



MESSAGE FROM THE CHAIRMAN

Lars Engelbrecht



The guidelines have been approved!!!

I am pleased to inform, that the FIP Board at their meeting in May 2013 approved the guidelines that were approved by the commission in Indonesia in June 2012.

This means that the revised guidelines are now in effect!

We have written an article to introduce the new guidelines. This article is meant to be translated into your own language and used in the national stamp magazines in order to inform exhibitors of postal stationery of the changes. I hope for your support to spread the word on the new guidelines. It is the job of the national delegates to communicate it in your country. Please see the article on page 5.

We would also like to ask all delegates to translate the new guidelines into their language and send it to us for the commission website.

Commission Meeting

At the exhibition in Australia in May 2013 we had a commission meeting. This was held together with the society meeting of the Australian postal stationery society, and this combination of society and commission meeting proved to be a really good idea. I hope this can be used as a model at future exhibitions.

The commission part of the meeting had three presentations:

- Lars Engelbrecht, Chairman of the Commission – “The work of the FIP Postal Stationery Commission”
- John Sinfield – “Early Commonwealth of Australia Postal Stationery”
- Mike Smith – “Edwardian Postal Stationery of the Orange River Colony”

The exhibition in Melbourne was a huge success, and the postal stationery class had 43 exhibits!!! Once again the number of postal stationery exhibits at an international exhibition confirms that postal stationery exhibiting is developing very positively.

The Commission Projects

The commission bureau elected in Indonesia in 2012 continues its work on the six projects, we have prioritized for the next four years:

Project 1: Communication

Project 2: Is this postal stationery?

Project 3: Article Series: Attracting collectors and exhibitors

Project 4: Cooperation with the specialized PS societies

Project 5: Seminars & Presentations

Project 6: Exhibiting leaflet

On page 14 you can see a progress report on the projects.

Apprentices

In the previous newsletter, I described that out of the 39 qualified postal stationery jurors on FIP level we had seven apprentices that needed 1st time juror experience. At the exhibition in Australia we fortunately experienced, that we had three of these jurors in the jury team, and

with one new juror also qualified there, we are now down to five apprentices that need 1st time experience. I hope this development continues in the future exhibitions.

Seminar and workshop in Brazil

At the exhibition Brasiliana 2013 in Rio de Janeiro, Brazil in November 2013, we will have a judging seminar that qualify for applying for apprenticeship in postal stationery.

Besides the seminar, we will have a workshop together with the traditional commission, where we go more in depth with different aspects of exhibiting and judging. As an experiment we will have this workshop together with another commission, and afterwards we will evaluate if this is a way forward. Please see more about the seminar and workshop on page 13.

See you soon!

On page 15 you can see the exhibition calendar. I hope to see you in Brazil! And good luck with the collecting and exhibiting of your postal stationery.

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MESSAGE FROM THE SECRETARY

Ian McMahon



First of all welcome to new delegates to our commission:

- Belgium: Luc Selis replacing Luc van Tichelen
- Japan: Fumio Yamazaki replacing Juichiro Nishimura
- Swizerland: Peter Bamert replacing Georges Schild

Also congratulations to Emil Minnaar from South Africa for successfully completing his apprenticeship at Australia 2013.



Emil Minaar,
South Africa

It was good to see many of you at the Commission meeting at Australia 2013 in Melbourne which also attracted a good number of postal stationery collectors from Australia and elsewhere. With 43 exhibits the range of postal stationery on display at Australia 2013 was truly remarkable and notable for the range of countries represented. Also remarkable was the range of postal stationery issued by Australia Post in conjunction with the Exhibition.

The feast of postal stationery will continue with 34 exhibits on display at Thailand 2013 in Bangkok from 2-8 August 2013. By the time you read this newsletter Thailand 2013 will most likely be over, however, I hope many of you will have taken the opportunity to visit the Exhibition. Thailand has an established record of holding well-run exhibitions.

The Commission will be holding a FIP accredited seminar and a judging workshop (jointly with the traditional commission) at Brasiliana 2013 in Rio de Janeiro 11-17 November 2013. Details of this can be found on page 16 in this newsletter. I look forward to seeing you in Rio!

Thanks to those who responded to my query about postal stationery societies. If you have yet to respond please email me details of postal stationery societies in your countries so we can

include information on the Society in the newsletter and provide a link on our website.

On page 25 in this newsletter there is a list of all of the Commission Delegates and their contact details. If there are any changes to the delegate list or of contact details please let me know. My email is ian.mcmahon4@bigpond.com. All delegates are invited to provide contributions to the newsletter including reports on stationery activities in your own countries as well as articles on postal stationery and exhibiting and judging.

MESSAGE FROM THE FIP COORDINATOR

Bernie Beston



I am happy with the solid progress being made by the Commission. We are fortunate that we have a Bureau that is very active and promoting the Postal Stationery Class.

In Melbourne in May there were 43 exhibits; and for Thailand 2013 next month in Bangkok, we have 34 exhibits. The contributions from Exhibitors was also global and not just confined to a few countries.

I was very happy to see so many collectors in Australia in May for Australia World Stamp Expo from USA, United Kingdom, South Africa, New Zealand and Scandinavia. Why we had so few visitors from Continental Europe or

Canada is difficult to fathom. Given that Air fares have never been cheaper, it was rather disappointing.

The quality of Exhibits was truly outstanding, and continues to improve, with the competition more challenging. This can only augur well for this class.

You should congratulate your President and his Board for their sterling efforts in promotion and encouragement. The new Guidelines were approved by the FIP Board in Melbourne and I look forward to seeing their application in future Exhibits.

I have not seen the final List of acceptances for Brazil, but expect that the numbers will not disappoint. Looking forward to seeing you all in Bangkok, Thailand in the coming month.

MINUTES FROM COMMISSION MEETING MAY 2013

By: Ian McMahon

The Postal Stationery Commission had a meeting on May 14 at Australia 2013.

Present: Lars Engelbrecht (Chairman), Ian McMahon (Secretary), Mike Smith (FEPA Member) as well as Commission Delegates and visitors.

New Guidelines for exhibiting and judging postal stationery

The Commission has been working on these for four years. Following some revisions, they were approved by the Commission at its meeting in

Jakarta in June 2012, and will go to the FIP Board at its next meeting. The Chairman remarked that translators will be needed for languages other than English.

The main focus for the Commission

The Chairman enumerated the three facets on which the Commission will concentrate, which are to increase the numbers of collectors and exhibitors of postal stationery, to support the improvement of postal stationery exhibits, and to support the training of jurors in postal stationery.



Lars Engelbrecht presenting

Projects for 2012 – 2016

Six different projects, and the members responsible for them, have been identified.

Project 1: Communication

Project 2: Is this postal stationery?

Project 3: Article series: Attracting collectors and exhibitors

Project 4: Cooperation with the specialized Postal Stationery societies

Project 5: Seminars and presentations

Project 6: Exhibiting leaflet

Display by John Sinfield (Australia)

John Sinfield gave a display to the meeting of early Commonwealth of Australia stationery, including the King George V sideface issues and their development as well as the Kangaroo and Map stationery.

Display by Michael Smith (UK)

The gathering then enjoyed Mike's exhibit of the postal stationery of the Orange Free State, which was awarded 95 points, Large Gold and a Special prize at Indonesia 2012, June 2012.



Mike Smith presenting

Closing:

The Chairman closed the meeting, and thanked those attending.

EXPERIENCES FROM AUSTRALIA 2013

By: Malcolm Hammersley

In the Postal Stationery Jury Team at Australia 2013 there were 5 members representing The Americas, Europe, Africa, Australia and Asia so a good cross section of experience and knowledge was available.

