



## THE POSTAL STATIONERY COMMISSION MEETING 2012

Jakarta, Indonesia

Jakarta Convention Center

Friday 22 June 2012 10.30 am-12.30 am



We welcome all delegates of the commission to the next commission meeting, which will take place Friday 22<sup>nd</sup> June in Jakarta.

Invited are all delegates or their representatives. If you as delegate is not able to participate, you can give proxy. This requires however that the proxy form is handed in to the commission secretary at the latest one month before the meeting. You will find the proxy form on page 3 in this newsletter. Please note that a national delegate, or his proxy, may represent by proxy only one other F.I.P.-Member.

We look forward to meeting again all delegates to the Postal Stationery Commission!

Stephen Schumann, Chairman &  
Lars Engelbrecht, Secretary

### Agenda:

- 1) **Roll call** of Delegates and Observers
- 2) **Approval of the minutes** of the Portugal 2010 meeting
- 3) **Approval of the revised Guidelines**  
See page 21 in this newsletter
- 4) **Election** of Chairman, Secretary and Continental Bureau Members 2012-2016

Candidates:

**Chairman:** Lars Engelbrecht, Denmark

**Secretary:** Ian McMahon, Australia

**FEPA member:** Mike Smith, UK

**FIAP member:** Ajeet Singhee, India

**FIAF member:** César Jones, Uruguay

- 5) **Presentation by Michael Smith, UK:**  
"New Research on the Postal Stationery of the Orange Free State and the Orange River Colony"

## MESSAGE FROM THE CHAIRMAN

Stephen D. Schumann



This is my last message as your Chairman and it has been an honor and privilege to head the Postal Stationery Commission these past eight years. Of course my job has been made much easier by having an outstanding Secretary, Lars Engelbrecht, a super knowledgeable web master Ross Towle, plus the support of Bureau members and Delegates throughout the world. I hope this same wonderful support continues under the new leadership of the commission.

My seminar in conjunction with Indipex 2011 was well attended and time allowed for many

fruitful questions and, I hope, helpful answers. In the postal stationery class the highest awards were six golds and two large golds were awarded. At Philanippon the same high standard was achieved with six golds and two large golds.

I am looking forward to seeing many of you at Jakarta 2012 for the Postal Stationery Commission meeting and election. In addition Mike Smith will be giving a presentation on Postal Stationery of the Orange Free State and the Orange River Colony, which I know many of us will not want to miss.

Best regards to all friends of postal stationery,

Stephen D. Schumann, Chairman

## MESSAGE FROM THE SECRETARY

Lars Engelbrecht



I had the opportunity to participate in the Philanippon 2011 as commissioner for Denmark. It was great to meet many of the delegates there, and also many really good postal stationery exhibits.



At Philanippon Mr. Chen Yu An, Chinese Taipei was successful apprentice in postal stationery. Welcome as postal stationery juror!

Unfortunately I have to report the passing away of two delegates to the commission: The delegate of Serbia Dr. Novaković has passed away. And our Peru delegate Mr, Aldo Salvattecini has passed away. RIP.

As new Serbia delegate Mr. Nikola Ljubičić has been appointed. I would like to wish you a warm welcome, Mr. Ljubičić! A new delegate for Peru will be announced later.

Since our last newsletter in 2010 a Promotional Class for Modern Philately has been introduced.

This new class includes Postal Stationery, and you can read more about it on page four.

The exhibition that should have taken place in Doha was cancelled, so the FIP Congress and the commission meetings will take place during the Indonesia 2012 exhibition in Jakarta. We look forward to welcoming you all. Please remember that if a delegate is not able to participate and want to give a proxy, the proxy form needs to be sent one month before to me.

See you in Indonesia!

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# FÉDÉRATION INTERNATIONALE DE PHILATÉLIE



## The Postal Stationery Commission

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# PROXY

## for the FIP Postal Stationery Commission meeting 2012

Friday 22 June 2012 from 10.30 a.m.

DELEGATE appointed by the National Federation:

Mr./Mrs. \_\_\_\_\_

Federation \_\_\_\_\_

Country \_\_\_\_\_

Email \_\_\_\_\_

I shall attend the Meeting

I cannot attend the Meeting, I send my apologies, and I give a proxy to:

Mr./Mrs. \_\_\_\_\_

Federation \_\_\_\_\_

Country \_\_\_\_\_

Email \_\_\_\_\_

Locality and date \_\_\_\_\_ Signature \_\_\_\_\_

**Please fill the form and send it **BEFORE 23 MAY 2012** to:**

Secretary of the Postal Stationery Commission  
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postalstationery@gmail.com

**Please note: According to the FIP regulations proxies received later than one month before the commission meeting are not valid! And: A national delegate, or his proxy, may represent by proxy only one other F.I.P.-Member.**

## PROMOTIONAL CLASS FOR MODERN PHILATELY

At the FIP Board meeting at Indipex in 2011 President Tay presented a promotional class that came up in Asia to encourage collectors of modern material of the last 20 years to build up exhibits, giving collectors who do not want to spend a lot of money the opportunity to come up with a good collection with material they can buy at the post office.

The objectives of the Promotional Class are to encourage collectors of Modern Philatelic materials to exhibit at the highest level and to demonstrate to Postal Administrations that there are extensive bodies of philatelists who collect and study materials issued by them in the past 20 years (1992-2011).

The organizing committee of WSC INONESIA 2012 is making this class available for exhibits complying with the special regulations for Traditional, Postal History, **Postal Stationery**, Aerophilately, Thematic and Revenue classes.

Qualifying exhibits for the promotional class must contain philatelic materials issued by Postal authorities within the last 20 years. Stamp series or philatelic topics chosen for this class which were substantially issued after 1992 are qualified as topics for the promotional class.

Promotional class exhibits will be judged according to the respective SREVs currently in force for the above-mentioned classes with the points awarded as follow:

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### FESOFI "SILVER BADGE" AWARDED

By: Ferrer Arturo Zavala,  
Chairman of the working group of Postal Stationery of the Spanish Federation Philatelic

At a meeting of December 18, 2011, the members of the working group of Postal Stationery of the Spanish Federation of Philatelic Societies (FESOFI), by mutual agreement and in accordance with the regulations, gave the insignia of the working group that in their opinion have philatelic merit for it.

Presentation 10 points  
Treatment 30 points  
Knowledge & Research 35 points  
Condition & Rarity 25 points  
Condition (10 points)  
Rarity (10 points)  
Difficulty of Acquisition (5 points)  
Total 100 points

The distribution of points available recognize that Modern Philatelic material is worthy of study and in many instances is difficult to acquire, treat and present while the short passage of time since their issue has not provided an accurate indication of importance or rarity.

The promotional class will be treated as experimental and medals will not be provided, nor will they be recognized in the FIP/FIAP records. Awards are represented by CERTIFICATES only. Certificate of Participation will be given to exhibits attaining less than 60 points.

Acceptance of entry into the promotional class for WSC INDONESIA 2012 will be based on the recommendation of national commissioners and at the discretion of the WSC INDONESIA 2012 Organizing Committee. Exhibitors are entitled to apply for 3 frames per exhibit. Acceptance of any entries in the promotional class will not preclude acceptances of entries in any other class. All other requirements of the IREX will apply.

Silver badges are awarded to the following:

**Patricio Aguirre**, Chile, collector of Chile, is currently a director of FIAF (American Federation of Philatelic Societies).

**Ross Towle**, USA, distinguished American collector of postal stationery of Chile, has held various management positions within the American Philately.

Since both are foreign nationals, the President of the Working Group was authorized to make delivery of the badges, when it is considered most appropriate.

