



The Postal Stationery Commission

Postal Stationery Society  
of Australia



# WELCOME TO THE FIP PS COMMISSION MEETING AND SEMINAR

IBRA 2023 28th May 2023, 3 pm to 5 pm Room K

<https://postalstationery.f-i-p.ch/>

# Today's Program

- **Report of the Postal Stationery Commission Bureau**  
**Ian McMahon**
- Current Trends in the Postal Stationery Class  
Mike Smith (Secretary, PS Commission)
- Postal Stationery Treatment  
Sam Chiu (Canada)



The Postal Stationery Commission

# REPORT FROM THE POSTAL STATIONERY COMMISSION BUREAU

# PS Commission Bureau

The Commission Bureau 2022-2026 is:

- Chairman: Ian McMahon, Australia
- Secretary: Michael Smith, UK
- FIAP Representative: Frank Li Zhifei, China
- FEPA Representative: Igor Pirc, Slovenia
- FIAF Representative & Webmaster: Ross Towle, USA
- Appointed by the Chairman: Juan Reinoso, Costa Rica
- Appointed by the Chairman: Sammy Chiu, Canada

# Seminars and Meetings 2022-2023

2022

- London 2022 Qualifying Seminar (Ian McMahon)
- Qualifying seminar Cape Town 2022 (Mike Smith, Igor Piric)

2023

- IBRA 2023: Qualifying Seminar, Bureau Meeting

# Commission Seminar IBRA 2023

IBRA 2023 28th May 2023 3 PM

**Rm K CC Ost 2<sup>nd</sup> Floor**

1. Report from the Bureau (Ian McMahon)
2. Planned activities for 2022-26
3. Soliciting input for a review of the Postal Stationery Guidelines

**Qualifying Seminar** 28th May 2023 3.30 pm to 5 pm

Title: **Current Trends in the Postal Stationery Class** Mike Smith (Secretary, PS Commission)

Recent developments in exhibiting and judging postal stationery

Title: **Postal Stationery Treatment** Sam Chiu (Canada)

Examining the proper treatment for Postal Stationery exhibits and the balance of postal stationery information with usages and postal history information.

# Commission Newsletter

- We continue to send out two newsletters every year (January and August) – each of 24-32 pages
- Delegates: Please send details of PS activities in your country at least once a year
- We would like to have one substantial article with research findings on PS in every newsletter. Please send in articles!

# January 2023 Newsletter

- Message from the Chairman
- Message from the Secretary
- Administrative Matters
- Commission Seminar Cape Town 2023
- PS Commission Website and Facebook Page
- News from the Delegates
- Postal Stationery Results for International Exhibitions
- Future International Exhibitions
- Literature, Contents of Society Journals
- Reviews, Books and Catalogues
- Book Review: The Postal Stationery of Nicaragua
- The Bureau
- The Commission Delegates
- FIP PS Jurors

Copies available to all – email secretary Mike Smith [mikesmith.philatelist@gmail.com](mailto:mikesmith.philatelist@gmail.com)

Postal Stationery Commission  
Newsletter

January 2023 No. 27

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Welcome to the first Newsletter of the Postal Stationery Commission for 2023.

After successful exhibitions in 2022, including the FIP exhibitions London 2022, Hunfalu 2022, Helsinki 2022 and Cape Town 2022, 2023 promises a return to normality with FIP exhibition in Germany and Thailand as well as a number of continental exhibitions.

I am hoping that we can have a commission meeting/seminar at IBRA 2023 in Essen and I look forward to seeing many of you at the exhibition.

The Commission Bureau will soon commence work on the work program for 2023-2026 and the responsibilities of Bureau members. I hope that will be able to be presented at the meeting.

**Forthcoming FIP and Continental Exhibitions:**

IBRA 2023, a FIP World Exhibition, will be held on 25-28 May 2023 at Essen, Germany. Further details can be found at [ibra2023.de](https://ibra2023.de).

The next FIAP Exhibition, NZ2023, will be held in Auckland, New Zealand on 4-7 May 2023. See <https://nz2023.nz/>.

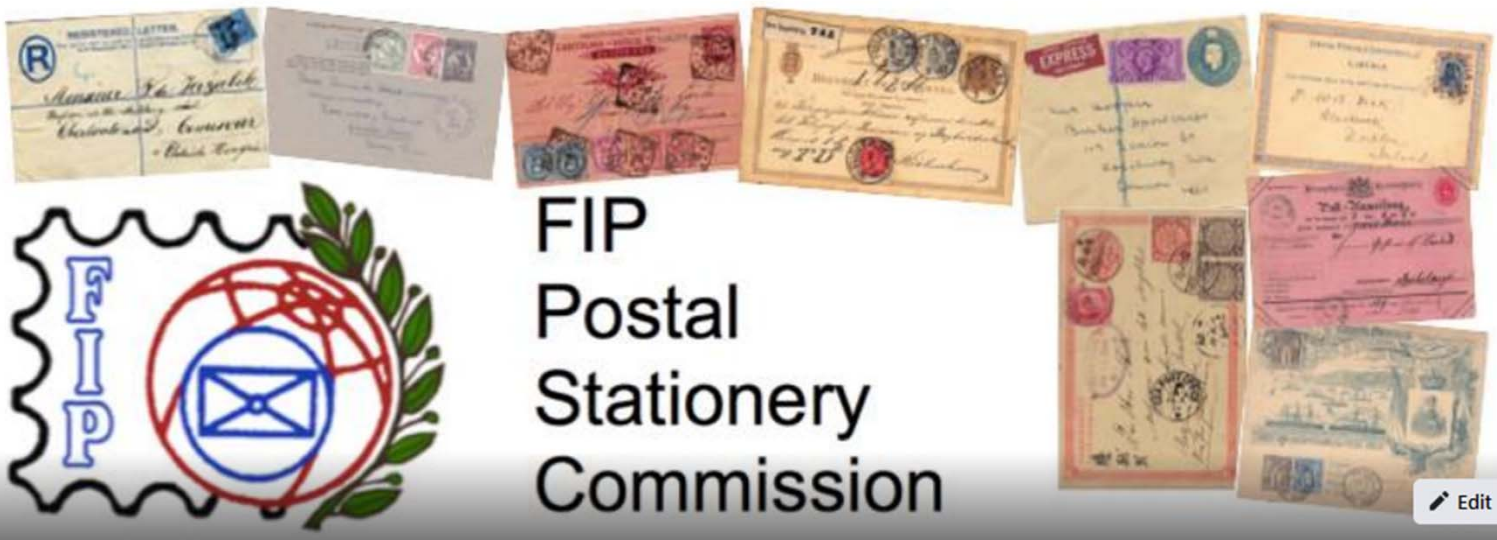
Planned international exhibitions are listed on page 9. Please double check the exhibition details regularly.

