope: 16 models.

The 2009 data were kindly given by the Post Office through the GEPP/DEFIP (Philatelic Department) Mrs. Juliana Oliveira do Carmo, in charge of the commercialization of the Pre Franchisee business products.



USA

By: Stephen Schumann

This past year has seen 36 multi-frame postal stationery exhibits shown at national exhibitions. They were awarded 25 Golds, 6 Vermeil (Silver Gilt) and 5 Silver medals, which shows the overall high standard of material being shown. Some of the exhibits shown were “Trinidad and Tobago Registered Postal Stationery”, “U.S. Circular Dies”, “Postal Cards of the Belgian Congo”, “Portuguese Postal Cards of the Empire” and “Official Commemorative Postal Cards of Japan”.

The United States Postal Service continues to offer stamped postcards in booklets of 10 or 20, with each booklet having from 5 to 20 different designs. These are offered at 60% above face value and see very limited sales; perhaps a future collectable?

Despite having a huge body of US postal stationery collectors, few are exhibitors and exhibits of non-US postal stationery are usually about 90% of the exhibits shown in each year. However in the past few years we have seen “new” US postal stationery exhibits being shown and we hope that this trend continues in the future.

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
4-12 Aug 2010	Thailand, Bangkok	Bangkok 2010	FIAP	www.bangkokstamp2010.com	
1-10 Oct 2010	Portugal, Lisbon	Portugal 2010 + FIP Congress	FIP	www.portugal2010.pt	Commission Meeting
27-31 Oct 2010	South Africa, Johannesburg	Joburg 2010	FIAP	www.joburg2010stampshow.co.za	PS Seminar
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	
Oct 2011	China	China 2011	FIAP		
Mar/Apr 2012	Indonesia, Jakarta	Jakarta 2012	FIP		
May 2012	Canada, Ottawa	Americas 2012	FIAF		
24-27 May 2012	Slovenia, Maribor	Slovenia 2012	FEPA		
Jun 2012	Singapore	Singpex 2012	FIAP		
12-18 Oct 2012	Qatar, Doha	Qatar 2012 + FIP Congress	FIP		Commission Meeting
14-19 May 2013	Australia, Melbourne	Australia 2013	FIP	www.australia2013.com	PS Seminar
Aug 2013	Thailand, Bangkok	Bangkok 2013	FIP		
2013	Hong Kong	Hong Kong 2013	FIAP		
2014	Korea, Rep. of	Philakorea 2014	FIP		
22-29 May 2016	USA, New York	New York 2016	FIP	www.ny2016.org	

LITERATURE REVIEWS

By: Michael Ho

For Taiwan Postal Stationery Collectors, April 2010 was important with two postal stationery literatures published at the same time. The following is the description of the books.

Atlas of Official Value-declared Envelopes in Taiwan Postal District (1951-2010)

By Jung-I Yang, published by Philatelic Writer's Club in 2010, ISBN 978-986-86180-1-5, hard bound, 240 pages, all-color in Chinese with English summary at each chapter, USD 20 each, availability from P. O. Box 5-357 Taipei 100, Taiwan.



The Value-declared Envelope, a kind of formula, was first introduced in October 1951 in Taiwan. It has been very popular in Taiwan because of high postage used. However, over the years there has been relatively little studied in comparison with much contemporary philately.

Based on “Brief Catalogue of Officially Issued Value-declared Registered Covers” published in 1992, the author is trying to edit a comprehensive catalogue for collectors.

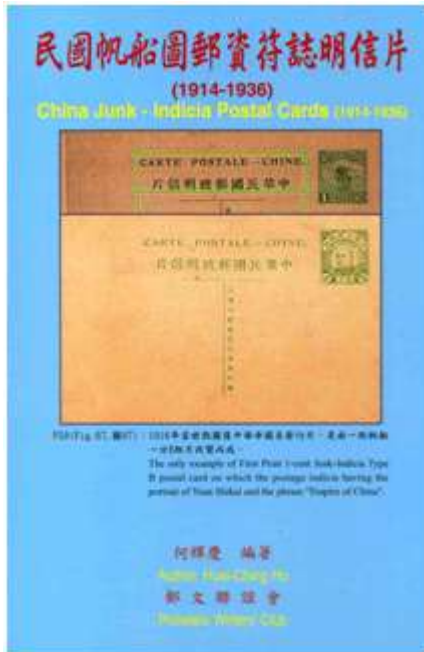


The atlas, with listing of 181 envelopes, is focusing on the types of the covers with illustrations; the cancellations, postage, routes are not discussed but an appendix on this information is added to the atlas.

The atlas has been beautifully printed and should enable the collectors to benefit from this detailed study.