# THE POSTAL STATIONERY EXHIBIT RESULT DATABASE

by: Lars Engelbrecht

The database with results of the past 10 years of international exhibitions (FIP, FEPA, FIAP and FIAF) has been updated with the 2011 results (Indipex 2011, Paraguay 2011, Philanippon 2011, Exfime 2011 and China 2011) - in total 73 new exhibit results including 1-frame exhibits. The database is available - sorted by both country and year - at the commission website:

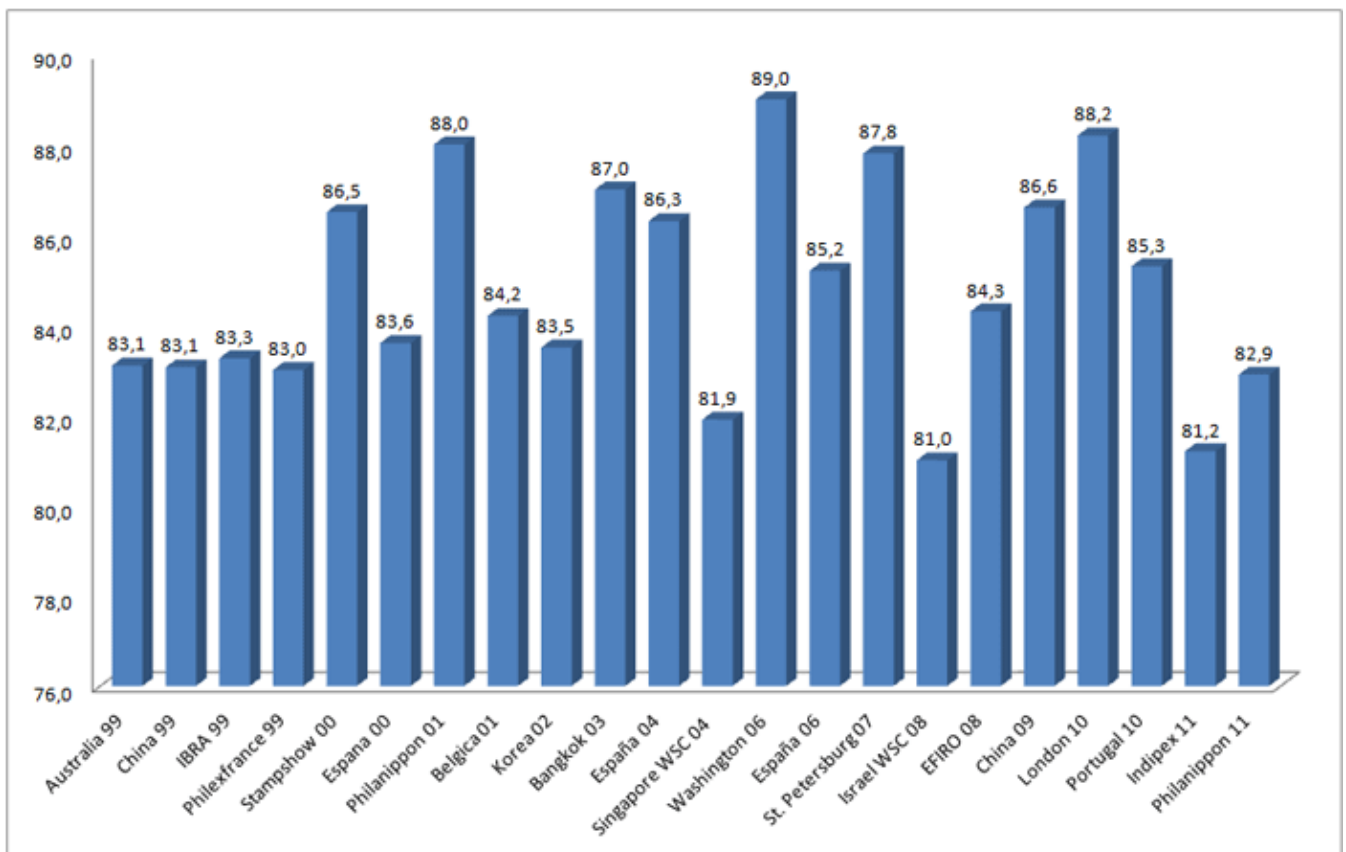


[www.postalstationery.org](http://www.postalstationery.org)

## AVERAGE POINTS FOR PS EXHIBITS

by: Lars Engelbrecht

By using the data from the database on postal stationery exhibit results from the past ten years FIP exhibitions you can make an average of the results from each exhibition:

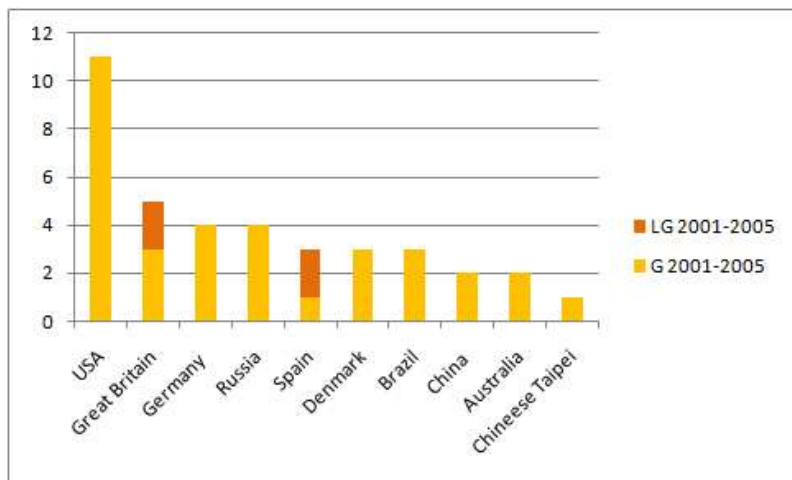


As you can see there is 8 point difference in the highest and lowest average. This is of course due to some exhibitions having really good exhibits and other exhibitions have more average exhibits. But could it also be because of difference in our judging?

# GOLD AND LARGE GOLD PER COUNTRY

by: Lars Engelbrecht

## 2001-2005

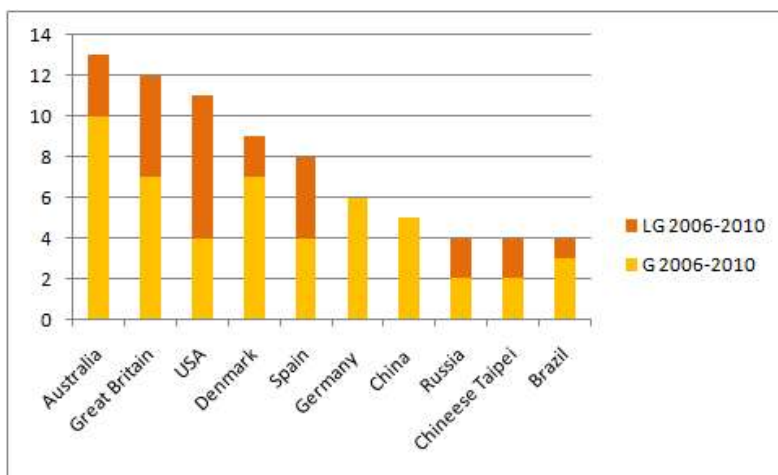


When using the database on postal stationery exhibits results there are some interesting developments in the distribution of gold and large gold medals per country.

When we look at the 5 year period 2001-2005 the dominating country is USA with 11 gold medals - twice as many as number 2 Great Britain. The only two countries receiving large gold were Great Britain and Spain.

## 2006-2010

Then when we look at the next five years from 2006-2010 the picture has changed: Australia, Great Britain and USA are now very close to each other with 11 to 13 gold/large golds, and Denmark and Spain very close behind. And also the number of large golds has increased and has been awarded to 8 of the top 10 countries. The most positive development has been for Australia (from 2 to 13 gold/large golds: +11), Great Britain (from 5 to 12: +7), Denmark (from 3 to 9: +6) and Spain (from 3 to 8: +5).



A conclusion could be: We see a development of more gold medals and many more large gold medals. So either we are giving higher points than before or (hopefully) the postal stationery exhibits are getting much better. In any case

there are now more countries getting more gold/large gold medals, and this is a very positive development for postal stationery exhibiting.