Firstly, I would like to thank all contributors to this newsletter. It includes a number of interesting articles. The one that particularly caught my eye was that by Igor Parc on one, two and three frame postal stationery exhibits as an extension of the "One Frame" class where there is insufficient material to extend the exhibit to five frames.

This got me thinking about the fundamental differences between "stamp" and "stationery" exhibits. As we all know, Postal Stationery items are larger than stamps, so the number of items that can be shown in the same space is significantly lower. The implication of this is

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## FIP Postal Stationery

Public group · 955 members

Joined

+ Invite

About Discussion Featured Topics Events Media Files People



Write something...

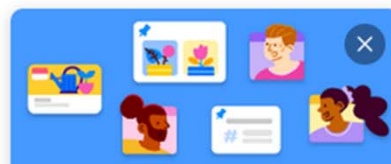
Live video

Photo/video

Poll

Featured

Add



Feature the best of your group



Lars Engelbrecht

September 8, 2018

Welcome to the FIP Postal Stationery Commission - we will be posting news on exhibiting and judging postal stationery.

### Changes to public groups

Learn about key updates to your group



Membership

People can join right away, but you control who can post.



Visitors

By default, people who haven't joined can post.



New tools

There are now more ways to keep your group safe.

Watch video

# Commission Facebook Page

- Facebook page for the FIP Postal Stationery Commission continues to operate
- Updated with news on exhibiting and judging postal stationery
- Please use the page to share photos, comments and ask questions
- Please join the page – search on Facebook for: "FIP Postal Stationery"

# Commission Webpage

- Commission website now hosted by FIP  
<https://postalstationery.f-i-p.ch/>
- Change over done by Ross Towle
- Updated with news on exhibiting and judging postal stationery
- Please use the page

# POSTAL STATIONERY EXHIBITING 2022-23

Some challenges and restrictions still remain but FIP & FIAP exhibitions in 2022-23 with Postal Stationery Classes:

- London 2022
- Helvetia 2022
- Indonesia 2022
- Cape Town 2022
- NZ 2023

# Postal Stationery Exhibits

PS exhibits in international exhibitions

- London 2022 38 Exhibits 5 Large Gold 11 Gold
- Helvetia 2022 30 PS exhibits, 2 Large Gold, 9 Gold
- Cape Town 2022: 12 PS exhibits + 2 one-frame, 2 Large Gold, 4 Gold
- NZ 2023: 17 exhibits + 2 one-frame + 1 modern
- IBRA 2023: 25 Exhibits

## International Exhibitions with a Postal Stationery Class

25-28·May·2023	Germany,·Essen	IBRA·2023	FIP	<a href="https://ibra2023.de/">https://ibra2023.de/</a>
11-15·August·2023	Chinese·Taipei, Taipei	TAIPEI·2023	FIAP	<a href="https://taipei2023.post.gov.tw/">https://taipei2023.post.gov.tw/</a>
27·November·-2· December·2023	Thailand,·Bangkok	Thailand·2023	FIP	
·April·2024	Bucharest, Romania	EFIRO·2024	FEPA	
2025	Australia, Melbourne	Melbourne· 2025	FIAP	<a href="https://melbourne2025.com.au/">https://melbourne2025.com.au/</a>
5-9·August·2024	South·Korea, Seoul	PhilaKorea· 2024	FIP	
23-30·May·2026	USA, Boston	Boston·2026	FIP	<a href="http://www.boston2026.org/">http://www.boston2026.org/</a>

# Commission Projects 2022-2026

<b>Project</b>	<b>Responsible</b>
<b>Project 1: Newsletters</b> 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	Mike Smith, Ian McMahon
<b>Project 2: Review of the Postal Stationery SREVs</b> <ul style="list-style-type: none"><li>Review the SREVs to ensure that they align with the guidelines of the other classes (eg in the description of judging criteria) following the 2022 revisions of these guidelines.</li><li>Examine the definitions of Postal Stationery to ensure that they are clear noting the Study by the FIAF Postal Stationery Commission and other comments.</li></ul>	Ian McMahon and Mike Smith

# Commission Projects 2022-2026

Project	Responsible
<p><b>Project 3: Commission Website Update</b> Further Development and Updating of the commission website</p>	Ross Towle
<p><b>Project 4: Seminars &amp; New Presentations</b> We will develop a new version of the general presentation on judging postal stationery.</p> <p>We will also develop new supplementary presentations about special areas within exhibiting and judging postal stationery and a workshops on postal stationery judging and exhibiting.</p>	Sam Chiu



# Commission Projects 2022-2026

Project	Responsible
<p><b>Project 5: On-Line Dissemination of Seminars and Presentations</b></p> <p>Commission Presentations can be held by Zoom with the presentations recorded. Links to recorded presentations placed on the Commission website with the videos stored on YouTube.</p>	All
<p><b>Project 6: Commission Facebook page</b></p> <p>We will make a Facebook page for the commission and open up for dialogue between exhibitors, jurors and the commission</p>	Ian McMahon & Mike Smith

# Update of FIP Guidelines

- Purpose: Review the SREVs to ensure that they align with the guidelines of the other classes (eg in the description of judging criteria) following the 2022 revisions of these guidelines.
- Most commissions have updated their guidelines – and used the 2012 version of the postal stationery guidelines as model

# Update of FIP Guidelines

- Examine the definitions of Postal Stationery to ensure that they are clear noting the Study by the FIAF Postal Stationery Commission and other comments.
- The Postal Stationery commission will review the new guidelines and suggest a minor update in 2023
- Comments welcome: [ian.mcmahon4@bigpond.com](mailto:ian.mcmahon4@bigpond.com)

Questions?