China Junk – Indicia Postal Cards (1941-1936)

By Huei-Ching Ho FRPSL, published by Philatelic Writer’s Club in 2010, ISBN 978-986-86180-1-5, hard bound, 226 pages, all-color in Chinese with English summary at each chapter, USD 35 each, availability from P. O. Box 5-357 Taipei 100, Taiwan.



This fascinating book examines Junk – Indicia Postal Cards, the 3rd postal cards after the establishment the Republic of China issued in October 1914. Running to 226 pages, it includes the 7 different prints which were released consequently from 1914 to 1931. The book furnishes a large illustration, showing the authors’ rich collections and comprehensive research. Both single and reply-paid Junk cards are described in minute detail, so are those with “Restricted for Use in Yunnan” and “Restricted for Use in Sinkiang”.

The author introduces the various prints of Junk postal cards chronically. Printing types, trials, specimen, used examples, postage tariffs are all covered and discussed. Besides, the book also includes the “20th Anniversary Postal Cards of Bank of Communication” issued in 1927 and “Postal Cards of Empire of China” proposed in 1916 because their postal indicia were copied from Junk’s.



The author corrects a number of mistakes made in the past and reveals his discoveries, with regard to issue dates and types of issue. This is an in-depth study in the same vein as Ho’s previously published works.

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

TREATMENT - PART III

By: Lars Engelbrecht

Following up on my article in Newsletter no. 3 about treatment of exhibits and specially the nomination of a postal history oriented postal stationery exhibit for Grand Prix, I have received a number of responses – mainly from postal history exhibitors.

AUSTRALIAN STATE'S POSTAL STATIONERY CATALOGUE?

In an open letter to the Australian Postal Stationery Society Ray Todd expresses his concerns over the lack of development of the Australian State's Postal stationery Catalogue which the Postal Stationery Society of Australia started up years ago.

From the letter:

"I was somewhat surprised that there has been absolutely no visible progress on the production of the catalogues since the Western Australian section was first completed in 2002.

From memory I believe the tasks after the Western Australian section were to gradually but regularly publish the remaining states catalogues in colour with the assistance of Australia Post. I am now given to understand that Australia Post is not interested as their previous resources are no longer available, and of course corporate memory fades as time goes by."

STAMPED-TO-ORDER?

By: Stephen Schumann

Wayne Menuz, the Editor of *Postal Stationery*, has put forth the argument that "Printed-to-Private-Order" postal stationery, because it involves printing the stamp designs and nothing

Almost all recognizes that if we look at the regulations and guidelines we have today, there is no doubt that a good postal stationery exhibit must primarily have focus on the development of the postal stationery itself and secondly on the use of the stationery. As you will see in the suggestion for update of the guidelines this is now being emphasized here.

And he continues:

"One must ask what are the real problems facing these authors? Is it finance? Is it inclination? Are they too busy elsewhere? Are they unsure of the format to be used? Is the task of matching the Western Australian section a task too daunting? Has anyone approached them on a one to one basis to find out their progress? Are they still interested?"

Valuable overseas publicity and interest was gathered when this project started, and when I am overseas judging or at FIP and other meetings, I am quite often asked about the other colonies/states – I am obliged to give a cautious holding reply which is not only personally embarrassing and frustrating but tends to affect Australia's international reputation. There is an obvious need for these."

You can see the whole letter here:

www.postalstationeryaustralia.com/news.htm

We hope this will restart the project for the benefit of all Australian State's postal stationery collectors and jurors.

else, should be more properly named "Stamped-to-Order" postal stationery.

I tend to agree with him and have changed my exhibit pages to agree with the latter term. What are your opinions? Please email or mail me.

POSTAL STATIONERY FAKES & FORGERIES

By: Lars Engelbrecht



The annual journal Fakes Forgeries Experts (FFE) provides a wealth of information on forged and fake stamps as well as postal stationery. To date 13 journals have been issued, and here is a list of articles related to postal stationery. These articles are important reading for all postal stationery jurors.

Editor: Knud Mohr

Order the journals on-line: www.ffejournal.com. The price of each FFE Journal is 60 EUR incl. postage when prepaid.



FFE #1

Mutton dressed as lamb

Alain Huggins

A warning for GB embossed stamps 1847-1854 imitated by manipulation of telegraph forms and stamped to order postal stationery imprinted with similar dies. A particular note of skepticism concerning the 'die 5' of 10d, which may be non-existent. Even certificated copies could all be cut from postal stationery.



FFE #1

The only forgery I detected myself

Paul H. Jensen

A faked overprint on the rare 1888 Norwegian 3/5 öre postal stationery reply paid ("double") postcard (believed to have a genuine circulation of only 50 cards printed). The forgery is believed to be old and a copy has been found in collections in each of Belgium and Germany.



FFE #2 (Sold out)

Mauritius - Forgery of the 1861 9d brown embossed envelope

Alain Huggins

The differences between forged and genuine 1861 9d brown embossed postal stationery envelope are illustrated and set out in tabular form.