*Please send a short update on activities in your country to the secretary for inclusion in the next newsletter.*

## THE FIP BOARD



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External organisations' relationship  
Email: penghiantay@yahoo.com

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**Surajit Gongvatana**, Vice-President  
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Seminars and education, Jury apprentices  
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## RAY TODD - NEW RDP

The Roll of Distinguished Philatelists was established in 1921 by the Philatelic Congress of Great Britain with the approval of His Majesty King George V, who was the first Signatory. An invitation to sign the Roll is regarded as the world's pre-eminent philatelic honor.

Not including the newly elected RDPs, 352 philatelists from 40 countries have achieved this distinction. There are at present 74 Signatories from 24 countries, and in 2011 the Board of Election asked Ray Todd to sign the Roll.

Ray is known to us all as an excellent collector, exhibitor, juror and author within postal stationery, and he has done a great effort for

## ORBITUARY



Dr Paulo Comelli, RDP, FIP Director and renowned philatelist, passed away on May 10th, 2011 at the age of 68. RIP.

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## FIAF POSTAL STATIONERY COMMISSION REPORT 2011/2011

The FIAF Postal Stationery Commission lead by Chairman César Jones - who is also FIAF representative in our commission bureau - has published a thorough report for the activities. Please see the full report here:

[WWW.FIAF-FILATELIA.COM/  
COMMISSION/  
COMMISSION\\_2010.HTML#INF04](http://WWW.FIAF-FILATELIA.COM/COMMISSION/COMMISSION_2010.HTML#INF04)

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## FIP CONGRESS

The FIP Congress 2012 will take place in Jakarta on Sunday 24<sup>th</sup> June.



postal stationery collecting and exhibiting serving in this commission as well as being responsible for the commission when he was vice president in the FIP Board.

We congratulate Ray with this honor.

## FFE JOURNAL #14

By: Lars Engelbrecht

The new Fakes Forgeries Experts Journal #14 has once again an interesting article on postal stationery.



This time our Commission Chairman Steve Schumann discusses a Netherlands postcard that was (or was not?) sent around the world.



The FFE journal can be bought at [www.ffejournal.com](http://www.ffejournal.com), and as a new feature, it is now possible to order single articles from all FFE Journals - including the journals that are now sold out!

See the FFE website:

[www.ffejournal.com](http://www.ffejournal.com)

## CATÁLOGO DE ENTEROS POSTALES DE MÉXICO



Volume I: 1874 - 1894

Volume II: 1895 - 1899

Volume III: Twentieth Century

By: Arturo Zavala Ferrer

Edited by S. Francisco Javier Gilabert and

Printed in Granada, December 2010

ISBN: 978-84-614-3340-7

Price: 150 Euro for all three volumes

Full color, format 17 x 24 cm.

Vol I: 273 pg. - Vol II, p. 221. - Vol III, p. 319.

Our Spanish Commission delegate and president of the working group of Spanish Postal Stationery Mr. Arturo Zavala Ferrer has written this very interesting work on the postal stationery of Mexico in three volumes. More than 800 pages with excellent illustrations of outstanding usages.

## NEW ARTICLE ON SPANISH PRIVATE POSTAL STATIONERY



On the commission website:

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

you can now find a new 21 pages article on Spanish Private Postal Stationery by our Uruguay delegate and FIAF representative Mr. César Jones.



## 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

The national-level postal stationery competition for 2011 was held at Sydney Stamp Expo 2011 which was held in Sydney from 31 March - 3 April 2011. The Exhibition included nine stationery exhibits including:

**Bernard Beston:** Ecuador - The Postal Stationery: Gold

**John K Courtis:** Great Britain Post Office Wrappers: Vermeil

**Gloria Bradley:** Switzerland - National Day Pre-stamped Postal Cards: Vermeil

**Patrick Flanagan:** Southern Rhodesia Field Marshal Postal Stationery: Vermeil

**Erica Genge:** The Early Years of British Airletters: Large Vermeil

**Anthony Scott:** Air Letters to Aerogrammes: Vermeil

**John Sinfield:** Australia's Pre-Decimal Postcards: Large Gold & Felicitations

**David Ingle Smith:** Specimen and Reprint Postal Stationery of New South Wales: Large Vermeil

**Elsa Todd:** The Registered Envelopes of Australia to George V: Vermeil

There were also postal stationery exhibits in the one-frame classes at GeePex 2011 held in Geelong from 7-8 August 2011.

Australian stationery exhibits at FIP shows during 2011 included:

*Indipex 2011*

**Ian McMahon:** Envelopes and Postcards of Canada: Gold

*Philanippon 2011*

**Ian McMahon:** New Zealand Postal Stationery: Large Vermeil

**Ray Todd:** Postal Stationery of Bolivia: Large Vermeil

**Ian McMahon:** Listing of Australian Non-Denominated Postal Stationery 2010 [Literature]: Silver

John Sinfield won the Grand Prix National for his exhibit of Australian postcards, a magnificent exhibit including many of the very rare PTPO postcards. Barbara Bartsch won the Australia Post Cup (a competition sponsored by Australia Post which includes exhibits dealing with aspects of the modern Australian postal service) with her exhibit Electronic Mail 1984-1995.

To mark the Centenary of Commonwealth Postal Stationery the exhibition included a display of the 1911 postcards and lettercards from the Australia Post archives including a range of archival items. The exhibition catalogue, palmares and dinner menu featured full face full-face stationery on their covers.

To mark the centenary Australia Post issued a set of 7 stamped envelopes on 8 February 2011 depicting views from the reverse of some of the King George V full-face lettercards.

The Postal Stationery Society of Australia held a meeting of the Postal Stationery Society of Australia at SSE 2011. The meeting included displays of Straits Settlements postal stationery and Papua New Guinea formular aerogrammes and a discussion of the forthcoming pre-decimal Australian Commonwealth postal stationery catalogue being prepared by Brusden and White. The Society has updated the Online Listing of Australian non-denominated and flat rate postal stationery on its website [www.postalstationeryaustralia.com](http://www.postalstationeryaustralia.com) to the end of 2010.



### Denmark

By: Lars Engelbrecht

In 2010/11 nine different postal stationery exhibits has been exhibited by seven different Danish exhibitors. Two of these are completely new exhibits. One of these is an exhibit by Willy Lauth on Danish reply coupons - a subject that has never been exhibited before. The other new exhibit by Henrik Mouritsen on Classic Postal Stationery of

Denmark was awarded 95 points at the national exhibition in 2011.

In 2011 a postal stationery exhibit for the first time ever won the Grand Prix at the annual Danish national exhibition. This happened when Lars Engelbrecht's exhibit on bicoloured postal stationery of Denmark received the most votes by the jury in the championship class. This is also the first time ever an exhibit on Danish postal stationery has ever won a grand prix.



## Iceland

By: Halfdan Helgason

In 2011 the Icelandic Post has issued six new Postal Stationery cards.

Three postcards in May 4th, showing the waterfall *Dettifoss*, the most powerful one in Europe, the volcanic eruption in *Fimmvorduhals* which triggered *Eyjafjallajökull* which heavily disrupted flights widely across Europe last year (2010) and the *Strokkur Geysir*, one of Iceland's most famous geysers, erupting about every 4-8 minutes.

17th of June, the Icelandic National Day, three postcards were issued, one for inland rate (the National hero Jón Sigurdsson), one for postage to Europe (the Icelandic Falcon) and one for postage to countries outside Europe (the Icelandic Flag). All the cards can be seen at the website <http://www.halfdan.is/ps> (Modern Icelandic Postal Stationery).

The interest for Postal Stationery is growing in Iceland and hopefully we will see new exhibits in near future.



## United Kingdom

By: Michael Smith

*The Postal Stationery Society (PSS):*

The Postal Stationery Society continues to grow under the current Chairman Michael Lockton. The current membership stands at 233. The society's publication, 'The Postal Stationery Society Journal', continues to go from strength to strength under the editorship of John Barker, and now features colour illustrations throughout.

The society's committee are currently working on content for a new leaflet entitled 'WHAT IS POSTAL STATIONERY?', which is intended to introduce new and potential collectors to the benefits of collecting Postal Stationery. The leaflet will be available from the Association of British Philatelic Societies (ABPS) and will form part of a set of existing leaflets related to the other philatelic disciplines.