# Today's Program

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Ian McMahon
- **Current Trends in the Postal Stationery Class**  
**Mike Smith (Secretary, PS Commission)**
- Postal Stationery Treatment  
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The Postal Stationery Commission

# **Current Trends** in the Postal Stationery Class

Presented at IBRA, 3-5 PM May 28, 2023

**On behalf of the Postal Stationery Commission**

Mike Smith

FRPSL, FIP Juror

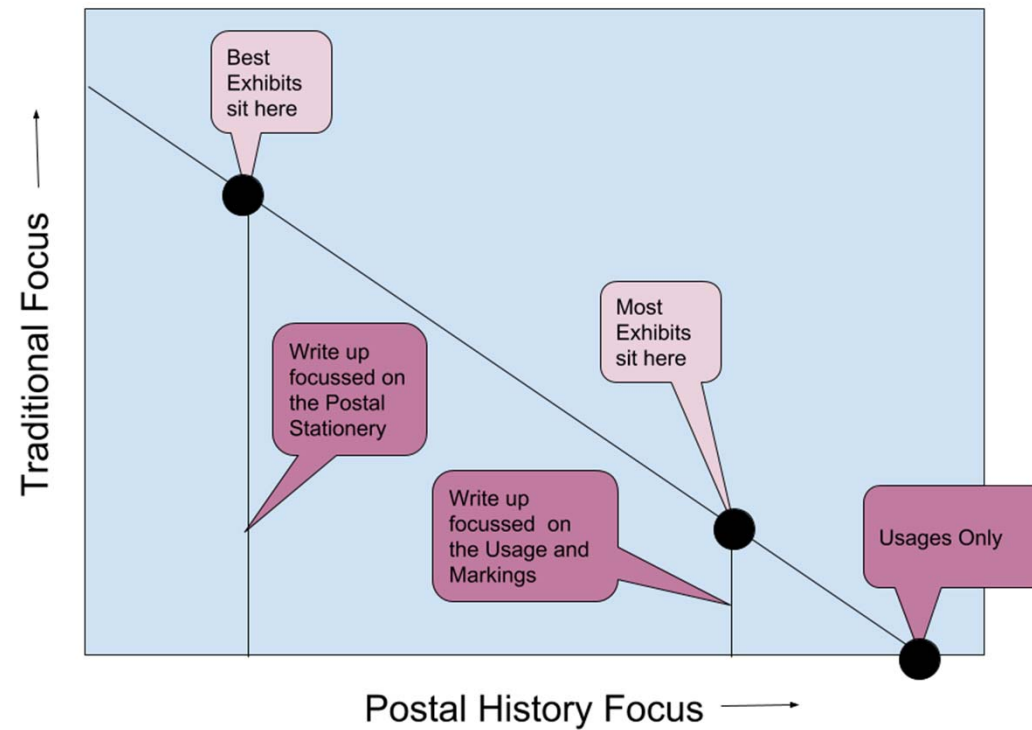
FIP PS Commission Secretary

<https://postalstationery.f-i-p.ch/>

# Introduction

- The Postal Stationery Class evolved from the Traditional Philately Class, NOT the Postal History Class
- It was originally a subset of the Traditional Class
- The Focus should be on the Traditional aspects, NOT the Postal History aspects
- Unfortunately the CURRENT TREND amongst exhibitors is to concentrate on the Postal History aspects!

# Traditional v Postal History Focus





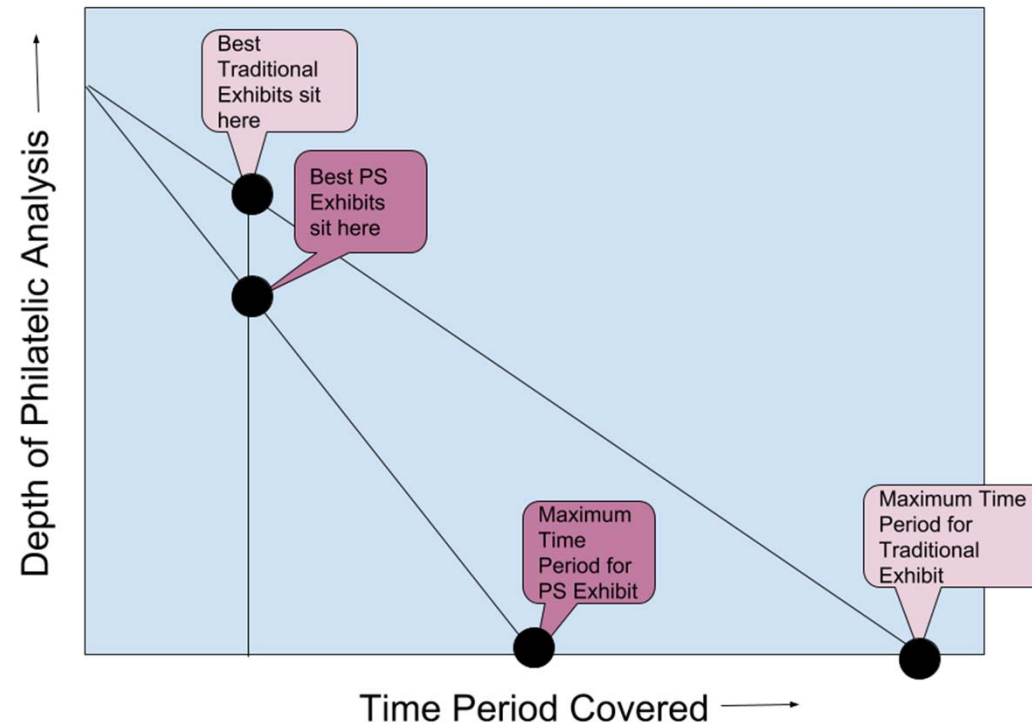
## Primary Focus

- Primary Focus should be “Traditional”
- Construct an exhibit on “Traditional” lines
- Select a Scope for the exhibit that allows a thorough “Traditional Treatment”

# Scope

- Stationery items are larger than stamps!
- The number of items that can be shown in the same space is therefore significantly lower
- The implication of this is that the “breadth” or “depth” are reduced relative to “stamp exhibits”