FFE #2 (Sold out)

The war of the Pacific. The "Edward Walker Forgeries"

Jörg Maier

Covers from Chile, from the Pacific War of 1879-1884 addressed to 'Edward Walker' in Lima are demonstrated to be forgeries.



FFE #5

Mulready facsimiles

Alan Huggins R.D.P., A.I.E.P.

The author describes Mulready facsimiles produced by six publishers. All are illustrated, and are easily distinguished as forgeries since all lack the Dickinson security threads. However facsimiles by Brinkman have been seen exhibited as originals; hence the article and illustrations.



FFE #6 (Sold out)

An interesting

Mario D. Kurchan A.I.E.P.

5 c postal stationery, April 1876 - February 1877 is shown unused, with a forged cancellation, and faked.



FFE #7

Forgeries of the Moscow City Post Stationery Entire

Zbigniew Mikulski

6 pages article in english. The article illustrates genuine as well as forged stationeries with many excellent photos.



FFE #8

Faked postage due and registration usage of the Chinese Imperial 3rd issue postcards

Yu-An Chen

The 3rd issues of Chinese Imperial Postcards are always hot items to the Chinese Postal Card collectors. Among the 3rd issues, the Postal Due and Registration usage are very rare and quite expensive, that made these items become the targets of forgers. The content of this article is to reveal the tricks of these forgers. Hope collectors would pay more attention and keep away from those forgeries. Key words: Forgeries of the Chinese Imperial Postcards



FFE #8

A wake up call for Australian philately

Bernie Beston

The faking of Official perforation on Postal Stationery of the Australian States and the Commonwealth of Australia, especially Newspaper wrappers. Key Words: Perfins; Newspaper wrappers; Australian States; Commonwealth of Australia.



FFE #8

Falsification of the so-called "St. Gottard Post Card"

Georges Schild

The history about the faked Jubilee post card, printed by Sachs and Homberger, Zurich and sold by Pieper, Berlin.



FFE #8

Great Britain King George VI letterpress postal stationery impressions

Alan Huggins

Illustrates and describes the philatelically produced Great Britain, King George VI letterpress stamped to order postal stationery dies struck on various colored paper which are often offered as proofs.



FFE #9

An attractive use of British postal stationery in Beyrout?

Alan Huggins

The article provides a warning to collectors to double-check cancellations to ensure they are consistent with use of both adhesive stamps and postal stationery. In the case illustrated replacement stamp has been added to British registration envelope used in Beirut.



FFE #11

A reappraisal of the status and usage on the surcharged Queen Victorian Postal Stationery - part one - The 1879 Provisional Postcards of Ceylon

Alan Huggins and Kurt E. Kimmel

The background and philatelic history of these 8 cents and 12 cents surcharges in 1879 on postal stationery cards is considered, beginning in 1881 when they were first reported.



FFE #12

A reappraisal of the status and usage on the surcharged queen Victorian postal stationery of Ceylon - Part Two - The 1885 local 10 cent surcharges

Alan Huggins & Kurt E. Kimmel

Alan Huggins and Kurt Kimmel continue the reappraisal of surcharged Queen Victoria postal stationery of Ceylon began in FFE 11. Bogus and philatelic items are illustrated and described together with the history of the known items. A useful bibliography supplements the piece.



FFE #13

Great Britain – Postal Stationery fakes

Alan Huggins

An alert to the fact that postal stationery material is available and "authentic" - also to forgers who can use it as a foundation upon which to construct more unusual and seemingly attractive items by adding more stamps and cancellations. With two examples.



FFE #13

Great Britain Postal Stationery - A W. H. Smith & Son advertising collar mystery

Alan Huggins The true mystery of an exotic British stationery cut (two examples seen), which must be a reproduction, yet without any possible significant financial gain attached.

EXHIBITS AT PORTUGAL 2010

These are the postal stationery exhibits at Portugal 2010:

Beston Sinfield Neumayr Vogel	Bernard John Markus Bernd	Australia Australia Austria Austria	Postal Stationery of British Guiana Republic of Panamá Postal Stationery to 1940 Postal Stationery of Austria, Issue 1908 The official postcards of Switzerland, their production and use 1870-1900
Islam	Mohammed Monirul	Bangladesh	Postal Stationery of Bangladesh: from Pre Era to 1986
Van Landeghem Macedo Chiu	Aimé Reinaldo Sammy	Belgium Brazil	The postal stationery of South Africa 1902 to 1961 Brazilian Postal Cards 1880-1920 Hong Kong Queen Victoria Postal Stationery, Cards, Envelopes and Wrapper
Caruso Cernik	Gian Marco Milan	Colombia Czech Republic	Postcards of Colombia Czechoslovakia 1918-1939 – Postal Usage
Engelbrecht	Lars	Denmark	Bicoloured Postal Stationery of Denmark 1871-1905
Hohensang Balthun Bardin Huggins Sargent Zafeirakopoulos Rivera	Lutz Wolfgang Guy Alan Neil Neoklis Carlos Estuardo	Germany Germany France Great Britain Great Britain Greece Guatemala	Portugal – D. Luís embossed Postal Stationery Chile- Postal Stationery French sage postal stationery Mauritius Postal Stationery GB: Queen Victoria Stamped to Order Envelopes Greece Postal Stationery 1876-1914 1890 from Guatemala to the world
Eythorsson Ahmad Tan	Sigtryggur Ghias Chee Hui	Iceland Italy	Icelandic postal stationery 1879-1920 Postal Stationery of British Ceylon – 1857-1901 Japanese Occupied South East Asia & Southern Pacific Region: Military Postcards Used During WWII
Cordero	Alberto Alfonso	Mexico	Enteros postales de México siglo XIX
Agrawal	Shyam Sundar	Nepal	Postal stationery of Nepal
Van Dooremalen Balgamwala	Hans Muhammad Arif	Netherlands Pakistan	USA Postal Cards 1873-1913 Pakistan Postal Stationery 1947-1963
Pereira	José Manuel Santos	Portugal	King Manuel II
Catanã Ryss Perkman	Ioan Arnold Marjan	Romania Russia Slovenia	Study of Postal Stationery – Romania 1870-1905 Postal Stationery of Russia Postal cards of the kingdom of Yugoslavia 1921-1940
Ferrer Zavala Lienert Peter Wichelman	Arturo Otmar Fink Allan	Spain Switzerland Switzerland Thailand	Argentina (Enteros Postales Series Rivadabia) The system of international reply coupon Aerogramme World Luxembourg's Classic Coat of Arms Postal Stationery: 1870-1882
Lin	Chang-Long	Taiwan	Postal Cards issued by Republic of China in Taiwan (1947-1955)
Martin de Nicolas	Arturo	USA	Official Postal Cards of Spain (1873-1938)



POSTAL STATIONERY SOCIETIES AROUND THE WORLD

We are now starting a series of articles where societies around the world specialized in postal stationery are introducing themselves.

FRANCE: "ASSOCIATION DES COLLECTIONNEURS D'ENTIER POSTAUX"

The "Association des Collectionneurs d'Entiers Postaux" (ACEP) joins French and foreign collectors who seek, study and classify envelopes, postcards and other stationeries from France, Monaco and former French colonies.

See the official ACEP site at entierpostal.ifrance.com/acep/acep.htm



The Society invites you to discover its activities and services. If you wish to know the society better or even join you can contact the society and become member. Please contact the ACEP Secretary: Philippe Chaintron, 17 rue Pierre Desjardins, 78800 Houilles, France.

Here is a brief overview of the three main services reserved to ACEP members:

- The exchange service
- The novelties service
- The Bulletin "L'Entier Postal" and "Lettre de l'ACEP" service

The exchange service

This service is split in two parts: France & Monaco, Sarre, T.O.M., former colonies and foreign countries. There are two shipments each year and the stationeries that you keep must be paid to the ACEP responsible, according to the rules included in the shipment.

The novelties service

It is also split in two principal parts: France and French spoken countries & Certain foreign countries, with which the Association is able to pay its purchases. Novelties are sent with a dispatch note, and paid directly to the responsible.

The magazine "L'entier Postal" and "Lettre de l'ACEP" service

The subscription to these publications is included in the annual fee. Some old issues are still available and sold only to ACEP members.



Other activities

- Books:

ACEP is editing catalogues and books about postal stationeries. The informations about these publications are mentioned into our magazine "L'Entier Postal".

- Meetings:

Apart in summer (July and August), a monthly meeting is held each 3rd saturday, as from 14 h 30 at Espace Carpeaux, 13 Boulevard Aristide Briand, 92400 Courbevoie, France.

Membership conditions

- Entrance fee (to be paid at first registration, or in case of new registration after resignation) : 8 euro
- Annual fee (for a civil year) : 27 euro
- Total : 35 euro

Payments must be sent to ACEP, Mr Jacques Cornut, 91 route de Carrières, 78400 Chatou, France.

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**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.

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NEW ARTICLE ON THE COMMISSION WEBSITE

“Exhibiting Postal Stationery
of the Imperial China”



By: Yu-An Chen

www.postalstationery.org under “Articles”

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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.