*Colin Baker (left) receives congratulations from Michael Lockton on his award of Honorary Membership of the PSS.*

At the Annual General Meeting in October 2011, the Secretary Colin Baker was made an Honorary Member of the Society. Colin has been fundamental to the growth and success of the society since its founding in 1992 and this award is recognition of his contribution.

Further details of the society can be obtained from the Membership Secretary:

Mr E J Caesley, Trepheane House, 5 Tenderah Court, Church Hill, Helston, Cornwall TR13 8NP, United Kingdom or from the website [www.postalstationery.org.uk](http://www.postalstationery.org.uk)

*Recent UK successes at Philanippoon 2011:*

Alan Holyoake was awarded a Large Gold (97 points) with special prize for his exhibit 'The Evolution and Usage of the Mulready Envelopes and Letter Sheets'. This exhibit has now achieved Championship Status having previously received Large Gold awards at London 2010 and Efiro 2008. Keith Hanman was awarded a Gold (90 points) for his exhibit 'Sierra Leone Postal Stationery 1880-1921'.

*Presentation to FIP Postal Stationery Commission:*

On a personal note, I am very pleased to have been invited by Steve Schumann to share my research into the Postal Stationery of the Orange Free State and the Orange River Colony, with the members of the FIP Postal Stationery Commission. I very much hope to take up this offer to present to the Commission, at Indonesia 2012 in Jakarta.

*Please send a short update on activities in your country to the secretary for inclusion in the next newsletter.*

## FUTURE INTERNATIONAL EXHIBITIONS

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

18-24 Jun 2012	Indonesia, Jakarta	Jakarta 2012 + FIP Congress	FIP	www.indonesia2012.com	Commission Meeting
10-15 May 2013	Australia, Melbourne	Australia 2013	FIP	www.australia2013.com	
2-13 Aug 2013	Thailand, Bangkok	Thailand 2013	FIP	www.thailand2013.com	
8-13 Oct 2013	Brazil, Rio de Janeiro	Brasiliana 2013	FIP	www.brasiliana2013.blogspot.com	
2013	Hong Kong	Hong Kong 2013	FIAP		
2013	Madrid, Spain	España 2013	FIP		
2014	Korea, Rep. of	Philakorea 2014	FIP		
2014	Dubai	Dubai 2014	FIP		
2015	Singapore	Singpex 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	



*The Postal Stationery jury team at Philanippon 2011: From left: Chen Yu An, Apprentice (Chinese Taipei), Bernard Beston, TL (Australia), Ajeet Singhee (India) and Brian Trotter (UK).*



*From Philanippon 2011: The Postal Stationery Class*



*Original die of the first Japanese 1 sen sender's part of a reply card issued in 1888. Shown at Philanippon 2011*

## THE BUREAU

### Chairman

Stephen D. Schumann  
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### FIP Board Member responsible for postal stationery

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### Secretary

Lars Engelbrecht  
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### Chairman Emeritus and Honorary Member of the Commission

Dr. Alan Huggins

### Honorary Members of the Commission

Marcel Pichon  
Erik Hvidberg Hansen  
Raymond Todd

### Bureau Members

#### FIAP Representative

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#### Commission Webmaster

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#### FEPA Representative

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#### FIAF Representative

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#### Appointed by the Chairman

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#### Appointed by the Chairman

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

Articles may only be reproduced with specific agreement with the author, the editor and with a reference to the newsletter and the 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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\*TL: TEAM LEADER

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

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

# POSTAL STATIONERY EXHIBIT RESULTS



## INDIPEX 2011

FIP Exhibition

12-18 February 2011, New Delhi, India

Postal Stationery Juror Team: Bernard Beston (TL), Alexander Illushin and Ajeet Singhee

Kimmel	Kurt	Switzerland	Postal Stationery of Ceylon	95	LG	SP
Schumann	Stephen	USA	New Zealand Postal Stationery 1876-1940	95	LG	
Baschwitz	German	Spain	Spain Postal Stationery of General Use	94	G	
Suess	Peter	Germany	The Postal Stationery of the Mexican express companies	93	G	
Meiffert	Juergen	Germany	Postal Stationery of Brazil 1867-1950	91	G	
Mcmahon	Ian	Australia	Envelopes and Postcards of Canada	90	G	
Lauth	Willy	Denmark	Postal Stationery of The Danish West Indies 1877-1917	90	G	
Ferrer	Arturo	Spain	First Mexican Postal Stationery	90	G	
Brosa Quintana	Augusto	Spain	Great Britain - Post Card - Post Office Issues - Queen Victoria	88	LV	
Yap	Paul	New Zealand	Ceylon Postal Stationery 1857-1936	87	LV	
Savoiu	Emanoil	Romania	Postal Stationery of Romania 1858-1919	85	LV	
Ong	Henry	Singapore	Postal Stationery of the Malayan Postal Union 1935-1941	85	LV	
Caruso	Gian Marco	Colombia	Post Cards of Colombia	80	V	
Desai	Aditya	India	Indian Postal Stationery	80	V	
Tillard	Jean-Jacques	Canada	The "Alphee Dubois" and "Group" Types of Postal Stationery of St. Pierre and Miquelon	78	LS	
Ramkissoon	Reuben A	USA	Trinidad & Tobago Air Letter Sheets (Aerogrammes) 1943-1988	77	LS	
Van Landeghem	Aime	Belgium	The Postal Stationery of South Africa 1902 to 1961	73	S	
Desai	Valmick	India	Pre- Independence Postal Stationery	70	S	
Rao	K.S.	India	Postal Stationery (British India)	70	S	
Klaus	Rudolf	Luxembourg	Les Entiers postaux de Belgique sous Leopold II	70	S	
Biswal	Meera	India	Postal Stationery of Gwalior State	65	SB	
Mehta	Milan Kumar	India	India Postal Stationery 1947-1957	65	SB	

### Championship Class

Daun Lennart Sweden Swedish Postal Stationery 1872-1897

### One Frame

Catana	Ioan	Romania	Romania- First World War- "Printed" Military Postcards	78
Lallan	Singh	India	Twin Cobra Overprints of Gwalior (KGV)	75
Raj Kumar	Sultania	India	Exp. Delivery Envelopes used as Ordinary	65

The database with results of the past 10 years of international exhibitions (FIP, FEPA, FIAP and FIAF) has been updated with the 2011 results. The database is available - sorted by both country and year - at the commission website: [www.postalstationery.org](http://www.postalstationery.org)





## PARAGUAY BICENTENARIO 2011

FIAF Exhibition

5-11 May 2011, Asunción, Paraguay

Postal Stationery Team Leader: Bernard Beston

Dedivitis	Rogério	Wrappers of Brazil	86	LV	
Tillard	Jean Jacques	Postal stationery "Alphee dubois" and "Groupe" types of St. Pierre et Miquelon	90	G	SP Best in Class
Maier	Gerge	Enteros Postales de Paraguay 1831-1950	85	LV	
Ferrer	Arturo	Primeros Enteros Postales de Colombia	88	LV	
Ferrer	Arturo	Primeros Enteros Postales Argentinos	83	V	



## PHILANIPPON 2011

FIP Exhibition

28 July - 3 August 2011, Yokohama, Japan

Postal Stationery Team: Bernard Beston, TL (Australia), Ajeet Singhee (India), Brian Trotter (UK), Chen Yu An, Apprentice (Chinese Taipei)