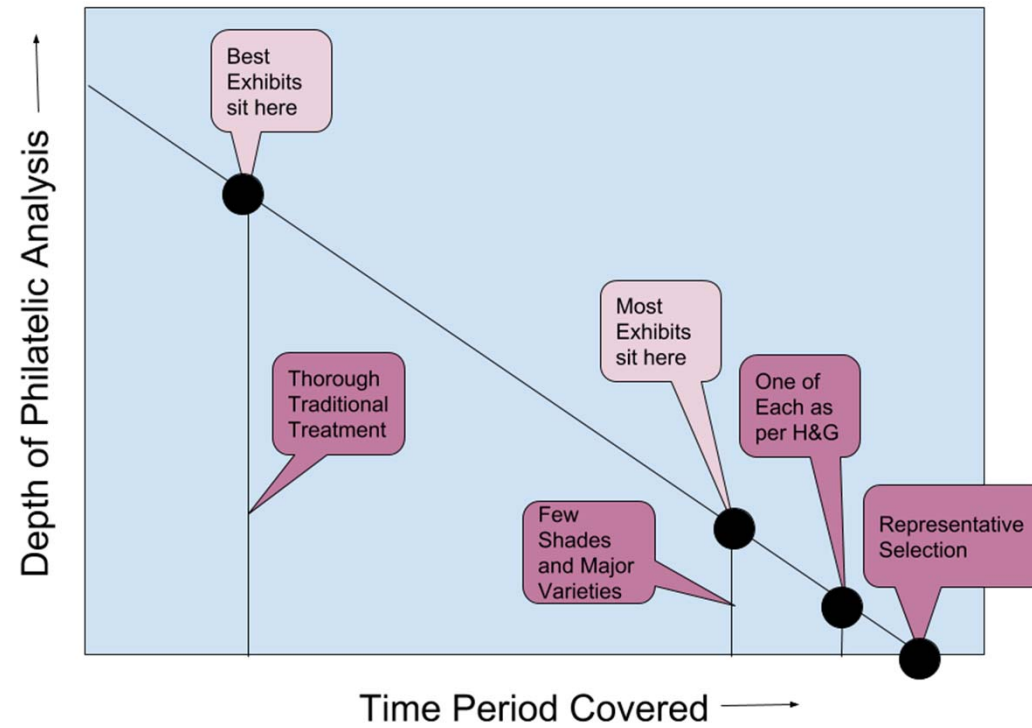
# Size of Material



# Scope

- Currently, most PS exhibits concentrate on “breadth” rather than “depth” which means the philatelic study is usually very limited/superficial
- Would be better to study a shorter period in greater depth to demonstrate “philatelic knowledge”

# Scope



# Secondary Focus

- Secondary Treatment should include Examination of the Postal History elements
  - Rates are most important
  - Routes are less important
  - Markings (Marcophily) is the least important

# “Postal History Exhibits”

- We have also seen a number of exhibits in the Postal Stationery Class that are focussed almost entirely on the Postal History aspects
- E.g. Usages of a particular stationery item/issue

## “Postal History Exhibits”

- Despite having some excellent material, they do not score well, since they are really postal history exhibits with the material used to tell the story being restricted to Postal Stationery
- It is usually the inclusion of a small number of unused stationery items that prevent such exhibits from being transferred to the Postal History Class



# “Postal History Exhibits”

- The suggested approach for such exhibits would be a Postal History Class exhibit
- E.g. The evolution of the postcard service in .....
- E.g. The rates and regulations for the use of .....
- Such exhibits would need to include private productions as well as postal stationery

# Philatelic Knowledge

- Key Traditional Information is often missing from exhibits
  - Many exhibitors only provide very basic information, such as that provided by H&G and little more!
  - You need to say more than what is obvious from the item itself e.g. value and colour

# Philatelic Knowledge

- Judges would expect to see:
  - Name of Printer, Printing Method and Numbers Printed
  - Size of the forme (number of units and the layout)
  - Identification of the Printings and associated shades etc
  - If information is not known, say so

# Philatelic Knowledge

- Need to go well beyond standard catalogues and demonstrate a good understanding of printing techniques and showcase your new research!
- The CURRENT TREND amongst the top exhibitors is to include philatelic studies
  - Master and Plate Flaws
  - How many units can be identified - Plating may not be possible unless uncut sheets exist

# Material Selection

- Sometimes you have to leave out very good items
  - Don't force them in, just because they are good!
- Every item should be there for a reason
  - That reason should not be just filling space!
- If there is an apparent gap, but the item is not recorded, say so!

# Material Selection

- Need to show early usages - often these are lacking for earlier issues
  - E.g. First issue was 1d card in 1880 for internal use, first shown is from 1895 to Germany when 1d was UPU rate
- Need to show the intended use - this is more important than updated examples
  - For “long lived” issues, the intended use can change over time!

# Material Selection

- Showing multiple example of the same card, showing the same rate is duplication and should be avoided
  - I was marked down for this, when I showed the same card used to 4 very exotic destinations. In fact I removed 8 cards from my exhibit to avoid duplication and went from Gold to Large Gold!

# Rarity & Desirability

- Most postal stationery items have very small print runs compared to stamps
- Desirability should be reflected in Importance not rarity - rarity is rarity i.e. absolute
- However, more desirable items are more likely to have been recorded, so the numbers are likely to be a truer reflection of absolute rarity



# Structure

- I use and like to see
  - Running Headers that reflect this structure
  - A “special” page or pages to introduce each chapter
  - Starting a new chapter at the start of a frame where possible
  - Clear end point to the exhibit

# ”Balance”

- **Balance is essential**
  - If the chapters are unbalanced, explain why
- **Balance of material and writing up**
  - Balance is however important on each page, across each frame and the whole exhibit
  - Some exhibitors aim for a “Mirror Image” of layout across the frame - Personally I am not in favour of a rigid approach to this

# Presentation

- Presentation is critical, if this is poor then:
  - The treatment won't come through and won't be appreciated!
  - The best items will be missed!
  - New research will be hidden away!

# Write Up

- Minimalist approach to the write up
  - Use diagrams and illustrations - a picture is worth a thousand words
  - Write the text then review and precis it down to the minimum without losing the message
- The material must be the dominant thing on each page
  - You must not distract the viewer from it!

# “White Space”

- Unlike some classes, “White Space” doesn’t have to be filled!
  - Please let your exhibit “breathe”
  - Can help lead the judge to better items!
- However, excessive amounts of “White Space” will lead the jury to assume that the exhibitor has insufficient material to fill the allocated space!

# Some Good News!

- Postal Stationery is now taken much more seriously by both judges and exhibitors?
- 25 Years ago a International Large Gold in PS was almost impossible!
- An International Large Gold is now possible with many PS subjects?