In all 43 exhibits were judged in 3 days with one transferred to Postal History as although the material was Stationery the treatment was from a PH perspective and a higher mark was awarded by the PH jury.

The work was interesting and informative and I can see that before long PS will be including PH as an important aspect of an exhibit, at present usage is shown but should more marks be given to rare usage or markings? Something for the future.

ARTICLE FOR NATIONAL STAMP MAGAZINES: NEW POSTAL STATIONERY GUIDELINES

In the following we have a suggested article for reproduction in national stamp magazines. We strongly suggest that the country delegates make sure that this article is translated into the

local language and published in the relevant national stamp magazines. Please feel free to add or edit the text and add illustrations of postal stationery.

The text can be downloaded as a Word text document here:
www.postalstationery.dk/GuidelinesArticle.doc

The new guidelines can also be downloaded here:
www.postalstationery.dk/Guidelines2013.doc

Update of Postal Stationery Guidelines

By: XXXXThe name of the national delegateXXXX

The FIP Postal Stationery Commission has over the last few years been working on an update of the guidelines for exhibiting postal stationery. The rules related to postal stationery exhibiting comes in two parts: The regulations that set the general regulations and the guidelines that explain jurors and exhibitors more in depth how the regulations are interpreted with concrete guidelines for exhibiting.

The new guidelines were presented for the first time in 2009 in the postal stationery commission newsletter that was sent out to all delegates and FIP Members. Since then the guidelines have been discussed at the commission meeting in 2010 in Portugal, and the final version again presented in the commission newsletter in January 2012 before being submitted to the commission meeting in Jakarta, Indonesia, June 2012, where it was unanimously approved by the commission delegates and formally approved by the FIP Board in Melbourne May 2013.

There are no major changes in the guidelines, but the revision should make it easier for the exhibitors to get guidance in exhibiting and for jurors to be consistent in their judging. The changes in the guidelines are:

- *More detailed description of which items can be exhibited in the postal stationery class*
- *Description of one-frame postal stationery exhibit requirements*
- *Description of what should be in a title page*
- *A more detailed description of how postal stationery exhibits are evaluated regarding treatment, importance, knowledge, condition, rarity and presentation*

The new guidelines are applied from now on.

We strongly suggest that all exhibitors and jurors of postal stationery read the new guidelines. See also the Postal Stationery Commission website (www.postalstationery.org) with the new guidelines and much more information on postal stationery exhibiting.

If you have any questions, please contact your country delegate to the Postal Stationery Commission:
XXXXInsert name and email addressXXXX.

POSTAL STATIONERY DISPLAY AT RPSL

May 23rd 2013 the former chairman of our commission Alan Huggins had organized a composite display by members of the Royal Philatelic Society of London called Postal Stationery 'Uncovered'



Alan Huggins

The aim of the display was to present various facets of postal stationery collecting as well as to demonstrate its place in the development of postal communication by the countries represented in the frames. The exhibits were:

1840 Prepaid Parliamentary Envelopes - Edward Klempka

The Introduction And Usage Of The Mulready Postal Stationery - Alan Holyoake

Queen Victoria Embossed Penny Pink Envelopes And Advertising Rings - Michael Lockton

Postal Stationery Of Ceylon—Its Creation, Production And Use - Kurt Kimmel-Lampart

The Early Postal Stationery Of Mauritius - Alan Huggins

Sierra Leone Postal Stationery - Keith Hanman

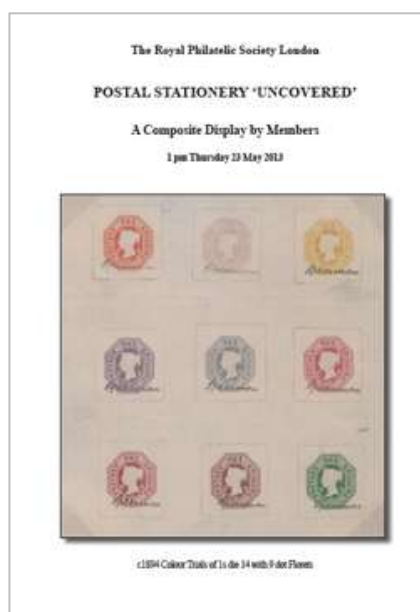
The Edwardian Postal Stationery Of The Orange Free State - Michael Smith

British Postal Stationery Overprinted For Use Overseas - Tony Stanford

Bicoloured Postal Stationery Of Denmark 1871–1905 - Lars Engelbrecht

The Wells Fargo Express Co., Mexico 1885–1907 - Francis Kiddle

Bolivia—The Postal Cards And Envelopes To 1901 - Ray Todd



The paper prepared for the display with a short introduction to each part of the display is available to both members and non-members at www.rpsl.org.uk

POSTAL STATIONERY SOCIETIES AROUND THE WORLD

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

U.F.I. Italia – Unione Filatelisti Interofili

By Carlo Sopracordevole
(translation by Enio Spurio)

The first postal stationery items to appear in Italy were the envelopes of the Kingdom of Lombardy-Venetia, issued by the Habsburgs administration in 1861. The first postal

stationery of the Italian State, however, were the two postcards issued in 1874: the single for 10 cents and the one with paid reply for 15 cents. The study of the stationery over time allows to analyze the technical evolution and the changes in graphic design and to trace a history of the Italian nation with its political, military and administrative events.



First italian postal card commemorated on the centennial issue

Evident traces of collectors of postal stationery are found in Italy at least since the 80s of the nineteenth century through items used for obvious philatelic purposes.

We know that Emilio Diena was an expert in postal stationery.

A great boost to stationery collection came in the 90s, initially through a significant number of new items issued in relation to the postal regulations of 1889 and 1890, and then following the issuance of the decree that granted the print-to-order: the possibility for individuals and companies to have the stamp impression on sheets provided by them.

So in 1894 the first postcards commonly known as "private commission" were introduced. These had great following at the time.

It must be further emphasized that Italy had not yet issued commemorative adhesive stamps: these would only appear in 1910. Such adhesives had been preceded, in addition to these "semi-official" postcards, also by the official postcards commemorating the 25th Anniversary of Rome in Italy (1895) and The Marriage of Prince Vittorio Emanuele (1896).

They were few but intense years in which various personalities came to the forefront such as the members of the Gnechi from Lombardy, printers of the series for the Exhibition of Milan in 1894 and supported by the Fiechi family, which operated between Venice and Milan, printers of several other productions with the print-to-order facility.

However, the collection of stationery as a whole continued to grow with a good following in Italy, especially in the 20s and 30s of the twentieth century, when a good number of collectors could refer to the catalog of Poggio Poggi from Savona, who published three editions - the first in 1922 - over three decades. But the passing of Poggi marked the beginning of the crisis. With the old catalog no longer updated and readily available collectors of postal stationery found themselves without a valid reference and collecting was progressively reduced despite the efforts of people like Melchiorre Ferrari Trecate from Lombardy. He wrote articles but did not publish catalogs, limiting his informative activity to erratic updates in magazines such as "Il Francobollo" in Milan, and that also stopped at the end of the 40s.

After the small set of issues from the first half of the '50s, the postal administration concluded there was a prevailing lack of interest and ceased to produce commemorative postcards, limiting the issues to the ordinary necessities required by the decrees reviewing postal tariffs. There were at least 15 years of oblivion, culminating with the crazy speculation on newly issued adhesive stamps (especially in Italy and the Vatican) of the mid-60s when postal stationery no longer had interest from the market and they were almost completely forgotten.

The crisis that followed the market crash of the adhesive stamps, which took place in the spring of 1966, with the disillusion of many last minute speculators, ended up having a revitalizing effect by bringing the attention to classes of philately then neglected or forgotten. As for us, there was a group of people who began to take an interest in postal stationery.