Holyoake	Alan	United Kingdom	The Evolution and Usage of the Mulready Envelopes and Letter Sheets	97	LG	SP
Schumann	Stephen	U.S.A.	New Zealand Postal Stationery 1876-1940	95	LG	SP
Stone	Harlan F.	U.S.A.	Switzerland's Stamp-Imprinted Envelopes: Federal Issues of 1867-1886	93	G	
Rahiala	Kari	Finland	Finland, Postal Stationeries with Rings 1891	92	G	SP
Eythorsson	Sigtryggur	Iceland	Icelandic Postal Stationery 1879-1920	92	G	SP
Strebulayev	Alexei	Russia	Postal stationery for city post of Saint-Petersburg and Moscow	91	G	
Catana	Ioan	Romania	Postal Stationery Romania 1870-1905	90	G	
Hanman	Keith D	United Kingdom	Sierra Leone Postal Stationery 1880-1921	90	G	
Todd	Raymond	Australia	The Postal Stationery of Bolivia	88	LV	
Mostafa	Khaled	Egypt	The Postal Stationery of Egypt 1865-1930	86	LV	
Ando	Gensei	Japan	The Japanese Foreign Mail Postcards	86	LV	
Fukui	Kazuo	Japan	Postal Card of CHINA 1897-1912	86	LV	
McMahon	Ian	Australia	New Zealand Postal Stationery Queen Victoria to King George V	85	LV	
Gomez	Carlos A Rodriguez	Spain	Postal Stationery of Chile	85	LV	
Ertzberger	Darrell R.	U.S.A.	British Honduras Postal Stationery	83	V	
Al-Kilani	Ahmed-Hani	Bahrain	Egyptian Postal Stationery (1879-1899)	82	V	
Xue	Anhua	China	The Regular Stamped Postcard of China (1950-1970)	81	V	
Komiyama	Satoshi	Japan	Koban Post Cards	80	V	
Rosa	Manuel Jose da	Macau	Macau Postal Stationery - Postal Cards 1885-1914	80	V	
Nanjee	Iqbal	Pakistan	Ottoman Stationery	80	V	
Zavala	Arturo Ferrer	Spain	Enteros Postales De Mexico. Principios Del Siglo XX	78	LS	
Vulfson	Yury	Russia	The postal cards of Russia with commercial advertising	76	LS	
Nutik-Nogid	Claire R.	U.S.A.	Postal Stationery of the Palestine Mandate	73	S	
Perkman	Marjan	Slovenia	Postal Cards of the Kingdom of Yugoslavia 1921 to 1940	72	S	

Islam	Mohammed Monirul	Bangladesh	Postal Stationery of Bangladesh 1856-1998	71	S
Kazieczko	Marian	Poland	Polish Postal Envelopes 1954-1990	70	S
Biswal	Meere	India	Postal Stationery of Gwalior	68	SB
Abdulrahman	Ali	U.A.E	India: Asoka Stationery	60	B

### CHAMPIONSHIP CLASS

Daun	Lennart	Sweden	Swedish Postal Stationery 1872-1897
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### ONE FRAME EXHIBITS

Engelbrecht	Lars	Denmark	Denmark: Postal Stationery Essays up to 1905	94
Rodriguez	Jose Manuel	Spain	Spain - Postal Stationery - First Issue	84



## EXFIME 2011

### FIAP Exhibition

19 - 25 October 2011, Medellin, Colombia

Ferrer	Arturo	España	Primeros Enteros Postales de Colombia	81	V
Diez	Dario	Colombia	Colombia. Certificados Oficiales	80	V

### Championship Class

Towle	Ross	USA	Chile Postal Cards and Envelopes 1872-1929	LG	SP
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## CHINA 2011

### FIAP Exhibition

11 - 15 November 2011, Wuxi City, China

CHINA 2011					
Zhao	Jian	China	China Postal Cards 1912-1931	86	LV
Chen	Qiang	China	Special Letter-Sheets with a Portrait of Dr Sun Yat-sen, Issued by Directorate General of Posta of the Republic of China	81	V
Gong	Zhenxin	China	Stamped Letter Sheets and Envelopes of P.R.China (1950-1970)	92	G SP
Qu	Baishun	China	Stamped Envelope of China (1956-1970)	90	G
Wang	Zengguo	China	The Regular Stamped Postcard of China (1950-1970)	81	V
Ho	Chan Chi	Hong Kong	Queen Victoria Stamped Postal Cards of Hong Kong 1880-1901	80	V
Da Rosa	Manuel Jose	Macau	Macau Postal Stationery Postal Cards 1885-1914	82	V
Virendra	Sharma	India	Queen Victorian-British India Stationery with its Overprint	81	V
Zon	Fadil	Indonesia	Netherlands Indies Postal Stationery	77	LS
Baras	Hussein S	Saudi Arabia	Egyptian Postal Stationery Monarchy Era (1914-1952)	68	SB

**Future FIP Postal Stationery Seminar**  
7 Nations Cup, Perth, Australia, May 2012  
Speaker: Bernard Beston

# POSTAL STATIONERY SOCIETIES AROUND THE WORLD

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

## AUSTRALIA: POSTAL STATIONERY SOCIETY OF AUSTRALIA

By Judy Kennett and Ian McMahon

The first postal stationery issued in Australia, was issued by the British colony of New South Wales in 1838, predating the 'Mulready' stationery of the United Kingdom.

The lettersheets prepaid the postage for local delivery in the Sydney area. They were embossed with the Postmaster General's Official Seal which depicted the Coat of Arms of King William IV of the United Kingdom, even though he had died and been succeeded by Queen Victoria in 1837. They were sold for 1½d each or 1/3 per dozen representing a reduction on the standard 2d rate. Subsequently the public were able to have their own envelopes and lettersheets embossed. Despite the cheaper postage rate the embossed stationery did not prove popular as they could only be obtained from the GPO, the embossing process was slow and lettersheets had to be folded carefully to ensure that the embossed stamp was visible to avoid additional postage being charged. [For further information see *The Postal History of New South Wales 1788-1901* John White pp74-76.]



Each of the six original colonies which federated to form the Commonwealth of Australia produced and issued its own postal stationery. The first issues of the colonies other than New South Wales appeared in 1869 (Victoria), 1877 (South Australia), 1879

(Western Australia), 1880 (Queensland), 1882 (Tasmania). After Federation on 1 January 1901, each state continued to issue their own stationery until the first Commonwealth issues appeared in 1911 (two years before the first Commonwealth adhesive stamps). The centenary of the issue of the first Commonwealth postal stationery fell in April 2011.



## Postal Stationery Society of Australia

The exclusion of postal stationery from British catalogues, especially Gibbons, meant that its study and collection in Australia remained a fringe area of philately. Some small 'study groups' existed as adjuncts to philatelic societies, but they died, seemingly from lack of interest.

With the increase in interest in postal stationery in the 1990s, the Postal Stationery Society of Australia (PSSA) was formed. The Society held its first meeting at the Australian National Exhibition, Sydney Centrepiece 1995, on 21 October 1995.

The main aim of PSSA is to be a fairly informal society that would enable collectors to share information and to assist each other with research, with forming their collections and with keeping abreast of new developments, particularly in the issuing of new types and styles of postal stationery.

A further aim was to encourage all collectors of postal stationery to become members, whatever their areas of interest. Australia is a country with vast distances between many centres of population. It was hoped, therefore, that by not having the Society based in a particular city, it would be possible to involve stationery collectors country wide, and overseas. The spread of electronic communication has facilitated this. Society meetings are held in conjunction with Australian national philatelic

exhibitions, enabling meetings to occur throughout Australia.

## POSTAL STATIONERY COLLECTOR

The Society's journal, in A4 size, is the chief means of communication between members, and all are encouraged to contribute to it. Since its formation the society has grown slowly, with around 100 members, with about a quarter living overseas. The journal, under founding Editor Ian McMahon, contains articles, notes, book reviews, and notices. A regular feature is updates to the 'Listing of Australian Non-denominated Postal Stationery', which contains information that is not easily available elsewhere, as the issue of much new postal stationery is not formally announced.

Through the journal the Society has an exchange programme with the publications of other societies for collectors of postal stationery, including some in Europe, the UK and the USA.



## WEBSITE

The Society's website is at:

**[www.postalstationeryaustralia.com](http://www.postalstationeryaustralia.com)**

It offers illustrations of the covers and contents pages of current issues of the journal, and gives useful information on the aims of the Society, as well as reports and notices about future meetings. The webmaster has provided links to overseas collectors' societies, also one to the FIP Postal Stationery Commission.