# Regulations

- Both exhibitors and jurors MUST read the regulations and guidelines
- The postal stationery guidelines were last updated in 2013.
- <http://www.f-i-p.ch/wp-content/uploads/Postal-Stationery.pdf>

# Questions?

<https://postalstationery.f-i-p.ch/>



# Today's Program

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The Postal Stationery Commission

# **Treatment** in Postal Stationery Judging

Presented at IBRA, 3-5 PM May 28, 2023

**On behalf of the Postal Stationery Commission**

Sam Chiu Ph.D.

FRPSC, FRPSL, FIP Jury Fellow

President, RPSC

# Assumptions

- Those in attendance are seasoned exhibitors and/or have national-level judging accreditations
- Understand what the abbreviations GREV, SREV refer to
- Explain where to locate these documents for further reference

# Approach

- “Back to the Basics”
- Referencing the requirements for treatment as stated in **GREV and SREV**
- What should juries be looking for in the evaluation of treatment in an exhibit?

# GREV Criteria for Evaluation for Treatment

- 4.5 The criterion of "Treatment" requires an evaluation of the completeness and correctness of the selected material made by the exhibitor to illustrate his chosen subject.

- **Key words:**
- Completeness
- Correctness

# Observation

- At this level of exhibiting, “Correctness” of material in exhibits is usually not an issue
- However, occasional exhibits are entered or transferred to the PS class largely comprised of material which is not postal stationery. These exhibits should not be judged as PS

# Treatment from SREV for PS

## 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.

- **Key words:**
- Balanced
- Logical Progression / Easy to Follow
- Clear/concise write up
- Introduction/plan represented in display
- **Helps jurors appreciate the exhibit**

# Continue from

## 3.1 Treatment from SREV for PS

- 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)

These bullet-points highlight key statements,  
including the requirement to evaluate functional  
headings



Where and how should these requirements be met in an exhibit?  
What should jurors be evaluating?

# Areas of discussions (brought up in SREV)

- Title
- Title Page requirements
  - Purpose or Mission Statement
  - Scope
  - Plan
  - Additional explanation of the “flow” of the exhibit
  - Research Indication
  - Reference(s)
  - Rarity / Importance Indications
  - Epilogue

# Additional Areas

- Balance
- Clear / Concise write up
- Additional Guideline for One Frame exhibits
- Use of Synopsis
- Page headings

# Treatment

- The most basic and over-riding requirement for an exhibit:
- **Logical Progression: That it be easy to follow**

# Title of Exhibit

- Should be brief and yet clear enough to state what a viewer will be seeing in exhibit
- Should not try to be “cute” or try to show-off how smart the exhibitor is (and leave the viewer guessing what the exhibit is all about)
- May include a time range (start – end)
- May use a secondary statement to be even more specific
- Is not usually an issue with PS exhibits

# From SREV for PS on Title Page / Introductory sheet

## 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

# Title Page

- SREV has made Title Page the most important page for the delivery of treatment information by the exhibitor. It is the key element jurors use to evaluate an exhibit
- Should be a “road map” so viewers can follow the flow of the entire exhibit after reading this
- It is a “must-have” document necessary for a complete exhibit application
- The exhibitor can (and should) communicate effectively to the jurors/viewers using the valuable space on this page
- Therefore, the space on this page must be used wisely

# Title Page

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

- SREV explains how important the title page is and has listed very clearly every item that is expected to be present. Each of these items will now be investigated.



# Title Page

(Repeating these Requirements and the order of this presentation)

- Purpose or Mission Statement
- Scope
- Plan
- If needed, in addition to the plan, it explains how the exhibit flows
- Reference(s)
- (The above are specified in SREV)
- (Additional considerations)
- Epilogue
- Rarity indication

# Purpose or Mission Statement

- Should be the **first statement** in the entire exhibit
- Should be a comprehensive statement of what actually will be shown in exhibit as **this is the first thing the viewer will read**
- Should not be the beginning of an historical background section with Purpose buried somewhere in the title page
- This is foremost a **philatelic exhibit** and not a lecture on history. Background history should remain in the background. Mention of philatelic purpose is the paramount concern. Everything else is secondary

The Introduction Page is evaluated on whether if it:

- Introduces the purpose of the exhibit

# Scope

- Defined by country, geographical region, reign, period, or campaign as well as date range should also be included in the title
- **SREV: *What is included and what is omitted***
- Here the exhibitor should bring up whether any material is excluded in the exhibit (and why)
- **SREV: *There is a natural start and ending point to the exhibit***
- Any additional explanation of the selected scope should also be addressed here
- The viewer cannot be “ASSUMED” to know the reasoning behind the selected scope

The Introduction Page is evaluated on whether if it:

- Introduces the purpose of the exhibit
- Defines the scope of the exhibit

# Plan

- **SREV: rather than a “frame-by-frame” or “page-by-page” description**
- As an analogy to a book, these are **chapter or section** headings (exact words use in SREV)
- Not a “laundry-list” (i.e. exhibitor should not attempt to list everything shown on every page. This is the wrong approach)
- i.e. many exhibitors of 1-frame exhibits tend to list content of all 16 pages and label this a “Plan.” It is not!
- If the subject matter is very complicated, use title page to list only chapters/sections. Sub-chapters/sub-sections can then be given at the beginning of each chapter/section.
- Properly done this will address what SREV mentions the exhibit should aim for:  
***Logical Progression / Easy to Follow***
- In PS exhibits, exhibitors usually do not have any problem in this as most are usually listed in chronological order, then by issue and finally by issue dates

- Explains the structure of the exhibit
- Has a plan of the exhibit

# Additional explanation to the “flow” of exhibit

- Usually not necessary for a PS exhibit with a good plan already presented
- If subject is complex subject, additional explanation maybe necessary in addition to a plan
- Consider how much verbiage is avoided by providing a good plan
- *SREV: Help the jurors to appreciate the exhibit*

- Explains the structure of the exhibit
- Has a plan of the exhibit



# Research Indication



- This is NOT a treatment issue!
- Arguably, it is a treatment issue, as exhibitor must use title page to show their research and personal study
- **SREV: *Help the jurors to appreciate the exhibit***
- If there are few or no indications of research in this an exhibit, how can the jurors assign the 35 points?
- This is, by far, is the most neglected area in exhibits, yet it is a requirement
- **SREV: *A list of personal research by the exhibitor within the subject***
- Usual practice is to add symbols of a magnifier or an open book

# Reference(s)

- Only the “**Most Important**” Literature/Reference(s) should be listed on title page
- Reference is NOT equal to Personal Research Indication
- Common practice is to list as many references on title page as possible, but is this of any value?
- Is this a good use of space for the title page?