The first was Luigi Pertile who, with specific articles managed to intrigue some philatelists wishing to engage in different fields of philately and particularly different from the monotony of loose stamps, either new or used or first-day covers, much in vogue in the time. For many philatelic collectors it was the opportunity to discover a new world.

And so a group of them decided to form an association. After a first attempt in Verona in 1969, in May 1970 U.F.I. Italia - Unione Filatelisti Interofili was founded in Venice.



The UFI is overseen by a board of directors composed of 5 members. Currently these are: Carlo Sopracordevole, President; Riccardo Bodo, Vice President; Giancarlo Casoli, Secretary-Treasurer; Mauro Mirolli, association auction manager; Enio Spurio, UFI website and relations with foreign associations and bodies. Franco Giannini is the international delegate for the Federation of the Italian Philatelic Societies. Over time the following held the President position: Luigi Pertile (1970-1982), Franco Filanci (1982-1991), Carlo Sopracordevole (1991-1997), Bruno Crevato Selvaggi (1997-2002), Franco Giannini (2002-2005), Carlo Sopracordevole, currently in office since 2005.



Board and association members at the UFI-Italia stand at Romafil 2011. From left to right: Carlo Sopracordevole (President), Franco Giannini (prior President and International FSFI delegate), Riccardo Bodo (Vice president), Mauro Mirolli (Association Auction Manager), Giancarlo Casoli (Secretary and Treasurer), Pino Di Padova (club member)

The purposes of UFI are the following:

- To raise awareness and interest in the postal stationery, promoting studies, publications, exhibitions and other cultural events;
- Create and facilitate contacts among collectors interested in this field, while also maintaining relations with the corresponding foreign associations;
- Carry out social services for information, advice, retrieval and exchange of material collecting and study;
- Protect the interests of the collectors against fraud, forgery and anything else that could be of harm or detrimental to postal stationery collecting.

Since this is a national association, however, open to foreign partners, it do not have a formal address. By statute, it is established at the home of the President in office. At the present time, and for some years, the headquarters is located in Venice, the very city where the UFI was formed 43 years ago.

To communicate with the members, the association initially used a philatelic magazine of the time, the ASIF Newsletter, published in Turin, where a couple of pages were reserve for this intention.



L'INTERO POSTALE magazine celebrating the 40° anniversary of UFI-Italia. On the cover postal cards with celebrative private printings

The first independent circular was published only 12 years later in 1982. Today it publishes "L'Intero Postale" its own newsletter three time a year, a magazine full of specialized articles

and illustrations dedicated to postal stationery with news, reports and comments. The UFI has also published several monographs: on Coupon.Reponse, telegrams with advertising and, recently, on the commemorative overprinted Italian postal stationery produced by private clubs and philatelic associations. It should also be emphasized that it is with the assistance of UFI members that the postal stationery catalog Interitalia, which classifies postal stationery from all Italian Areas and beyond, is published. In 2008 Interitalia was assigned the Lewandowski Award as the best catalog of the whole world.

The member meetings are held annually in various locations and are usually remembered with a repiquage on a stationery item. The UFI often present at the main philatelic events in Italy, where it has the opportunity to introduce itself and its activities and can distribute it information material.

To join (the fee is 35 euro in 2013), or to inquire about joining (you will receive a free magazine), you can contact the Secretary by writing to Giancarlo Casoli (casoli@alice.it).

Korean Postal Stationery Society (KPSS)

Se-Young Chan advises that the Korean Postal Stationery Society (KPSS) meets monthly in Seoul. The Society has 30 members and has published a newsletter annually since 2007.

The Society doesn't have its own website yet but makes use of <http://cafe.daum.net/philamahan>.

Further information can be obtained from Se-Young Chan: E-mail philwoo@hanmail.net Phone No. (home) 082-62-374-0647, Cell phone 010-7133-7736

Section Des Entiers of the Fédération Des Philatelistes Belges

Edy Pockelé from Belgium, has sent in an early postcard used by a postal stationery collector in Belgium who was a member of the postal stationery section of the Belgian Philatelic Federation.

On the card illustrated you can see a rubber stamp of the "Section des Entiers" of the Belgian "Fédération des Philatelistes Belges".

The card was sent 27 Oct 1896 and from the text we read that the writer asks the addressee if he can enter postal stationery for the federation, meaning there was a circulation service in operation or even an auction. The society no longer exists and Edy does not know of the location of its archives.



QUESTIONS

By: Henrik Mouritsen

Dear Lars Engelbrecht,

First of all, thanks for publishing such an informative newsletter with so much valuable information in it every time. In this issue, I particularly liked your article on rarity statements and the extract from a handout by Raymond Todd. In case the commission welcome it, I would like to contribute some constructive comments on two of the points made in these two excellent articles in the last newsletter.

In the article on rarity statements written by yourself and in your talk at the latest Malmö Philatelic Summit, you stated that *“In my mind, a postal stationery exhibit should mainly have rarity statements about the traditional postal stationery aspects”*. While I of course agree with this statement to a certain degree, I would also like to challenge it. It is clear that an exhibit that has only or almost only rarity statements related to the postal history aspects of the shown stationery has probably missed to keep focus on the postal stationery themselves. However, it seems to be implied in the statement that an exhibit that does not have *mainly* (meaning >50%?, >75%?) rarity statements related to the traditional aspects of the postal stationery cannot be a top-level exhibit. This, I would like to challenge.

In my view, the best postal stationery exhibits will be those, which contain both a lot of rare postal stationery (i.e. a lot of accurate rarity statements directly related to the postal stationery itself) **and** a lot of exceptionally rare usages (i.e. with a lot of accurate rarity statements related to the usage aspect of the stationery). I therefore suggest that the rule of thumb that we should use as judges should be modified to something along the lines of *“a top-level postal stationery exhibit should contain a significant number of rarity statements related to the traditional postal stationery aspects”*. This statement does not require any specific relative relationship between rarity statements related to the stationery itself and those related

to usage. Let me illustrate my view with a hypothetical example.

Two postal stationery exhibits of Fantasyland are shown at the same exhibition:

Exhibit A contains more than 40 rarity statements related to the stationeries themselves (i.e. more than 40 items are recorded in 5 examples or less as stationeries). The same exhibit also gives 80 rarity statements related to the usages (I.e. it contains 80 items which are exceptionally rare from a usage/postal history perspective).

Exhibit B contains 30 rarity statements related to the stationeries themselves (i.e. 30 items are recorded in 5 examples or less as stationeries). The same exhibit also gives 10 rarity statements related to the usages (I.e. it contains 10 items which are exceptionally rare from a usage/postal history perspective).

In my mind, there is no question that - everything else being equal - exhibit A is likely to be the strongest postal stationery exhibit. However, if the concept advocated in your article: *“a postal stationery exhibit should mainly have rarity statements about the traditional postal stationery aspects”* would be adopted literally by the postal stationery judges, exhibit B is the one better fulfilling this criteria, since it has 75% of its rarity statements related to the stationery itself, whereas exhibit A would be less appropriate as a postal stationery exhibit because it only has 33% of the rarity statements related to the stationery itself. In contrast, if the concept: *“a top-level postal stationery exhibit should contain a significant number of rarity statements related to traditional postal stationery aspects”* would be adapted by the postal stationery judges, exhibit A would fulfill this criteria better because it has 40 rarity statements related to the stationery itself, whereas exhibit B has 30 rarity statements related to the stationery itself. In addition to this difference, exhibit A should also get a bonus compared to exhibit B in rarity and probably in knowledge (which is shown by the exhibitor's ability to choose the best possible material for his/her display), because it shows 80

exceptionally rare usages compared to only 10 such usages shown in exhibit B.