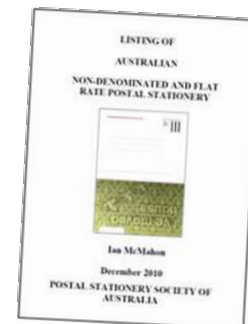
On the website is access to the updated version of the 'Online Listing of Australian Non-denominated and Flat Rate Postal Stationery'.



This brings together listings from various issues of the journal, and has now been updated covering issues until November 2010. It can be found at

[www.postalstationeryaustralia.com/Catalogue-2010.htm](http://www.postalstationeryaustralia.com/Catalogue-2010.htm)

Currently the website has recorded over 9850 visits.

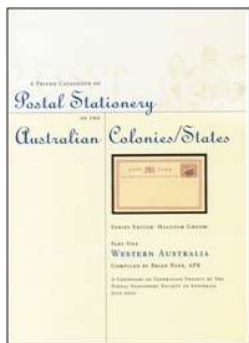


## MEETINGS

In a normal year the Society meets once, at the National level exhibition for that year, but in 2012 there will be two gatherings in capital cities. In 2010, the first regional meeting was held. Because it is an informal group, business is kept to a minimum. There is always an invited display, but members are encouraged as well to bring material and to speak about it.

## CATALOGUES

There is a project to compile and publish catalogues of the postal stationery of the six colonies (later states). The Society has published a catalogue of the postal stationery of Western Australia, and a catalogue for Victoria has been published separately by a US collector. Work on the catalogues for the remaining states of New South Wales, Queensland, South Australia and Tasmania is ongoing.



A catalogue of the postal stationery of the Commonwealth of Australia from 1911 to 1966 (the introduction of decimal currency) is currently in preparation and expected to be published by a commercial organisation.

## JOINING THE PSSA

The Society's year runs from January to December, but concessional arrangements are made for prospective members who wish to join during July to December. There is no joining fee. Annual membership is currently \$35 domestic, \$40 for New Zealand and \$50 for overseas. Application forms can be downloaded from the Society's website, or write to the Secretary at:

Judy Kennett  
 PO Box 16  
 Ulmarra NSW 2462  
 AUSTRALIA

## CURRENT AND SUGGESTED GUIDELINES

At the commission meeting in Jakarta there will be a vote for an approval of the suggested guidelines. These new guidelines have been made by a working group consisting of Steve Schumann, Alan Huggins, Raymond Todd and Lars Engelbrecht and presented in this newsletter for the first time in 2009. Since then it has been discussed at the commission meeting in 2010 in Portugal, and we feel that it can now replace the existing guidelines. Therefore we hope for everybody's support for this suggestion at our commission meeting in Jakarta. After an approval at the commission meeting the FIP Board will need to approve also before the changes are valid.

<b>CURRENT</b>	<b>SUGGESTION</b>
<p><b>GUIDELINES FOR JUDGING POSTAL STATIONERY EXHIBITS</b></p> <p><b>INTRODUCTION</b></p> <p>These Guidelines are issued by the FIP Postal Stationery Commission to further explain the Special Regulations for the Evaluation of Postal Stationery Exhibits (SREV) which were approved by the 54th FIP Congress in 1985 in Rome (Revised at the 61st FIP Congress in 1992 in Granada). They are intended to provide general guidance regarding:</p> <ul style="list-style-type: none"> <li>A. The definition and nature of postal stationery</li> <li>B. The principles of exhibit composition, and</li> <li>C. The judging criteria of exhibits of postal stationery,</li> </ul> <p>and should be read in conjunction with both the Special Regulations referred to above and the General Regulations for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV).</p> <p>Whilst the Commission was unanimous in recognising that any collector is perfectly free to build and develop a collection in any way he or she considers appropriate, the Commission felt that it had a duty to inform and guide in relation to the collection of postal stationery so that the true nature and purpose of the various classes of material commonly grouped under this heading can be properly appreciated by all those who have an interest. To this end, an attempt has been made to produce a generally acceptable definition of postal stationery with suitable qualifications covering associated material.</p>	<p><b>GUIDELINES FOR JUDGING POSTAL STATIONERY EXHIBITS</b></p> <p><b>Introduction</b></p> <p>These Guidelines are issued by the FIP Postal Stationery Commission to give practical advice on how to apply the GREV and the Special Regulations for the Evaluation of Postal Stationery Exhibits (SREV) which were approved by the 54th FIP Congress in 1985 in Rome (Revised at the 61st FIP Congress in 1992 in Granada). These guidelines have been revised in June 2012.</p> <p>The guidelines have been developed to assist exhibitors in the preparation and judges in the evaluation of postal stationery exhibits. They are intended to provide guidance regarding:</p> <ul style="list-style-type: none"> <li>1. The definition and nature of postal stationery</li> <li>2. The principles of exhibit composition, and</li> <li>3. The judging criteria of exhibits of postal stationery.</li> </ul>

<p><b>A. Definition and Nature of Postal Stationery</b></p> <p>1) A generally accepted traditional definition of postal stationery can be stated as follows:</p> <p><b><i>Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or device or inscription indicating that a specific face value of postage or related service has been prepaid.</i></b></p> <p>N.B. whilst traditionally the presence of a printed stamp impression has been fundamental to an item being generally accepted within the definition of postal stationery (ref. SREV, article 2), a number of countries issued so-called "formula" items which were sold to the public bearing adhesive stamps, prior to the issue of postal stationery 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><b>1. The Definition and Nature of Postal Stationery</b></p> <p>The FIP Postal Stationery Commission definition of postal stationery is:</p> <p><b><i>"Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or device or inscription indicating that a specific face value of postage or related service has been prepaid"</i></b></p>
<p>2) The physical form of the paper or card on which the stamp etc. has been printed depends upon the specific purpose for which a particular item of postal stationery is intended. The earliest stamped items of postal stationery were usually letter sheets (termed covers) and envelopes. The other forms of postal stationery commonly include postcards, wrappers (newspaper bands), registration envelopes, certificates of posting, letter cards, and air letter sheets (aerograms), but other types of documents bearing impressions of postage stamp designs have been produced by a number of countries.</p> <p>Other categories of stamped stationery which are designed to prepay related but strictly non-postal purposes and which are commonly included in postal stationery collections are telegraph forms and postal orders.</p> <p>N.B. In some cases the imprinted stamps found on telegraph forms are actually inscribed "POSTAGE" and were accepted as postage stamps when detached from their original form.</p>	<p><b>1.1. The Physical Form</b></p> <p>The physical form of the paper or card on which the stamp etc. has been printed depends upon the specific purpose for which a particular item of postal stationery is intended. The earliest stamped items of postal stationery were usually letter sheets (termed covers) and envelopes. The other forms of postal stationery commonly include postcards, wrappers (newspaper bands), registration envelopes, certificates of posting, letter cards, and air letter sheets (aerograms), but other types of documents bearing impressions of postage stamp designs have been produced by a number of countries.</p>
<p>3) Postal Stationery can be grouped into the following classes according to the manner of its availability and usage:</p> <ul style="list-style-type: none"> <li>a) <b>POST OFFICE ISSUES:</b> Stamped stationery prepared to the specification of and issued by Postal Administrations for public use. It is important to distinguish unofficial private modifications of normal Post Office issues made for philatelic purposes which are often termed "REPIQUAGES".</li> <li>b) <b>OFFICIAL SERVICE ISSUES:</b> Stamped stationery produced for the use of Government Departments only. Imprinted stamps may be similar to those found on Post Office issues or of a special design. Alternatively, Post Office issues may be adapted for Official Service by overprinting etc..</li> <li>c) <b>Forces (MILITARY) ISSUES:</b> Stamped stationery</li> </ul>	<p><b>1.2 The availability and usage</b></p> <p>Postal Stationery can be grouped into the following classes according to the manner of its availability and usage:</p> <ul style="list-style-type: none"> <li>1.2.1 Post office issues: Stamped stationery prepared to the specification of and issued by Postal Administrations for public use. It is important to distinguish the unofficial private modifications of normal Post Office issues made for philatelic purposes</li> <li>1.2.2 Official service issues: Stamped stationery produced for the use of Government Departments only. Imprinted stamps may be similar to those found on Post Office issues or of a special design. Alternatively, Post Office issues may be adapted for Official Service by overprinting etc.</li> <li>1.2.3 Forces (military) issues: Stamped stationery</li> </ul>