- Mentions the most important literature/references

# Epilogue

- **SREV: *There is a natural start and ending point to the exhibit***
- It also helps to provide and justify the ending point
- Is not necessarily restricted to referencing the Scope
- Back to the analogy of a book. A book telling a complete story should have a beginning, then the body of the story, and then an end
- If the exhibit abruptly ends, is the exhibit complete? (referencing **Completeness** of exhibit in GREV)
- How can one tell that the exhibit abruptly ends? When you look at the next frame and realise that it contains a different exhibit
- Unfortunately, epilogues are only rarely seen in exhibits
- Some use the analogy of 2 “book-ends”, i.e. the start as one and the epilogue as the other





# It is easy to add an Epilogue

- Use the next (following) stamp issue to illustrate that the scope has ended
- Example: for a Queen Victoria exhibit, end by showing a King Edward item
- Just a statement as a conclusion is a weak epilogue
- Philatelic item(s) should be included in an epilogue

# Rarity (Important items) Indication

- **SREV: *Help the jurors to appreciate the exhibit***
- Common practice is to show a laundry list of important items. Is this a good practice and a good use of space on title page?
- On the title page, an exhibitor should indicate the method used to get the viewers' attention that an item is rare/important
- More advanced exhibitors highlight rare/important items in their exhibit by using various techniques:
  - Different color of frame, double lined frames, boxes
  - Different color matting, i.e. red, dark blue, green, dark purple
  - Color dots or color symbols or other symbols
  - Additional statements supporting rarity/importance in different fonts and/or colors

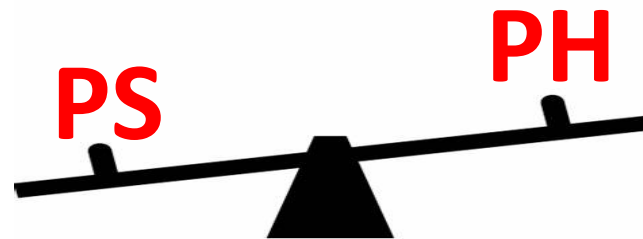
Additional areas  
not related to Title Page

# Balance

- *SREV: There is a good balance between different parts of the exhibit*
- Examining the Plan, jurors can know at first glance whether there is an issue with balance
- This can be checked by what is actually displayed and the space that has been occupied
- The exhibitor is usually the subject expert. Therefore, it is not easy to critique what has been displayed and label an exhibit unbalanced

# Balance

- **SREV: *The primary focus is the stationery itself and secondarily its usage***
- Too often, PS exhibits “cross the line” and unnecessarily show too many examples of usages. This makes the exhibit look more like a postal history exhibit rather than a postal stationery exhibit
- How much is too much? Must be decided by the jurors



# Write Up / Text / Description

- Few realize that one way of describing text, does not necessarily fit all classes of exhibits, i.e. “One size does not fit all”
- Presented here are *Prof. Dr. Henrik Mouritsen's* excellent illustrations of a PS item that has been written up in **3 distinctively different ways to fit the class of exhibit shown**
- (presenter is grateful to Dr. Mouritsen for the use of these slides)

# Postal Stationery text



**2 sk stationery card print group I variety IV (small dent in inner frame to the left) used in the øre period as a 4 øre postcard and additionally franked with 8 øre print 2 and sent as pre-UPU postcard to Hamburg 05/May/1875.**

Rate: Letters to Hamburg (no reduced rate for postcards existed) 12 øre 01/Jan/1875-30/Jun/1875.

**ONLY RECORDED POSTCARD SENT TO A FOREIGN DESTINATION PRE-UPU IN THE ØRE PERIOD**

# Postal history text (in exhibit focusing on rates):



**Pre-UPU postcard** sent to Hamburg 05/May/1875. Reduced rates for postcards did not exist pre-UPU. Therefore, all Danish pre-UPU postcards had to be **rated as letters**: 12 øre to Hamburg 01/Jan/1875-30/Jun/1875.

**Mixed skilling-øre franking**: 8 øre print 2 on 2 skilling stationery postcard.

**ONLY RECORDED PRE-UPU POSTCARD SENT IN THE ØRE PERIOD**



# Traditional text



8 øre print 2 position B68 as part of a **mixed skilling-øre franking** on a 2 skilling stationery postcard (print group I, variety IV) sent as a **pre-UPU postcard** to Hamburg 05/Maj/1875.

Rate: Letters to Hamburg (no reduced rate for postcards existed) 12 øre 01/Jan/1875-30/Jun/1875.

**ONLY RECORDED PRE-UPU POSTCARD SENT IN THE ØRE PERIOD**

# Write Up (continued)

- **SREV: a clear/concise write up**
- How can text be presented concisely?
- A personal suggestion: use point form
- For many exhibitors, English (or the other FIP official languages) is not necessarily their native language
- Point form can, in much fewer words, express what is most important
- The demand for the correctness of grammar is lowered
- This is a shorter and more efficient way of expressing the same amount of information than in a sentence
- SREV explains that write up has to be “concise” but it does not say that it has to be in complete sentences

# Additional Guideline for One Frame exhibit

- Adopted on August 9, 2022 in Indonesia
- *“A One Frame Exhibit is intended to be an exhibit with a narrow subject that **FITS** in One Frame”*
- Key Word: **FIT**

# Use of Synopsis

- A “must-have” requirement for exhibiting in North America is the submission of a synopsis (no more than two pages) at the time of application for a national level show
- Why is this necessary?
- *SREV: Help the jurors to appreciate the exhibit*
- FIP shows allow exhibitor to submit a synopsis
- For those who choose not to include a synopsis, the analogy is like boxing with one hand tied behind your back
- Effectively allows the inclusion of much more information than can fit onto title page, or is not appropriate on a title page. Allows for better communication to the jurors

# Page headings

- *SREV: The headlines of each page support the understanding of the treatment*
- Page headings show viewer exactly what is shown on each page. Many exhibits lack page headings.
- The page following should be in natural sequence to the preceding page
- *SREV: There is a logical flow in the exhibit*

Purpose

Additional on Treatment

Plan

Research

Rarity indication

### Hong Kong Queen Victoria Postal Stationery Cards, Envelopes and Wrappers

This exhibit showed the Hong Kong postal stationery that were used in the Queen Victorian era. Included in this exhibit are the cards, envelopes, registered envelopes and the only newspaper wrapper issued during the Queen Victoria reign. Pre-production material is non-existent or unique with 1 example each of 2 formula cards recorded, plus a couple of die proofs of the later imprints. Not all issues have been recorded with Specimen overprints. No records of the different printings and/or print numbers or issue numbers are known.