So, while I think to your article made a very important point in making postal stationery exhibitors aware of the need to not only make rarity statements related to the postal history, I think the more inclusive way of thinking: “*a top-level postal stationery exhibit should contain a significant number of rarity statements related to traditional postal stationery aspects*” should be adopted in the mind of postal stationery exhibitors and judges, rather than the exclusive way of thinking: “*a postal stationery exhibit should mainly have rarity statements about the traditional postal stationery aspects*”, since this may lead to undue penalization of exhibits, which excell **both** in the traditional postal stationery aspects and in the usage aspect of the stationeries.

The other statement that provoked me to think about how literally the advice given should be interpreted, originates from the extracts from the handouts distributed by Raymond Todd at an exhibition in Taiwan, Chinese Taipei. He states that “*When determining condition always imagine pieces of postal stationery as rather large stamps - if you would not be happy with bends, stains or tears in your stamps then you should reject stationery with these faults.*” I easily understand and fully agree with this statement for mint postal stationery items, but how literally does the commission think this statement should be followed when considering used items?

I think one of the main attractions of postal stationery is that they inherently represent a synergy of a traditional item and a postal item. Being an exhibitor in the traditional class, the postal history class, and the postal stationery class, I certainly would not accept an off-cover stamp or a mint postal stationery with any of the mentioned defects, and while I also search for the most impeccable condition possible for used postal stationery and for covers in my postal history and traditional exhibits, a small bend or tear in an unusual complete postal item, not detracting significantly from its overall appearance, would certainly not prevent me from showing it. The reasons being that small bends or tears e.g. in wrappers or postal envelopes are a “natural” consequence of their original contents and postal handling, particularly, if the items travelled far.

Am I completely on the wrong track, if I also suggest that small “natural imperfections”, which most likely originate from the postal treatment, should be accepted for used postal stationery shown in postal stationery exhibits, as long as these imperfection do not detract significantly from the overall appearance of the items? In my mind, I have thought that unused postal stationery are large stamps and they must be in pristine condition whenever they exist in this condition, whereas used postal stationery are whole postal items that went through the mail, and therefore are allowed to show some wear from postal handling.

ANSWERS

By: Lars Engelbrecht

Dear Henrik Mouritsen,

Thank you for your comments and questions.

It is not the number of rarity statements that makes one exhibit better than the other, so you can not say that an exhibit with 120 rarity statements is better than an exhibit with 40 rarity statements. It depends completely on what the two exhibitors material is and how they treat it and present it, and not if write a lot of rarity

statements. A lot of rarity statements does not necessarily mean that the material is very scarce since exhibitors have very different levels of when to write a rarity statement. And even if the exhibit with a lot of rarity statements actually has much scarcer material, then the treatment can be so bad, that the exhibit will get fewer points than the exhibit with less scarce material.

So to me the number of rarity statements is not necessarily an indication of which exhibit is the best. But the of rarity statements related to postal history compared to the number of rarity statements related to traditional aspects is

important. In our guidelines we have defined that an exhibit should have main focus on the traditional aspects. When I mention the number of rarity statements related to traditional aspects and postal history aspects is because it usually gives you a pretty good idea if the general treatment is related to traditional or postal history aspects. I also really enjoy postal stationery exhibits where the exhibitors show really good postal history knowledge, and personally I think we should start opening up for these exhibits, but that is a completely different story.

When it comes to your comment on the quality of a postal stationery item, Ray does not say that a used item cannot have a small flaw. You can use the same quality evaluation as in traditional or postal history, where the wear from postal handling is ok. But I also strongly suggest that you should always strive for the very best possible quality of used items.

Once again thank you for your comments and questions!

The Spanish Federation Postal Stationery Commission's web site

By: Javier Gilabert, webmaster
www.enterospostales.com

The Spanish Federation Postal Stationery Commission's web site is about to reach 80.000 visits.

Their brand new site, www.enterospostales.com – just a few months old - is one of the most visited of the specialized Postal Stationery websites in the world.

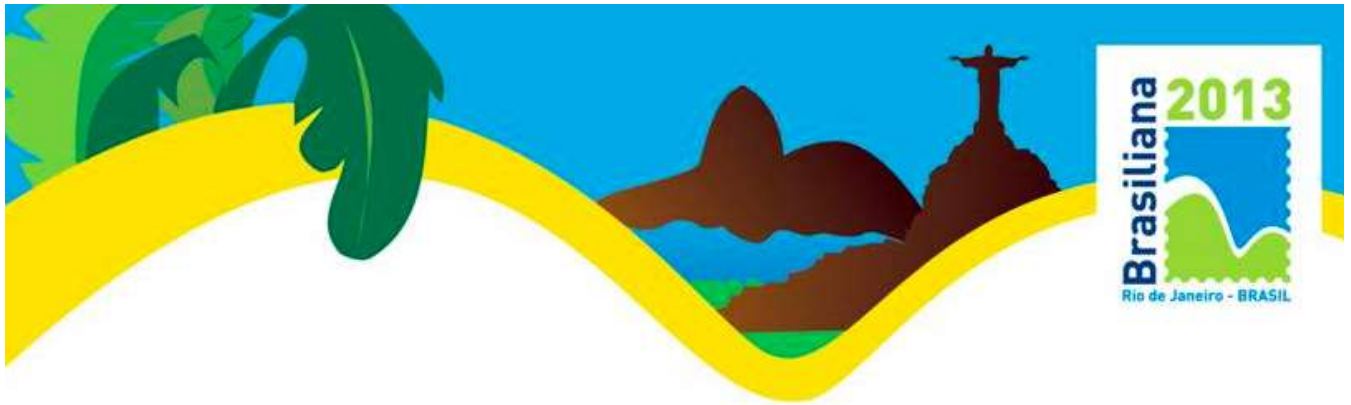
In this web site, lead by Arturo Ferrer Zavala, President of the Spanish Postal Stationery Commission, you will find all the information about that working team and about the Postal Stationery related stuff: exhibitions, news, results, events, articles, bibliography...

Besides this, it is possible to translate their contents to eight different languages apart from Spanish: English, German, Italian, French, Danish, Chinese, Korean and Japanese.

One of the main purposes of Mr. Zavala is that people from all over the world who are interested in Postal Stationery can participate with them by sending their articles, opinions, suggestions, etc.

Especially interesting is the section “The Fragile Red Line” where different views about borderline material are shown and discussed.





SEMINARS AND WORKSHOPS IN BRAZIL NOVEMBER 2013

At the FIP exhibition in Rio de Janeiro, Brazil in November this year, both seminars and workshops will be held in the classes: Traditional Philately, Postal Stationery and Thematic Philately.

Judging Seminars

The seminars will be accredited by the FIP as part of the requirement for qualifying as an FIP Apprentice juror in the respective classes.

The seminars are aimed at nationally accredited judges with a desire to become FIP judges. However, exhibitors are also welcome.

The Seminars will take place:

23 Nov 9 am - 10 am: Traditional Philately

23 Nov 9 am - 10 am: Postal Stationery

24 Nov 10 am -12 am: Thematic Philately

Judging Workshops

The workshops are intended for jurors already FIP accredited in the respective classes to further develop their judging skills, however, national level judges in the classes are also most welcome.

The aim of the workshops is to help advance the capabilities of jurors. Current interpretations of the regulations and the appropriate judging criteria, as well as practical work in teams evaluating actual exhibits will be part of the workshop. Also discussion on the development of the exhibiting and judging in the classes and what characterizes the new generation of exhibits.

Pre-registration will be needed since the number of places for these workshops will be limited.