POSTAL STATIONERY EXHIBIT RESULTS



ANTVERPIA 2010 - FEPA EXHIBITION, ANTWERP, BELGIUM, 9-12 APRIL 2010

POSTAL STATIONERY JUROR TEAM:

Hernani Matos, Portugal
Eddie Leib, Israel
Arne Thune-Larsen, Norway

Vaz Pepreira	Pedro	Portugal	Stationery Ceres	92	G
Peter	Michael	Germany	Die Ganssachen El Salvadors 1882 bis 1899	90	G
Frazaio	Luis	Portugal	The First Postal Stationary issue of the Portuguese Colonies (D.Luis issue)	90	G
Kiddle	Francis	Great Britain	Express Postal Stationery of Mexico	87	LV
Daun	Lennart	Sweden	Swedish Postal Stationery, 1900-1930	87	LV
Neumayr	Markus	Austria	Postal stationery of Austria - issue 1908	85	LV
Landeghem	Aimé	Belgium	The postal stationery of South Africa 1902 to 1962	85	LV
Mostafa	Khaled	Egypt	The Postal Stationery of Egypt, 1865-1930	83	V
Bardin	Guy	France	Entiers postaux et articles d'argent au type Sage	83	V
Solly	Richard	Great Britain	Money Orders, Postal Orders & Postal Notes of South Africa	83	V
Catama	Ioan	Romania	Romania : " Printed " postal stationery, 1907-1918	83	V
Decorte	Donald	Belgium	Entiers postaux illustrés de France	78	LS
Simon	Dieter	Germany	Correspondenzkarten, amtliche Postkarten und Postkartenformulare Bayerns (1870-1882)	78	LS
Tukker	Wim	Netherlands	Australia - Airletters and Aerogrammes	73	S
Chukin	Andrey	Romania	Varieties of postal cards of USSR with original stamps, 1971-1991	68	SB



LONDON 2010 - FIP EXHIBITION, LONDON, UK, 8-15 MAY 2010

POSTAL STATIONERY JUROR TEAM:

Stephen Schumann, USA (TL)
Raymond Todd, Australia
Lars Engelbrecht, Denmark
Michael Smith, United Kingdom (Apprentice)

Holyoake	Alan	Great Britain	The Introduction and Usage of the Mulready Envelope and Letter Sheet Stationery	98	LG BIC
Nicolas	Arturo	Spain	Official Postal Cards of Spain (1873-1938)	96	LG SP
Dooremalen	Martin de	Netherlands	USA Postal Cards 1873-1913	96	LG SP
Fuller	Hans Van	Netherlands	USA Postal Cards 1873-1913	96	LG SP
Woo	Darryl	Australia	Leeward Islands Postal Stationery	95	LG
	Arthur K. M.	Great Britain	Western Australia Postal Stationery	95	LG

Baschwitz	German	Spain	Spain: Postal Stationery printed to private and official order	95	LG
Minnaar	Emil	South Africa	Postal Stationery of Gibraltar until 1938	93	G
Ioannides	Alexander	Cyprus	Cyprus Postal Stationery, Queen Victoria 1878-1901	93	G
Blinman	Michael	Australia	New South Wales Postal Stationery	93	G SP
Beston	Bernard	Australia	Postal Stationery of Queensland	92	G
Pietilä	Juhani	Finland	Finland Postal Stationery Envelopes 1845-1888	92	G
Haslauer	Johannes	Austria	Die erste Korrespondenzkarte der Welt mit dem Wertzeicheneindruck der Ausgabe 1867	92	G
Wheatley	Richard	Great Britain	Netherlands East Indies, King Willem III Postal Cards & Envelopes	92	G
Suess	Peter	Germany	Postal Stationery of the Mexican Express Companies	92	G
Macedo	Reinaldo	Brazil	Brazilian Postal Cards: 1880-1920	92	G
Chusyd	Marcos	Brazil	Brazilian Postal Stationery of the XIX century: Envelopes and Lettercards	91	G
Ilyushin	Alexander	Russia	Stamped Envelopes of Russian Empire 1848-1863	90	G
Ljubicic	Nikola	Serbia	Postal Stationery of Serbia 1873-1916	90	G
Glohr	Eric	USA	Hawaiian Postal Cards and Envelopes: Kingdom, Provisional Government, and Republic Issues	90	G
Zhifei	Li	China	Chinese Imperial Postal Stationery Cards	90	G
Levine	Philip	Australia	Gold Coast Postal Stationery	87	LV
Svensson	Hans	Sweden	Postal Stationery of British India	87	LV
Balgamwala	M. Arif	Pakistan	Postal Stationery of British India Overprinted Pakistan 1947-1949	87	LV
Horlyck	Peter	Denmark	Nigeria Postal Stationery	85	LV
Zavala	Arturo	Spain	Argentina - the Rivadavia series of postal stationery	85	LV
Lee	Jong-koo	Korea (Rep of)	The Postal Cards in the Korean Empire Era / 1900-1905	85	LV
Sargent	Neil	Great Britain	GB - Queen Victoria Stamped-to-Order Envelopes	83	V
Daun	Lennart	Sweden	Swedish Postal Stationery 1900-1930	82	V
Milad	Raafat	Egypt	Egyptian Stationery	82	V
Seebald	Hannalla	Austria	The Use of Official Austrian Postcards during the Inflation 1918-1925	81	V
Ando	Gensei	Japan	The Japanese Foreign Mail Postcards	81	V
Cernik	Milan	Czech Republic	Czechoslovakia 1918-1939 Postal Usage of Double Postcards	80	V
Komiyama	Satoshi	Japan	Early History of Japanese International Post Cards	80	V
Klaus	Rudolf	Luxemburg	Belgique Entiers Postaux Leopold II	76	LS
Manzella	Gianni	Luxemburg	Les Entiers Postaux du Royaume d'Italie	70	S



The Expert team was taking a closer look at some items in the postal stationery class during London 2010 – and they did find some fakes!