This exhibit is presented according to usage period and not based on per issue. The items that have a longer period of recorded usage will be shown with more examples while those that have used for a much shorter period will be shown with fewer examples. For example, the 1 cent card had a usage period of over 23 years from 1880 to past 1902 (1905 to be precise), so more of these will be shown than, say, the provisionals formula cards, which were in used for only a few months. This treatment is a much more logical approach as it resembles the actual usage than a so-called balanced exhibit, i.e. showing 1 each of specimen, mint and used example. Post-period usage, i.e. after 1902, are also shown, but not accounted for in the usage period listed on this page. The exhibit is arranged in this order:

Forerunners : The Provisionals (1879)  
3 on 16 cents on formula cards  
5 on 18 cents on formula cards  
THREE on 5 on 18 cents on formula card

Cards

- 1 cent card (1880 - 1902)
- 3 cents card (1880 - 1894)
- 4 cents card (1895 - 1899)
- 1 cent on 4 cents card (1881 - 1895)
- 1 cent on 3 cents card (1886 - 1900)
- 1 cent with reply card (1893 - 1902)
- 3 cents with reply card (1892 - 1895)
- 4 cents (red) on 3 cents card (1894 - 1895)
- 4 cents (red) on 3 cents with reply card (1895 - 1900)
- 4 cents (black) on 3 cents with reply card (1895 - 1900)
- 4 cents (black) on 3 cents reply card with reply crossed out (1900)
- 4 cents card new ink: carmine (1901-02)
- 4 cents card new ink: carmine with reply card (1901 - 1902)

Envelopes (1900 - 1902)

- 1 cent envelope
- 2 cents envelopes
- 4 cents envelopes
- 5 cents envelopes
- 10 cents envelopes

Newspaper wrapper (1900 - 1902)

- 2 cents wrapper

Registered Envelopes (1900-02)

- Sizes F, G, H, H2, K

The exhibitor in his research has found 2 distinct and different overprints of the 4 cents (red ink) overprint on 3 cents card and reply card. Also 2 distinctly different overprints are found for the same in black ink. The usages shown here can also lead to the observation of which of these overprints is the first overprint while the other is an additional or later overprint. This are new findings and have not been published anywhere. Other, less important, findings are also shown.

Abbreviations used:  
c = cent(s)  
CDS = Circular Date Stamp  
HK = Hong Kong

Important items are highlighted by a small red dot.

Year Scope missing in title

Epilogue missing

Reference missing

# Example of my prejudging notes for a recent national level show

	A	B	C	D	E	F	G	H	I	J	K	L	M
1													
2	44		ORAPEX Exhibits May 6-7, 2023, Ottawa		150	1st	Purpose	Scope	Plan	Rarity indication	Reserach indication	Epilogue	1/F FIT
3	Ex	Fr #	Title	Class	# Fr	Responder							
4	1	21-24	Use of Canadian Karsh Definitives	Postal History	4	Stephane 1	Y	Y 54-56	6 Ch	red star	* mark	Y	
5	2	25	The 1983 and 1984 Stick 'n Tick Issue of Canada	Traditional philately	1	Duncan1	Y	1983/84	5 headings	red border	no	an end	Y
6	3	26	The Jacques Cartier Commemorative Issue of 1934	1 Frame- Traditional philately	1	Laurent Belisle (A)	Y	1934	statement	no	no	no	Y
7	4	27-30	Totem Poles	Thematic	4	Robert Pinet1	no	no	acc to 4F	no	no	no	
8	5	31	Hers and His	1 Frame- Advertising Covers	1	Laurent Belisle (A)	Y	no	2 sides / 4 each	red matte	no	no	no
9	6	32-34	The West Coast Cruise of the U.S. Frigate Constitution and its return to Boston from December 25, 1932 to May 7, 1934	Advertising, Patriotic and Event Covers	3	Robert Pinet2	Y	Dec 25, 1932 to May 7 1934	3 pts	10 covers	no	Home to Boston?	
10	7	35-40	PANAGRA - Pan American Grace Airways	Aerophilately	6	Steve1	Y	1928-1967	10 Ch	red star	no	jet age?	
11	8	41-42	Definitives for Postage (UK)	Traditional philately; Postal History?	2	Stephane 2	Y	Jun 24 1974 - Mar 16 1975	no	no	no	?	
12	9	43-50	The Canadian Fiscal War Tax Stamps of World War One	Revenue	8	Laurent Belisle (A)	Y	Feb 12, 1915 - early 1930	acc to 8/F	red border	no	Y	
13	10	51-54	Canada's Last Air Mail Stamp	Traditional philately	4	Steve2	Y kind of	Y	11 + conclu	several	yes 2X	conclu	
14	11	55-57	4-Hole OHMS Perfins: Foreign Destinations	Postal History	3	Steve3	no	1939-51	blank boxes	no	no	no	
15	12	58-60	Great Britain Queen Elizabeth High Value Definitive Issue 1963-1972 Bradbury Wilkinson Printing	Traditional philately	3	Robert Pinet7	Y	implied	no	red border	no	no	
16	13	61-68	L'Histoire du papier timbré en France - 1673 1870	Revenue	8	Laurent Belisle (A)	Y	1673-1871	13 + Conclu	red dot	no	Conclu	

## Hankow, China, 1891-1919

### Mission

The postal history of Central China's city of Hankow from its Chinese Post Office, Local Post and foreign post offices to the end of World War I are shown.