The judging workshops will take place:

23 Nov 10 am - 4 pm: Traditional Philately & Postal Stationery joint workshop

24 Nov 1 pm - 5pm: Thematic Philately

Please see more on the exhibition website: www.brasiliana2013.net.br

POSTAL STATIONERY COMMISSION

STATUS ON PROJECTS 2012 - 2016

The Commission Bureau has decided on the following projects for 2012-16:

Project	Responsible	Status
<p>Project 1: Communication</p> <ul style="list-style-type: none"> Communication from the bureau to the members and communication between the members is a vital part of the commission's role. We will continue to issue our commission newsletter with information on exhibition results, articles on exhibiting etc. The Newsletter will be issued twice a year when there is a Commission meeting and once a year when there is no meeting The commission website will continue to develop with more articles, exhibits and other news. The overview and navigation will become easier. 	<p>Lars Engelbrecht, Editor of newsletter Ian McMahon, Co-editor of newsletter Ross Towle, Webmaster</p>	<p>Ian and Lars are working together on the newsletters, and will continue sending out newsletters from the commission. The website is regularly updated by Ross with news and articles.</p>
<p>Project 2: Is this postal stationery?</p> <ul style="list-style-type: none"> The current definition of postal stationery is good, but the commission must help with examples of what is postal stationery and what is not – and what can be exhibited. Examples of what is and what is not postal stationery will be shown on the commission website. 	<p>Ross Towle, Project responsible Lars Engelbrecht Ajeet Singhee</p>	<p>Ross will keep adding items to the website that is either clearly within the definition, items that can be added to the exhibits or items that can not be regarded as postal stationery. Please send Ross scans of items that you would like an opinion on.</p>
<p>Project 3: Article Series: Attracting collectors and exhibitors</p> <ul style="list-style-type: none"> Development of an article series on collecting and exhibiting postal stationery. 10 articles in English, Spanish and Cantonese. The commission delegates are encouraged to use these articles (and if needed to translate them into their local language and adapted with local examples) in the main philatelic magazine in their country. 	<p>Lars Engelbrecht, Project responsible Cesar Jones Ajeet Singhee</p>	<p>We are still preparing this. We have a list of subjects for the articles, and Ajeet has quite a lot of material, that we can use directly in the articles.</p>
<p>Project 4: Cooperation with specialized societies</p> <ul style="list-style-type: none"> Many countries have local specialized postal stationery societies. We will make a much closer dialogue with the specialized societies about collecting, exhibiting and judging postal stationery. 	<p>Ian McMahon, Project responsible Lars Engelbrecht</p>	<p>At the exhibition in May 2013 in Melbourne, Australia the commission had a joint meeting with the Australian postal stationery society. This was a big success and will be a model to follow in the future.</p>
<p>Project 5: Seminars & Presentations</p> <ul style="list-style-type: none"> We will continue to have FIP seminars - preferably every year at exhibitions Today we have a general powerpoint presentation for seminars. We will develop supplementary presentations about special areas within exhibiting and judging postal stationery. 	<p>Lars Engelbrecht, Project responsible Ross Towle</p>	<p>We have offered seminars for all FIP exhibitions in 2013, but unfortunately it is not possible for all exhibition committees to offer rooms for such activity. In 2013 we will have a seminar in Brazil. We will keep offering FIP seminars to all exhibitions. If you would like a presentation at a</p>

		national exhibition, please contact us and we will be happy to explore the opportunities together with you.
Project 6: Exhibition leaflet <ul style="list-style-type: none"> We will develop a new leaflet in several languages about exhibiting and judging postal stationery with the aim of attracting more collectors into postal stationery and attracting exhibitors from other classes into exhibiting postal stationery 	Mike Smith, Project responsible Lars Engelbrecht	Mike has made a first draft of a leaflet, and we will have it ready and printed in 2014.

FUTURE INTERNATIONAL EXHIBITIONS

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

2-8 Aug 2013	Thailand, Bangkok	Thailand 2013	FIP	www.thailand2013.com	
19-25 Nov 2013	Brazil, Rio de Janeiro	Brasiliana 2013	FIP	www.brasiliana2013.blogspot.com	Seminar
7-12 Aug 2014	Korea, Rep. of, Seoul	Philakorea 2014	FIP		Commission meeting, Congress
2015	Hong Kong	Hong Kong 2015	FIAP		
21-22 Sep 2015	Singapore	Singapore 2015	FIP		
13-16 May 2015	UK, London	London 2015 Europhilex	FEPA	www.london2015.net	
22-29 May 2016	USA, New York	New York 2016	FIP	www.ny2016.org	
2016	South Africa, Johannesburg	South Africa 2016	FIP		



Australia 2013

POSTAL STATIONERY EXHIBIT RESULTS



AUSTRALIA 2013

FIP Exhibition

May 2013, Melbourne, Australia

AUSTRALIA

Beston	Bernard	Australia	Queensland - The Postal Stationery	95	LG	
Beston	Bernard	Australia	British Guiana - The Postal Stationery	92	G	
Blinman	Michael	Australia	New South Wales Postal Stationery	93	G	SP
Courtis	John K	Australia	Newspaper Wrappers of Great Britain	77	LS	
Diserio	Mark	Australia	Australia Pre-decimal Postal Wrappers	85	LV	
Fuller	Darryl	Australia	Leeward Islands Postal Stationery	95	LG	
Griffin	Tony	Australia	Postal & Letter Card Development in the Austro-Hungarian Empire	82	V	
Levine	Philip	Australia	Gold Coast Postal Stationery	91	G	
Scott	Anthony	Australia	Air Letters to Aerogrammes	80	V	
Sinfield	John	Australia	Scenic Lettercards of Australia	95	LG	
Zhu	Langshi	China	Stamped Letter Sheets and Envelopes of P.R.China	88	LV	
Chen	Yu-An	Chinese Taipei	Chinese Imperial Postal Cards and Letter Sheets	95	LG	
Diez	Dario	Colombia	National Cubiertas of the United States of Colombia 1865-1886	88	LV	
Novakovic	Damir	Croatia	Postal Stationery of the Kingdom of the S.H.S. and the Kingdom of Yugoslavia 1921-1941	80	V	
Palencia	Leonardo	Cuba	Enteros Postales de Cuba S XIX	81	V	
Lauth	Willy	Denmark	Postal Stationery of The Danish West Indies 1877-1917	95	LG	
Taitto	Pekka	Finland	Wurttemberg-Ganzsachen 1862-1920	78	LS	
Desai	Aditya	India	Indian Postal Stationery	76	LS	
Handoyo	Jusak	Indonesia	The Netherlands Indies King Willem III Sides	80	V	
	Johan		Faces			
Noviandi	Gita	Indonesia	Postal Cards of Dutch East Indies 1874-1932	82	V	
Zon	Fadli	Indonesia	The Netherlands Indies Postal Stationery 1874-1942	82	V	
Ahmad	Ghias	Italy	Postal Stationery of British India 1856-1947	80	V	
Ando	Gensei	Japan	The Japanese Foreign Mail Postcards	85	LV	
Iwasaki	Zenta	Japan	Postcards of Manchukuo	83	V	
Sugihara	Masaki	Japan	U.P.U. Post Cards of Japan 1877-1940	91	G	
Balgamwala	M. Arif	Pakistan	Postal Stationery of British India overprinted Pakistan 1947-49	88	LV	
Strebulayev	Alexei	Russia	Postal Stationery for city post of Saint-Petersburg and Moscow 1845-1868	93	G	SP
Al-Kilani	Ahmed	Saudi Arabia	Egyptian Postal Stationery	83	V	
	Hani					
Stepanovic	Zoran	Serbia	The Postal Stationery of the Kingdom of Yugoslavia 1920-1941	85	LV	