PLANÉTE TIMBRE 2010 - FÉPA EXHIBITION, PARIS, FRANCE, 11-20 JUNE 2010

POSTAL STATIONERY JUROR TEAM:

Juhani Pietila, Finland (TL)

Ray Todd, Australia

Jacques Foort, France

Woo	Arthur	Great Britain	Western Australia postal stationery	95	LG	SP
Baschwitz	German	Spain	Entero postales particulares y Administrativos	95	LG	
Ljubicic	Nikola	Serbia	Postal stationery of Serbia types and usage 1873 - 1916	92	G	
Rahiala	Kari	Finland	Finland - Postal stationeries with rings 1891	90	G	
Menelaou	Charalambo	Cyprus	Cyprus postal stationery 1880 - 1960	90	G	
Imperato	Saverio	Italy	Les premiers entiers postaux "I Cavanelli"	90	G	
Lauth	Willy	Denmark	Postal stationery of the Danish west indies 1877 - 1917	88	LV	
Boudon	Paulette	France	Les cartes postales précurseurs de France (1873 - 1878)	87	LV	
Vaz Pereira	Pedro	Portugal	Portuguese stationery Cérès	87	LV	
Nilsson	Bengt	Sweden	Ceylon postal stationery 1857 - 1930	86	LV	
Brown	Gary	Australia	South Africa airletters till 1961	85	LV	
Pottier	Gerard	France	Les entiers postaux au type Mouchon	85	LV	
Martinez	Manuel	Spain	Entero postales Reinado de Alfonso XIII	85	LV	
Tillard	Jean-Jacques	France	Les entiers postaux aux types	82	V	
Tähtinen	Eero	Finland	Finnish postal stationeries, Russian design, models 1901 and 1911	81	V	
Kuran	Timur	Turkey	The end of an Empire: Ottoman postal stationery 1908 - 1925	81	V	
Daun	Lennart	Sweden	Swedish postal stationery 1900 - 1930	81	V	
Mostafa	Khaled	Egypt	The postal stationery of Egypt 1865 - 1930	81	V	
Paschos	Athanasios	Greece	Postal stationery of Greece 1876 - 1900	80	V	
Lassarrade	Michel	France	Les entiers postaux au type Pétain	80	V	
Ceuca	Mihai	Romania	Romania - Cartes postales à timbre fixe octogonale 1873 - 1885	78	LS	
Svojitka	Josef	Czech Republic	Schweiz - Ganssachen 1846 - 1948	78	LS	
Panchev	Spas	Bulgaria	Bulgaria - "Large lion" postcards and their usage 1879 - 1889	77	LS	
Tanner	Brikena	Albania	Postal stationeries Albania, from 1906 until 1944	74	S	
Perkman	Marjan	Slovenia	Postal cards of the Kingdom of Yugoslavia 1924-40	73	S	
Kazieczko	Marian	Poland	Postal cards of Poland 1954 - 1990	71	S	
Chukin	Andrey	Russia	Varieties of the postcards with original stamp of the USSR 1971 - 1991	65	SB	

NEW EXHIBIT

AT THE COMMISSION WEBSITE WWW.POSTALSTATIONERY.ORG

Spain: Enteros Postales Particulares y Administrativos

by: German Baschwitz

REVISION OF GUIDELINES

By: Lars Engelbrecht

As mentioned in the previous newsletter, we have started up a process of revising the guidelines for postal stationery exhibits. In the following you can compare the current guidelines with the suggestion made by the secretary and initially revised by Steve Schumann, Ray Todd and Alan Huggins.

The process will be that we ask all delegates to read this suggestion carefully and make your notes, comments and suggestions. Preferably you send them to the secretary or you can bring

them to the commission meeting in Portugal in October where we will discuss the suggested changes.

After the commission meeting in October our Chairman has formed a Committee which will work on the wordings. The Committee consists of: Raymond Todd, Stephen Schumann, Lars Engelbrecht and Ross Towle. Depending on the comments and suggestions in Portugal the timeline for the next steps could be: Presentation and further discussion at the commission meeting in 2012 and approval at the FIP congress in 2014.

So please read it carefully before Portugal.