<p>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.</p> <p>d) STAMPED TO ORDER (PRIVATE) ISSUES: Stamped stationery bearing stamps of Post Office design applied with Postal Administration approval and within specified regulations to the order of private individuals or organisations. Imprinted stamps may cover a wider range of denominations and hence designs to those found on Post Office issues. N.B. It is important to distinguish within the stamped to order class between those items which were produced for genuine postal usage and those produced for philatelic purposes.</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>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.</p> <p>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.</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 Other accepted forms of Postal Stationery</i> All thought not strictly falling within the definition of Postal Stationery set out in 1., the following are also accepted forms of Postal Stationery:</p> <p>1.3.1 Formula stationery. A number of countries issued so called "formula" items which were sold to the public bearing adhesive stamps, as fore-runners to the issue of postal stationery items with impressed stamps. These formula items can be included in postal stationery exhibits.</p> <p>1.3.2 Non value indicators. More recently a growing number of Postal Administrations have introduced postal stationery which, while sold to the public at a specific price, merely indicates that a particular service/postage rate has been prepaid without indication of value - termed "non value indicators" (NVI). Such material is of course appropriately included in exhibits of postal stationery.</p> <p>1.3.3 Telegraph Forms can be exhibited as postal stationery.</p> <p>1.3.4 Money Orders/Postal Orders/Postal Notes can be exhibited as either postal stationery or revenues.</p> <p>1.3.5 International Reply Coupons have traditionally been accepted as part of postal stationery and can be exhibited in this class</p> <p>1.4 Not accepted as Postal Stationery</p> <p>1.4.1 Unstamped formula items (others than those mentioned in 1.3.1), unstamped military stationery, unstamped postal administration stationery, official franks, meter post impressions and privately generated 'Postage Paid Impressions' are all considered outside the definition and should not be exhibited in the postal stationery class.</p> <p><i>1.5 Cut-outs (cut squares) in postal stationery exhibits</i> Postal stationery exhibits should normally be of entire items.</p>

	<p>Where certain items are very rare in entire form or are only known to exist in cut-down (cut square) form they would be acceptable as part of an exhibit, as would a study for example of variations in the imprinted stamp dies used or those with rare cancellations etc. The use of postal stationery imprinted stamps as adhesives would also properly form part of an exhibit of postal stationery.</p>
<p><b>B. Principles of Exhibit Composition</b></p> <p>An exhibit of postal stationery should comprise a logical and coherent assembly of unused and/or used items of postal stationery as defined by the guidelines produced by the FIP Postal Stationery Commission to illustrate one or more of the categories set out below. The plan or concept of the exhibit should be set out on an introductory sheet (ref. GREV, Article 3.3).</p> <ol style="list-style-type: none"> <li>a) The issues of a particular country or associated group;</li> <li>b) The issues of a particular chronological period;</li> <li>c) The issues of a particular class of postal stationery; (ref. section A 3) a - e;</li> <li>d) The issues of a particular type of postal or associated service; (ref. section A 3 f - j);</li> <li>e) The issues relating to a particular physical form of the paper or card; (ref. section A 2).</li> </ol> <p>Postal stationery exhibits should normally be of entire items. Where certain items are very rare in entire form or are only known to exist in cut-down (cutsquare) form they would be acceptable as part of an exhibit, as would a study for example of variations in the stamp dies used or those with rare cancellations etc. The use of postal stationery stamps as adhesives would also properly form part of an exhibit of postal stationery.</p>	<p><b>2. Principles of Exhibit Composition</b></p> <p><i>2.1 The Exhibit Composition</i></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"> <li>a) The issues of a particular country or associated group</li> <li>b) The issues of a particular chronological period</li> <li>c) The issues of a particular class of postal stationery (1.2.1-1.2.5)</li> <li>d) The issues of a particular type of postal or associated service (1.2.6-1.2.10)</li> <li>e) The issues relating to a particular physical form of the paper or card (1.1).</li> </ol> <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 multi frame 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 multi frame exhibit showing only the best items ("cherry picking") from a multi frame 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 the Title Page)</i></p> <p>All Postal Stationery exhibits must include an introductory sheet. This introductory sheet should consist of:</p> <ul style="list-style-type: none"> <li>• The title of the exhibit</li> <li>• Short, precise and relevant general information on the subject</li> <li>• A description of the purpose of the exhibit</li> <li>• A description of the scope of the exhibit (What is</li> </ul>



	<p>included in the exhibit and what is omitted)</p> <ul style="list-style-type: none"> <li>• A plan of the structure of the exhibit – chapters or sections etc.– rather than a “frame by frame” or “page by page” description</li> <li>• A list of personal research by the exhibitor within the subject (with references to articles or literature)</li> <li>• A list of the most important literature references</li> </ul>
<p><b>C. Judging of Postal Stationery</b></p> <p>In agreement with Articles 4.3 and 4.10 of the General Regulations of the FIP Exhibitions (GREX), General World and International Exhibitions should provide for a specific Postal Stationery Class to be exhibited as an entity in one part or room of the exhibition.</p> <p>In other exhibitions where no separate class has been designated it is desirable that postal stationery exhibits be grouped geographically within the Traditional Philately Class except for airmail items which may be more appropriately exhibited within the Aerophilatelic Class.</p> <p>In judging a postal stationery exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):</p> <ol style="list-style-type: none"> <li>a) Treatment of the exhibit - ref. GREV, Article 4.3</li> <li>b) Importance of the exhibit - ref. GREV, Article 4.4</li> <li>c) Philatelic and related knowledge, personal study and research - ref. GREV, Article 4.5</li> <li>d) Condition and Rarity - ref. GREV, Article 4.6</li> <li>e) Presentation - ref. GREV, Article 4.7.</li> </ol> <p>Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.</p> <p>Some indications are given below of the basic elements underlying each individual criterion.</p>	<p><b>3. Judging of Postal Stationery</b></p> <p>In agreement with Articles 5.7 of the General Regulations of the FIP Exhibitions (GREX), General World and International Exhibitions should provide for a specific Postal Stationery Class to be exhibited as an entity in one part or room of the exhibition.</p> <p>In other exhibitions where no separate class has been designated it is desirable that postal stationery exhibits be grouped geographically within the Traditional Philately Class.</p> <p>In judging a postal stationery exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):</p> <ol style="list-style-type: none"> <li>1. Treatment - ref. GREV, Article 4.5</li> <li>2. Philatelic Importance - ref. GREV, Article 4.6</li> <li>3. Philatelic and related Knowledge, Personal Study and Research - ref. GREV, Article 4.7</li> <li>4. Condition - ref. GREV, Article 4.8</li> <li>5. Rarity - ref. GREV, Article 4.8</li> <li>6. Presentation - ref. GREV, Article 4.9.</li> </ol> <p>Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.</p> <p>Some indications are given below of the basic elements underlying each individual criterion.</p>
<p>a) <i>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><b>3.1 Treatment (20 points)</b></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"> <li>• The completeness of the material shown in relation to the scope of the exhibit</li> <li>• The subject has been chosen to enable a properly balanced exhibit to be shown in the space available</li> <li>• The primary focus is the stationery itself and secondarily the usage</li> <li>• The content reflects the title, purpose, scope and plan</li> <li>• There is a logical flow in the exhibit</li> <li>• The headlines of each page support the understanding of the treatment</li> <li>• There is a good balance between the different parts of the exhibit</li> <li>• There is a natural start and ending point of the exhibit</li> <li>• There is no duplicated material (For instance: Two similar items postmarked in two different cities are in</li> </ul>