Pirc	Igor	Slovenia	Postal Stationery on Slovenian Territory 1861-1945	80	V	
Ferrer	Arturo	Spain	México. Postal Stationery "Mulitas" Issue	90	G	
Ferrer	Arturo	Spain	Argentina. Postal Stationery "Ribadavia" Issue	90	G	
Laiz	Ángel	Spain	Philippines, Postal Stationery. Spanish Colonial Period	84	V	
Daun	Lennart	Sweden	1890 until 1942 - The second period of Postal Stationery in Sweden	91	G	
Hanman	Keith	United Kingdom	Sierra Leone Postal Stationery 1880 to 1955	90	G	
Huggins	Alan	United Kingdom	Great Britain - The Early Embossed Postal Stationery Issues	96	LG	SP
Sargent	Neil	United Kingdom	Great Britain Queen Victoria Stamped-to-Order Envelopes 1855-1901	90	G	
Tukker	Willem	United Kingdom	Australia Pre-Decimal Airletters and Aerogrammes	80	V	
Van Dooremalen	Hans	United Kingdom	USA - The Foreign Postal Card of 1879	82	V	
Nutik-Nogid	Claire	United States	Postal Stationery of the British Control of Palestine 1917-1948	81	V	
Schumann	Stephen	United States	New Zealand Postal Stationery 1876-1940	96	LG	



The Australia 2013 Postal Stationery Jury Team (from left): Ian McMahon, Australia - Juan Reinoso, Costa Rica - Emil Minnaar, South Africa (A) - Michael Smith, UK - Malcolm Hammersley, Hong Kong (TL)

NEWS FROM THE COUNTRIES FOR THE NEXT NEWSLETTER

For all commission delegates: Please send a short update on activities in your country to the secretary for inclusion in the next newsletter.

Please send it to the secretary: ian.mcmahon4@bigpond.com

POSTAL STATIONERY EXHIBITS AT THAILAND 2013



Ross Wood	Australia	5	Czechoslovakia Postal Cards 1918-1938
Glen Stafford	Australia	5	Nicaraguan Postal Stationery – The Seebeck Era Postal Stationery of Canada Issued During The Reign of King
Ian McMahon	Australia	8	George VI
Matejka Sandra	Austria	5	Die 10 Groschen Bildpostkarten Österreich 1927/1930
Ahmed-Hani AL-Kilani	Bahrain	5	Egyptian Postal Stationery (1865-1949)
Mohammed Monirul Islam	Bangladesh	5	Postal Stationery of Bangladesh
Martha Villarroel De Peredo	Bolivia	5	Postal Stationery of Bolivia
Zhu Langshi	China	5	Stamped Letter Sheets and Envelopes of P.R.China
Zhao Jian	China	8	China Postal Cards 1912-1931
Willy Lauth	Denmark	8	Postal Stationery of The Danish West Indies 1877-1917
Teddy Suarez	Ecuador	5	Postal Stationery of Ecuador 1884-1920
Georg Maier	Ecuador	5	Postal Stationery of Bolivia 1887-1945
Khaled Mostafa	Egypt	8	The Postal Stationery of Egypt 1865-1930
Johannes Bornmann	Germany	5	Nepal, Classic Postal Stationery (1887-1959)
Rainer von Scharpen	Germany	8	Postal Stationery Used in the French Post Offices of the Levant
Daniel Szeto	Hong Kong	5	Great Britain- Postal Stationery of King Edward VII (1902-1911)
Stephan Chan	Hong Kong	5	Pre-War Macau Postal Cards
Virendra Sharma	India	5	British India Queen Victoria Postal Stationery Postal Stationery of the Netherlands Indies, King Willem III
Jusak Johan	Indonesia	5	Sides Faces
Ghiyas Ahmad	Italy	5	Postal Stationery British India 1856/1947
Nadeem Akhtar Syed	Pakistan	5	Ceylon 1857-1901
Muhammad Arif			
Balgamwala	Pakistan	8	Pakistan Postal Stationery 1947-1963
Marian Broniec	Poland	5	Ganzsachen Fremder Postverwaltungen in Polnischen Gebieten
Ryss Arnold	Russia	8	Charity Letters Sheets of Russian Empire
Goh Khee Huang			
Augustine	Singapore	5	Singapore Air Letters
	South		
Emil Minnaar	Africa	5	Basutoland Postal Stationery
Jonas Hallstrom	Sweden	5	Denmark 1927-1952 The Caravel Postal Stationery
Nuntawat			
Eurchukiati	Thailand	5	Siam: King Rama VIII Postal Stationery (1939-1945) Luxembourg's Coat of Arms Postal Stationery including the
Allan Wichelman	Thailand	8	Precursors–1870-1882
Claire Nutik-Nogid	USA	5	Postal Stationery of the British Control of Palestine 1917-1948
Robert Markovits	USA	5	High Value Stamped Envelopes
Stephen D. Schumann	USA	8	New Zealand Postal Stationery 1876-1940

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!



Canada

By: JJ Danielski

My last report regarding Canadian postal stationery exhibits which achieved qualification for international showing covered the period ending in May 2008. Finally, I managed to find time to check palmares of the Canadian national

shows since then until the end of 2012 to find out that there is not much to report. The only newly qualified for international showing is my own one frame exhibit entitled "London Design of Canadian International Reply Coupons" which at its first showing obtained Gold medal at Royale 2011 Royal in Dorval, QC.



Japan

By: Fumio Yamazaki

In Australia 2013 a world stamp show was held in May of this year. There were two wonderful postal stationery exhibits from Japan.

One exhibit was "The Japanese Foreign Mail Postcards" by Mr. Gensei ANDO who got a Large Vermeil(85 points). His collection was including a rare 6sen used Foreign mail postcard example.

Another one is "U.P.U. Post Cards of Japan 1877-1940" by Mr. Masaki SUGIHAR who got a Gold medal(91 points). His exhibit was beautifully arranged and many nice used materials.

Mr. Masaaki OSHIMA passed away last year. He was one of great postal stationery collectors here in Japan, specially Japanese post cards. he exhibited his collection in several international exhibitions, like FIAP and FIP exhibitions.

All Japan Philatelic Exhibition was held at Tei-Park from April 16 to 21 this year. And there were 4 postal stationery exhibits:

1. Japan Domestic Postal Cards History 1873-1967, by Takashi YOSHIDA who got a Vermeil(5 Frame collection)
2. Maru-Kiku Postal Cards A La Carte, by Kiichi CHIKATUJI who got a Silver medal(4 Frame collection)
3. New Years Greeting Cards, Trust Printing of the Ministry of Postal Services, by Katsunori YAMADA, Bronze medal (one Frame collection)
4. Himo-Waku Postal Cards, by Hiroyuki KOKUDAI, Silver medal (one Frame collection)

These were nice collections. Specially the collection by Mr. Takashi Yoshida was including an early usage of the First Issues of Postal Cards (Han-sen value, Tokyo usage December 7, 1873)



Chinese Taipei

By: Michael Ho

Thai-Chinese Taipei 2013 Stamp Exhibition. Thai-Chinese Taipei 2013 Stamp Exhibition was held in Bangkok from Mar. 21 -24, 2013, Thailand. On display were 304 frames exhibits

from both countries. Of the 164 from Taiwan, 15 frames are Postal Stationery:

1. Air Letter Sheets Issue by Republic of China (1948-1955) by Lin Chang-Long,
2. Christmas and New Year's Greetings Postal Cards 1956-1979 by Chen Hsiao Han
3. China: Aerogramme and Letter Sheets 1948-1956 by Thomas Hsu

They were awarded G, G and V medals respectively.