<p>CURRENT</p> <p>GUIDELINES FOR JUDGING POSTAL STATIONERY EXHIBITS</p> <p>INTRODUCTION</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"> A. The definition and nature of postal stationery B. The principles of exhibit composition, and C. The judging criteria of exhibits of postal stationery, <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>SUGGESTION</p> <p>GUIDELINES FOR JUDGING POSTAL STATIONERY EXHIBITS</p> <p>Introduction</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"> 1. The definition and nature of postal stationery 2. The principles of exhibit composition, and 3. The judging criteria of exhibits of postal stationery.
<p>A. Definition and Nature of Postal Stationery</p> <p>1) A generally accepted traditional definition of postal stationery can be stated as follows:</p> <p><i>Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or</i></p>	<p>1. The Definition and Nature of Postal Stationery</p> <p>The FIP Postal Stationery Commission definition of postal stationery is:</p> <p><i>“Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or device</i></p>

<p>device or inscription indicating that a specific face value of postage or related service has been prepaid.</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 items 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>or inscription indicating that a specific face value of postage or related service has been prepaid"</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"> 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". 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.. 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. d) STAMPED TO ORDER (PRIVATE) ISSUES: Stamped stationery bearing stamps of Post Office design applied 	<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"> 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 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. 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. 1.2.4 Stamped to Order/Printed to Private Order issues: Stamped stationery bearing stamps of Post Office

<p>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.</p> <p>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.</p> <p>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:</p> <p>f) POSTAGE: Surface/airmail - local, inland, foreign, - letters, post cards, parcels, newspapers, etc.</p> <p>g) REGISTRATION: Inland, foreign.</p> <p>h) TELEGRAPH: Inland, foreign, etc.</p> <p>i) RECEIPT: Receipt of posting - letters, parcels.</p> <p>j) MISCELLANEOUS FEES ETC: Postal orders, money orders, other documents bearing impressions of stamp designs etc.</p>	<p>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.</p> <p>1.2.5 Local post issues: Stamped stationery produced by private postal agencies with varying degrees of Postal Administration recognition or support.</p> <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> <p>1.2.6 Postage: Surface/airmail - local, inland, foreign, - letters, post cards, parcels, newspapers, etc.</p> <p>1.2.7 Registration: Inland, foreign.</p> <p>1.2.8 Telegraph: Inland, foreign, etc.</p> <p>1.2.9 Receipt: Receipt of posting - letters, parcels.</p> <p>1.2.10 Miscellaneous fees etc: Postal orders, money orders, other documents bearing impressions of stamp designs etc.</p>
	<p><i>1.3 "Borderline" Postal Stationery</i></p> <p>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 & 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><i>1.4 Cut-outs (cut squares) in postal stationery exhibits</i></p> <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 (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</p>

	adhesives would also properly form part of an exhibit of postal stationery.
<p>B. Principles of Exhibit Composition</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> <ol style="list-style-type: none"> a) The issues of a particular country or associated group; b) The issues of a particular chronological period; c) The issues of a particular class of postal stationery; (ref. section A 3) a - e; d) The issues of a particular type of postal or associated service; (ref. section A 3 f - j); e) The issues relating to a particular physical form of the paper or card; (ref. section A 2). <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>2. Principles of Exhibit Composition</p> <p><i>2.1 The Exhibit Composition</i></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 in 1.0) to illustrate one or more of the categories set out below.</p> <ol style="list-style-type: none"> a) The issues of a particular country or associated group b) The issues of a particular chronological period c) The issues of a particular class of postal stationery (1.2.1-1.2.5) d) The issues of a particular type of postal or associated service (1.2.6-1.2.10) e) The issues relating to a particular physical form of the paper or card (1.1). <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 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><i>2.2 One Frame Exhibits</i></p> <p>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><i>2.3 The Introductory Sheet (or Title Page)</i></p> <p>All Postal Stationery exhibits must include an introductory sheet. This introductory sheet must consist of:</p> <ul style="list-style-type: none"> • The title of the exhibit • Short, precise and relevant general information on the subject • A description of the purpose of the exhibit • A description of the scope of the exhibit (What is included in the exhibit and what is omitted) • A plan of the structure of the exhibit – chapters or sections etc.– rather than a "frame by frame" or "page by page" description