	<p>a postal stationery exhibit duplication)</p> <p>The Introduction Page is evaluated on whether it:</p> <ul style="list-style-type: none"> <li>• Introduces the purpose of the exhibit</li> <li>• Defines the scope of the exhibit</li> <li>• Explains the structure of the exhibit</li> <li>• Has a plan of the exhibit</li> <li>• Mentions the most important literature/references</li> </ul> <p>The selection of material for a postal stationery exhibit involves a compromise between the many pages of material the exhibitor may wish to show and the number of pages that will fit in the frames allotted by the exhibition management. This selection is an important factor not only in assessing treatment, but also knowledge. Providing a clear indication is given, the exhibitor may omit material that is of lesser significance. In general, the common items of an issue may be represented by a token showing, while the better material of the same issue should be shown in depth. The judges will appreciate that this treatment shows the exhibitor's knowledge of the material.</p>
<p><i>b) Importance</i> The "importance" of an exhibit is determined by both the significance of the actual exhibit in relation to the subject chosen and the overall significance of that subject to the field of Postal Stationery in general.</p>	<p><i>3.2 Philatelic Importance (10 points)</i> The "importance" of an exhibit is determined by both the significance of the actual exhibit in relation to the subject chosen and the overall significance of that subject.</p> <p>In assessing the importance of the exhibit consideration is given to:</p> <ul style="list-style-type: none"> <li>• How difficult is the selected area?</li> <li>• What is the significance of the selected area relative to world philately?</li> <li>• What is the significance of the selected area relative to the national philately of the country?</li> <li>• What is the significance of the material shown in the exhibit relative to the selected area?</li> </ul>
<p><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"> <li>• The choice of items reflects knowledge of the chosen area</li> <li>• The exhibit should demonstrate a full and accurate appreciation of the subject chosen</li> <li>• The existing literature within the area has been used</li> <li>• The items are well described</li> </ul> <p>Personal study - descriptions of:</p> <ul style="list-style-type: none"> <li>• The postal stationery type, name and location of printer, issuing date, earliest recorded use &amp; numbers printed (where known)</li> <li>• Watermarks, paper, perforations etc. of the postal stationery</li> <li>• Postal stationery printings and varieties</li> <li>• Rates and usage</li> <li>• Rarer added stamps to a postal stationery item</li> <li>• Scarce destinations and unusual routes</li> <li>• Distinctive cancellations and/or added markings</li> </ul>

	<p>affecting the rate and those not affecting the rate</p> <p>Personal research:</p> <ul style="list-style-type: none"> <li>• Research carried out by the exhibitor</li> <li>• Research and new discoveries should be given full coverage in accordance with their importance.</li> </ul> <p>Where appropriate references should be given to the exhibitor's own or other previously published information. Where the exhibitor has extended such information a reference can be placed either in the introductory statement or on the exhibition page to which the research refers.</p> <p>It is unrealistic to require a collector to develop new findings in a heavily studied and researched area. For this reason, such exhibits will not be penalised for a lack of personal research, but will be given additional consideration if, in spite of previous research that has taken place, the exhibitor has managed to come up with new findings.</p> <p>The proper evaluation of philatelic and related knowledge, personal study, and research will be based on the relevant description of each philatelic object shown. A well thought-out plan may avoid otherwise lengthy descriptions later in the exhibit.</p> <p>If using rarity statements ("One of X recorded") it is important to mention the source of this recording. Do not use expressions like "Unique" or "Very rare".</p> <p>Only the knowledge, study and research documented by the items in the exhibit can be judged. Furthermore exhibitors should bear in mind that the information given should not overwhelm the philatelic material shown.</p>
<p>d) <i>Condition and Rarity</i></p> <p>The items should be in the best possible condition. The jury should take account of any really exceptionally fine or rare items present and whether all the accepted rarities in the chosen subject are included.</p> <p>N.B. Unless a postal stationery item is of extreme rarity, is unknown as entire, or the exhibit is primarily concerned with variations in the stamp impression only, it is desirable that it be shown in the form of entires. Commercial examples of privately stamped items are to be preferred to philatelically inspired ones.</p>	<p><i>3.4 Condition (10 points)</i></p> <p>The postal stationery items should be in the best possible condition. The condition of the items is evaluated as if they were stamps: No tears, no missing corners, no bends, no stains, no missing perforation (if present) etc.</p> <p>Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition, but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit. The condition of common material should be impeccable.</p> <p>It is important to remember that the actual condition obtainable will vary according to the country and period.</p> <p>Commercially used items are to be preferred to philatelic produced ones.</p> <p>Additional franking should also be in best possible quality and postmarks should be as clear as possible with all essential wording complete.</p> <p>If an item has been restored or manipulated it must be described as such.</p> <p>Unless a postal stationery item is of extreme rarity, is unknown as entire, or the exhibit is primarily concerned with variations in the stamp impression only, it is desirable that only entires be shown.</p>
	<p><i>3.5 Rarity (20 points)</i></p> <p>Rarity is directly related to the philatelic items shown and to the</p>

	<p>relative scarcity of this material (however, not the value).</p> <p>The jurors will primarily be looking for:</p> <ul style="list-style-type: none"> <li>• The rarities (postal stationery types) within the area</li> <li>• Essays, proofs (approved and rejected) and specimens</li> <li>• Unused items, items used at intended rate and with additional franking (express, registered etc)</li> <li>• The difficulty of obtaining relevant and interesting postal stationery material for the exhibit.</li> <li>• How easy it will be to duplicate the exhibit</li> <li>• If there is philatelic produced material in the exhibit</li> </ul> <p>The jurors will also be looking for</p> <ul style="list-style-type: none"> <li>• Scarce stamps used as additional franking on a postal stationery item</li> <li>• Scarce postmarks, markings, rates, routes and destinations</li> </ul>																								
<p><i>e) Presentation</i></p> <p>The write-up must be clear, concise and relevant to the material shown and to the subject chosen for the exhibit. The method of presentation should show the material to the best effect and in a balanced way.</p> <p>With entires it is important to avoid unduly uniform arrangements.</p> <p>N.B. No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or printed. Brightly coloured inks and coloured album pages should be avoided (ref. GREV, Article 4.7).</p>	<p><i>3.6 Presentation (5 points)</i></p> <p>The method of presentation should show the material to the best effect and in a balanced way. With entires it is important to avoid unduly uniform arrangements, and variation in mounting is therefore preferred.</p> <p>The exhibit is evaluated on:</p> <ul style="list-style-type: none"> <li>• Good balance in the frames and the individual pages</li> <li>• Good use of the page - with not too much white space on the pages</li> <li>• The write-up is clear, concise and relevant to the material shown and to the subject chosen for the exhibit</li> <li>• Sufficient write up - but not too much text</li> <li>• Illustrations are not too dominating. Any photocopies must be a minimum of 25% different in size from the original</li> <li>• Careful mounting</li> </ul> <p>Overlapping of items is accepted but obscuring important features should be avoided.</p> <p>No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or printed. Brightly coloured inks and coloured album pages should be avoided.</p>																								
<p><b>Relative Terms of Evaluation</b></p> <p>Postal Stationery will be judged by approved specialists in this field and in accordance with GREX Section V Articles 3.1 - 4.7 - ref. GREV, Article 5.1.</p> <table 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><b>Concluding Provisions</b></p> <p>In the event of discrepancies in the text from translation, the English text shall prevail.</p>	1. Treatment (20) and Philatelic Importance (10)	30	2. Philatelic and related Knowledge, Personal Study and Research	35	3. Condition (10) and Rarity (20)	30	4. Presentation	5	<hr/>		Total	100	<p><b>4. Relative Terms of Evaluation</b></p> <p>Postal Stationery will be judged by approved specialists in this field and in accordance with GREX Section V Articles 40 – 42 and GREV, Article 5:</p> <table 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><b>5. Concluding Provisions</b></p> <p>In the event of discrepancies in the text from translation, the English text shall prevail.</p>	1. Treatment (20) and Philatelic Importance (10)	30	2. Philatelic and related Knowledge, Personal Study and Research	35	3. Condition (10) and Rarity (20)	30	4. Presentation	5	<hr/>		Total	100
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