National Stamp Exhibition
Our national stamp exhibition, ROCUPEX '13 TAIPEI will be held at Postal Museum from August 23 to 27, 2013. Postal Stationery is one of the competition classes. The Organizing Committee also invited FIP Postal Stationery

Chairman Mr. Lars Engelbrecht as Guest Jury and seminar presenter.

Australia 2013 World Stamp Exhibition
Exhibitor Yu-An Chen, currently the President of Chinese Taipei Philatelic Federation, got Large Gold medal the third time with his exhibit Chinese Imperial Postal Cards and Letter Sheets at Australia 2013 World Stamp Exhibition held from May 10-15, 2013.



Australia

By: Ian McMahon

The main focus of the last six months in Australia has been the world exhibition, Australia 2013, which marked the centenary of the Kangaroo and Map stamps, the first adhesive stamps of the Commonwealth of Australia. It was also the centenary of the Kangaroo and Map postal stationery which were not, however, the first stationery issues of the federation which were issued in 1911, two years before the first adhesive issues.



There were ten Australian exhibits in the postal stationery class at the exhibition (the results of which are recorded elsewhere in the Newsletter).

The collecting of Australian Commonwealth stationery has been seriously handicapped by the lack of an up-to-date comprehensive catalogue. This has now, at least for the pre-decimal issues, been remedied by the

publication of *The Australian Commonwealth Specialists' Catalogue: Postal Stationery Including Australian Territories* Geoffrey Kellow (Editor) Published By Brusden White. . The Catalogue covers the pre-decimal issues from 1911 until 1965. Geoff Kellow is to be congratulated on an excellent work of scholarship which will remain the 'bible' for many years to come.

The Postal Stationery Society of Australia (PSSA) has now placed electronic copies of back issues of its Journal, the *Postal Stationery Collector*, on a members only area of their website

<http://www.postalstationeryaustralia.com/>. The Society is now accepting pre-publication orders for an index to the *Postal Stationery Collector*. The PSSA will sponsor a one-frame stationery challenge at the 2014 one-frame exhibition.

The Society held a special regional meeting hosted by the Philatelic Society of South Australia at their meeting on Tuesday 16 July in Adelaide organised by Martin Walker which included displays by Bernie Beston (Ecuador), Martin Walker (Hong Kong Aerogrammes, Australia Post Sponsorship Postcards, South Australian Postal Notes), Michael Blinman (Mystery One-framer) and Barbara Bartsch (Use of Postal Stationery in Open & Thematic Collections).



USA

By: Stephen Schumann

The past 12 months (June 2012-June 2013) have seen only 10 postal stationery exhibits shown at

our national exhibitions but they have been of high quality with the vast majority being awarded Vermeil or Gold medals.

The Gold exhibits included Nicaragua 1878-1899, Hawaii, Canal Zone and Ottoman Empire, with the latter receiving a Grand Award. Interesting single frame exhibits included French Levant, Ceylon KG VI 40c Aerogrammes and Leeward Islands Registration Envelopes.

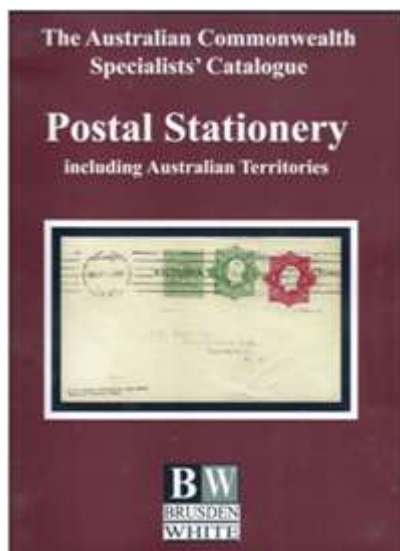
The fall exhibition season will be starting soon and I hope to see a larger number of stationery exhibits, culminating in the annual meeting of the United Postal Stationery Society at Chicagopex from November 22-24. Overseas exhibitors are always welcome and an entry form can be downloaded from the show website www.chicagopex.com

BOOK REVIEWS

By: Ian McMahon

The Australian Commonwealth Specialists' Catalogue: Postal Stationery Including Australian Territories. By: Geoffrey Kellow (Editor) Published by Brusden White

The collecting of Australian Commonwealth stationery has been seriously handicapped by the lack of an up-to-date comprehensive catalogue. This has now, at least for the pre-decimal issues, been remedied by the publication of this Catalogue. The Catalogue covers the pre-decimal issues from 1911 until 1965. The demand for the Catalogue was shown at Australia 2013 with the initial print run of 100 selling early at the Exhibition. A further print run has been made and at the time of writing copies were available.



As the title suggests this is a specialised catalogue. It has been thoroughly researched using archival records as well as with information provided from collectors of

Australian postal stationery including many members of the PSSA. The listings include information on the background to each issue, the postage rates, essays, proofs, specimens, quantities issued and major varieties. The listing for the first issue postcard, for example, includes information on essays for the issue, the background to the issue, the design and printing, quantity used, major varieties, and examples overprinted OHMS.

Some of the highlights of the Catalogue include:

- a detailed listing of the 1911 coronation postcards including the various sub-types.
- a detailed listing of the 1911-1925 lettercards with scenic views. This is a very complex group of lettercards with a number of stamp designs (George V full-face, Kangaroo and Map and George V sideface). The listing makes sense of this complex group and includes illustrations of all of the known views and a detailed listing of the various paper types.
- PTPO lettercards including the issues for Reid Brothers in Adelaide
- an array of PTPO lettersheets
- the envelope section covering post office issues, official issues and PTPO issues. The introductory notes cover a brief table of the basic letter rates, envelope stocks and sizes and indicia types. The listings include information on proofs, essays, stamp dies, paper types, and knives.
- An amazing variety of PTPO envelopes are listed by stamp die

Registered envelopes (including PTPO envelopes), parcel labels and wrappers are also

listed. Aerogrammes are listed including specimen and official issues.

The pre-decimal issues of New Guinea (GRI overprints), Papua, Papua New Guinea and Christmas Island are covered. The formular stationery issued for use in the Australian territories and, in some cases, for the British Solomon Islands and New Hebrides, are covered in some detail.

The Catalogue has been carefully priced. No doubt as a result of the publication of the Catalogue dealers will re-price their stock, in many cases substantially upward but downwards in the case of some of the more common items.

This catalogue is a tremendous work of scholarship on the part of the Editor as well as

all of the contributors. It highlights the breadth of Australian stationery which is not apparent from the simplified listings we have had to date and draws attention to the sheer variety of PTPO stationery as well as the complexity of the early stationery issues such as the lettercards. The Catalogue will serve as the handbook for pre-decimal Commonwealth stationery for many years to come. We look forward to someone tackling the Decimal Commonwealth issues as well as the remaining state issues; the lack of a catalogue continues to hamper the collection of these areas.

A4, loose leaf, 402 pages, with 4 ring binder. Illustrated in colour. Available from Brusden White for \$225 plus postage.

The Specimen Stamps of Victoria by Geoffrey Kellow, Russell Turner and William McCredie published by the Royal Philatelic Society of Victoria

This book covers the specimen adhesive stamps of Victoria, however, it also covers specimen overprints on postal stationery with many stationery specimens being listed and illustrated. While some specimen overprints

were used on both adhesive stamps as well as postal stationery, the book includes a chapter on those overprints which were only used on stationery. It also includes a listing of the CTO stationery distributed to the UPU.

112 pages, hard cover, illustrated in colour with bibliography. Available from the RPSV.

Michel Ganzsachen-Katalog Europa ab 1960 (Teil 2) [Postal Stationery of East Europe after 1960]



The long-awaited sequel to the postal stationery catalog Europe East and West to 1960 (published in 2008) and the postal stationery catalog of Western Europe from 1960, part 1 (published in 2010) has finally appeared some

18 months after the original publication date. Part 2 covers the postal stationery of East Europe (including Greece, Cyprus and Turkey).