	<ul style="list-style-type: none"> • A list of personal research by the exhibitor within the subject (with references to articles or literature) • A list of the most important literature references
<p>C. Judging of Postal Stationery</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"> Treatment of the exhibit - ref. GREV, Article 4.3 Importance of the exhibit - ref. GREV, Article 4.4 Philatelic and related knowledge, personal study and research - ref. GREV, Article 4.5 Condition and Rarity - ref. GREV, Article 4.6 Presentation - ref. GREV, Article 4.7. <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>3. Judging of Postal Stationery</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"> Treatment - ref. GREV, Article 4.5 Philatelic Importance - ref. GREV, Article 4.6 Philatelic and related Knowledge, Personal Study and Research - ref. GREV, Article 4.7 Condition - ref. GREV, Article 4.8 Rarity - ref. GREV, Article 4.8 Presentation - ref. GREV, Article 4.9. <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><i>a) Treatment of the Exhibit</i></p> <p>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>3.1 Treatment (20 points)</p> <p>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"> • The completeness of the material shown in relation to the scope of the exhibit • The subject has been chosen to enable a properly balanced exhibit to be shown in the space available • The primary focus is the stationery itself and secondarily the usage • The content reflects the title, purpose, scope and plan • There is a logical flow in the exhibit • The headlines of each page support the understanding of the treatment • There is a good balance between the different parts of the exhibit • There is a natural start and ending point of the exhibit • There is no duplicated material (For instance: Two similar items postmarked in two different cities are in a postal stationery exhibit duplication) <p>The Introduction Page is evaluated on whether if it:</p> <ul style="list-style-type: none"> • Introduces the purpose of the exhibit

	<ul style="list-style-type: none"> • Defines the scope of the exhibit • Explains the structure of the exhibit • Has a plan of the exhibit • Mentions the most important literature/references <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"> • How difficult is the selected area? • What is the significance of the selected area relative to world philately? • What is the significance of the selected area relative to the national philately of the country? • What is the significance of the material shown in the exhibit relative to the selected area?
<p><i>c) Philatelic and related Knowledge, Personal Study and Research</i> 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> 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"> • The choice of items reflects knowledge of the chosen area • The exhibit should demonstrate a full and accurate appreciation of the subject chosen • The existing literature within the area has been used • The items are well described <p>Personal study - descriptions of:</p> <ul style="list-style-type: none"> • The postal stationery type, name and location of printer, issuing date, earliest recorded use & numbers printed (where known) • Watermarks, paper, perforations etc. of the postal stationery • Postal stationery printings and varieties • Rates and usage • Rarer added stamps to a postal stationery item • Scarce destinations and unusual routes • Distinctive cancellations and/or added markings affecting the rate and those not affecting the rate <p>Personal research:</p>

	<ul style="list-style-type: none"> • Research carried out by the exhibitor • Research and new discoveries should be given full coverage in accordance with their importance. <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 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 conditions of the items are 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"> • The rarities (postal stationery types) within the area • Essays, proofs (approved and rejected) and specimens • Unused items, items used at intended rate and with additional franking (express, registered etc) • The difficulty of obtaining relevant and interesting postal stationery material for the exhibit. • How easy it will be to duplicate the exhibit • If there is philatelic produced material in the exhibit <p>The jurors will secondarily be looking for</p> <ul style="list-style-type: none"> • Scarce stamps used as additional franking on a postal stationery item • Scarce postmarks, markings, rates, routes and destinations 																								
<p><i>e) Presentation</i> 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. Brightly coloured inks and coloured album pages should be avoided (ref. GREV, Article 4.7).</p>	<p><i>3.6 Presentation (5 points)</i> 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"> • Good balance in the frames and the individual pages • Good use of the page - with not too much white space on the pages • The write-up is clear, concise and relevant to the material shown and to the subject chosen for the exhibit • Sufficient write up - but not too much text • Illustrations are not too dominating. Any photocopies must be a minimum of 25% different in size from the original • Careful mounting <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>Relative Terms of Evaluation 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 border="0"> <tr> <td>1. Treatment (20) and Philatelic Importance (10)</td> <td style="text-align: right;">30</td> </tr> <tr> <td>2. Philatelic and related Knowledge, Personal Study and Research</td> <td style="text-align: right;">35</td> </tr> <tr> <td>3. Condition (10) and Rarity (20)</td> <td style="text-align: right;">30</td> </tr> <tr> <td>4. Presentation</td> <td style="text-align: right;">5</td> </tr> <tr> <td><hr/></td> <td></td> </tr> <tr> <td>Total</td> <td style="text-align: right;">100</td> </tr> </table> <p>Concluding Provisions 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	<hr/>		Total	100	<p>4. Relative Terms of Evaluation 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 border="0"> <tr> <td>1. Treatment (20) and Philatelic Importance (10)</td> <td style="text-align: right;">30</td> </tr> <tr> <td>2. Philatelic and related Knowledge, Personal Study and Research</td> <td style="text-align: right;">35</td> </tr> <tr> <td>3. Condition (10) and Rarity (20)</td> <td style="text-align: right;">30</td> </tr> <tr> <td>4. Presentation</td> <td style="text-align: right;">5</td> </tr> <tr> <td><hr/></td> <td></td> </tr> <tr> <td>Total</td> <td style="text-align: right;">100</td> </tr> </table> <p>5. Concluding Provisions 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	<hr/>		Total	100
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