Unfortunately, unlike Part 1 which includes the postal stationery from 1960, the printed version of Part 2 only includes the postal stationery issued since the last edition of the Michel East Europe Postal Stationery catalogue published in 2004-2005 ie from about 2002-2003. Thus the printed catalogue requires that the user has a copy of the 2004-2005 catalogue and when used with its companion volumes leaves a gap from 1960-2002. This gap is filled to some extent by the CD included with the catalogue which includes listings for the period 1960-2012. I can only assume that Michel adopted this format to save printing costs but it has resulted in a clumsy format which will leave users of the

2008-2010 parts of the catalogue disappointed. You can print out the post-1960 catalogue from the CD or use the catalogue on your computer.

The Catalogue includes a comprehensive revision of Belarus, the listing of over 2000 new items and price increases in many areas,

especially Russia and the Soviet Union. 318 pages plus a CD with 1041 pages. The paper catalogue is in colour and soft bound. The CD is in black and white (earlier listings) and colour. RRP 78,—€. May also be available from Vera Trinder or the Book Depository.

Optimizing Your Postal Stationery Exhibit:
Philatelic Summit Paper #4 by Lars Engelbrecht



The 2nd Philatelic Summit was held in Malmö, Sweden in 2012. Five papers were published from the Summit dealing with exhibiting and

competitive philately. This Paper includes a discussion of the definition of postal stationery, what can be exhibited and the judging criteria.

It also covers the Treatment of Postal Stationery Exhibits and writing up the exhibit including discussions of the title page, using headlines, selecting items and rarity statements.

Lars draws on pages from his own Large Gold exhibit of Denmark to illustrate aspects of the discussion. 54 pages, soft bound, illustrated in colour. The price for the Paper is EURO 25 Shipping outside Sweden EURO 6 see http://www.postiljonen.se/Seminar%20Papers_eng.htm

Die Ganzsachen Irlands/Postal Stationery of Ireland by Otto Jung 2012 published by FAI [German Society of Irish Philately] 254 pages, softbound, A4.

The Jung catalogue of Irish postal stationery has been the 'bible' for many years. The 2012 edition is now in colour and in an A4 format. It covers the envelopes, postcards, lettercards, wrappers, aerogrammes, telegram forms and registered envelopes issued by the Republic of

Ireland from 1922 until 2012. PTPO stationery are not included as these are covered in a companion volume *Irish Postal Stationery Stamped to Order*. The catalogue is bilingual in German and English. It is very well-illustrated and detailed and easy to use. Non-denominated stationery and St Patrick's Day cards are included. Priced in Euros. Available for € 42 plus postage.

Irish Postal Stationery Stamped to Order by ***Otto Jung*** Handbook and catalogue with valuations in Euro; bilingual German / English; with 300 illustrations; format softbound A5; 170 pages; paper back; price € 12,50.

Both books are available from FAI Eckart Schulze, Moorkamp 19, D-31789 Hameln Germany E-Mail: ladyflori@web.de website: http://www.fai-germany.de/engl/literatur_schriften.html

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The Postal Stationery Commission Newsletter
Edited by Ian McMahon & Lars Engelbrecht

Articles may only be reproduced with specific
agreement with the author, the editor and with
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commission website.

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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.

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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.

GUIDELINES FOR JUDGING POSTAL STATIONERY EXHIBITS

Introduction

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 in Jakarta 2012).

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:

1. The definition and nature of postal stationery
2. The principles of exhibit composition, and
3. The judging criteria of exhibits of postal stationery.

1. The Definition and Nature of Postal Stationery

The FIP Postal Stationery Commission definition of postal stationery is:

“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”

1.1. The Physical Form

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.

1.2 The availability and usage

Postal Stationery can be grouped into the following classes according to the manner of its availability and usage:

- 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 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.
- 1.2.5 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:

- 1.2.6 Postage: Surface/airmail - local, inland, foreign, - letters, post cards, parcels, newspapers, etc.
- 1.2.7 Registration: Inland, foreign.
- 1.2.8 Telegraph: Inland, foreign, etc.
- 1.2.9 Receipt: Receipt of posting - letters, parcels.
- 1.2.10 Miscellaneous fees etc: Postal orders, money orders, other documents bearing impressions of stamp designs etc.

1.3 Other accepted forms of Postal Stationery

Although not strictly falling within the definition of Postal Stationery set out in 1., the following are also accepted forms of Postal Stationery:

- 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.

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.

1.3.3 Telegraph Forms can be exhibited as postal stationery.

1.3.4 Money Orders/Postal Orders/Postal Notes can be exhibited as either postal stationery or revenues.

1.3.5 International Reply Coupons have traditionally been accepted as part of postal stationery and can be exhibited in this class

1.4 Not accepted as Postal Stationery

1.4.1 Unstamped formula items (others than those mentioned in 1.3.1), unstamped military stationery, unstamped postal administration stationery, 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.

1.5 Cut-outs (cut squares) in postal stationery exhibits

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.

2. Principles of Exhibit Composition

2.1 The Exhibit Composition

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.

- 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).

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.

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.

The subject chosen needs to be appropriate in scope for both the initial and also the potential size of the exhibit.

2.2 One Frame Exhibits

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.

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.

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.

2.3 The Introductory Sheet (or the Title Page)

All Postal Stationery exhibits must include an introductory sheet. This introductory sheet should consist of:

- 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
- 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

3. Judging of Postal Stationery

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.

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.

In judging a postal stationery exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):

1. Treatment - ref. GREV, Article 4.5
2. Philatelic Importance - ref. GREV, Article 4.6
3. Philatelic and related Knowledge, Personal Study and Research - ref. GREV, Article 4.7
4. Condition - ref. GREV, Article 4.8
5. Rarity - ref. GREV, Article 4.8
6. Presentation - ref. GREV, Article 4.9.

Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.

Some indications are given below of the basic elements underlying each individual criterion.

3.1 Treatment (20 points)

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.

The exhibit is evaluated on whether:

- 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)

The Introduction Page is evaluated on whether if it:

- Introduces the purpose of the exhibit
- Defines the scope of the exhibit
- Explains the structure of the exhibit
- Has a plan of the exhibit
- Mentions the most important literature/references

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.

3.2 Philatelic Importance (10 points)

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.

In assessing the importance of the exhibit consideration is given to:

- 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?

3.3 Philatelic and related Knowledge, Personal Study and Research (35 points)

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.

Philatelic and related knowledge:

- 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

Personal study - descriptions of:

- 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

Personal research:

- Research carried out by the exhibitor
- Research and new discoveries should be given full coverage in accordance with their importance.

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.

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.

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.

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".

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.

3.4 Condition (10 points)

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.

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.

It is important to remember that the actual condition obtainable will vary according to the country and period.

Commercially used items are to be preferred to philatelic produced ones.

Additional franking should also be in best possible quality and postmarks should be as clear as possible with all essential wording complete.

If an item has been restored or manipulated it must be described as such.

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.

3.5 Rarity (20 points)

Rarity is directly related to the philatelic items shown and to the relative scarcity of this material (however, not the value).

The jurors will primarily be looking for:

- 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

The jurors will also be looking for

- Scarce stamps used as additional franking on a postal stationery item
- Scarce postmarks, markings, rates, routes and destinations

3.6 Presentation (5 points)

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.

The exhibit is evaluated on:

- 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

Overlapping of items is accepted but obscuring important features should be avoided.

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.

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:

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

Total	100
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5. Concluding Provisions

In the event of discrepancies in the text from translation, the English text shall prevail.