### PLAN

Chapter		Frame
	Title-page and Introduction	1
1	Forerunners	1
2	Customs Hankow PO 1891-1896	1
3	Hankow Local Post (LP) 1893-1896	1
4	Chinese Imperial Post (CIP), continue use of Customs CDS 1897 Feb to June	1-2
5	CIP, Large CDS (first CIP marking) 1897 July-1899 April	2
6	CIP, IPO Tieprints 1899 Apr-1901	3
7	CIP, combination and non-combinations to 1903	3
8	CIP, rectangular markings 1902 onwards	3
9	CIP/Republic of China (ROC) Postal stationery, Hankow related 1897 onwards	3
10	CIP/ROC Bilingual CDS from 1899 May	3-5
11	CIP/ROC Lunar CDS from 1904	6
12	1911 Xinhai Revolution, formation of ROC	6
13	World War I	7
14	British PO (BPO)	7-9
15	French PO (FPO)	10
16	German PO (GPO)	10
17	Imperial Japanese PO (IJPO)	10
18	Russian PO (RPO)	10
	Epilogue	10

### Treatment

- exhibit is arranged in chronological order
- starts with forerunners, Customs PO, then Chinese Imperial Post (CIP), and finally Republic of China (ROC) PO
- then most important foreign Post Office, British PO in Hankow
- followed by other foreign POs in Hankow of France, Germany, Japan & Russia
- with respect to balance, those areas that had most unusual features or more important postal history have been shown in more detail than areas that are less interesting & common in a philatelic sense
- Chapters not in chronological order: postal stationery PS, postmark varieties & WWI (better ways to present in a more organized and easy to follow manner)

## Introduction

### Philatelic Importance

- Hankow, postal operations, 2nd most important city on Yangtze
- Only behind Shanghai, for entire length of Yangtze River (most important artery in China)
- Transportation hub for all mail going up & down Yangtze River
- Transportation hub for all mail by rail overland, north to Peking, south to Canton & Hong Kong
- Hankow PO experiments were unique to all of China's POs
- For its Bilingual Circular Date Stamp (CDS), created deliberate breaks on ring of its markings
- First, was a single break at bottom of ring
- Followed by 1 symmetrically break on both sides of bottom ring
- Then 2 breaks, followed by 3 breaks
- A dot/dots used to separate these breaks, or blocks were used instead
- Where year slug was supposed to be, a single figure was used
- Unlike cities like Peking and Chungking, where a single 9 was used to represent year 1909, instead of using 09
- Single figures in Hankow CDS's year slugs did not correspond to actual year
- Hankow Lunar CDS went through similar evolution in outer-ring design
- No other PO in China did the same (except for using single 9 in 09)

### Scope

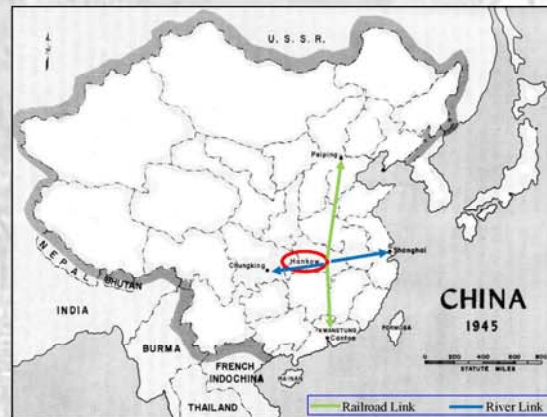
- Hankow is the Center of China, period
- double edge sword for postal office business
- Chinese use private letter companies, as there were cheaper & more convenient
- Foreign residents use Hankow Agency of Shanghai Local Post (LP) then Hankow LP
- Only when Chinese Imperial Post (CIP) formed in Feb. 1897 and all private letter companies were banned, did Hankow PO took back all postal business
- Not meaningful to show anything before 1891, as close to no items had been recorded
- Most fabulous performance for Hankow PO was before WWI

### Rarity/Importance

Dark purple matting used to indicate important or rare items

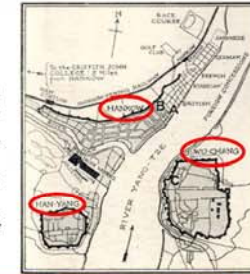


Original research shown by magnifier



### Geographical Scope

- Hankow was, and still is, most important of the tri-city complex that includes Wuchang and Hanyang
- These sub POs were started much later as branch offices of Hankow
- Hankow was main PO for entire province & entire region
- Items from Wuchang and Hanyang are included in this exhibit for reasons of completeness



1901 Wuchang to Hankow local usage on reply card of 2nd Print PS card



1912 First Year of the Republic Usage PPC from Hanyang to UK



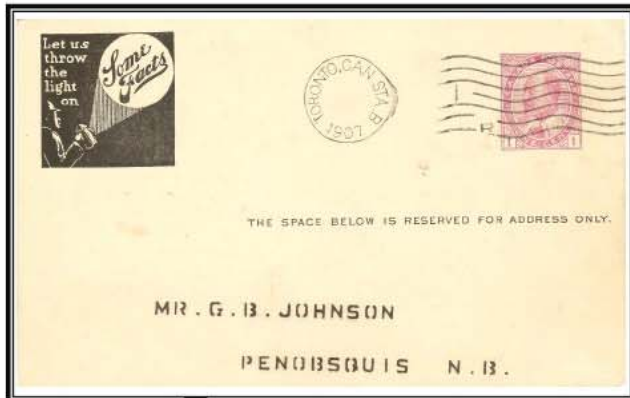


# Now A Test!

Question: Should the following be judged as a Postal Stationery Class Exhibit?

**D) iii) "Special Offers" cards (1907-10)**

The third ad card series consist of unique illustrations with themes tied into the reverse messages, which are either special product offers or stress the excellence/advantages to retailers of their mail order system. This prolific series was used between 1907 and 1910 and 24 are known, all mailed from the Toronto headquarters and predominantly to the Maritimes where the firm did not employ many travelling salesmen (see card reverse below). However, cards to other provinces, such as B.C. and Ontario, do occur. As these cards came out monthly or less based on reverse dates, many more probably exist.



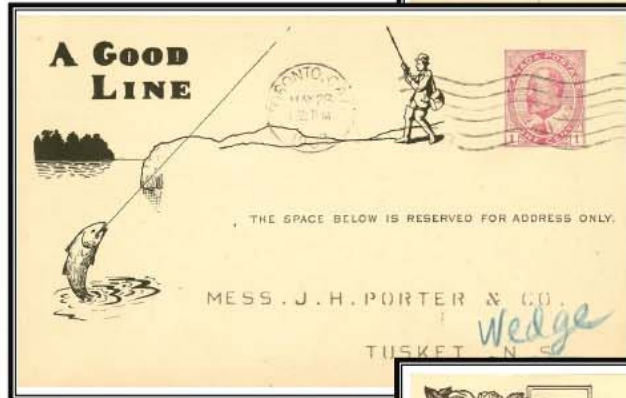
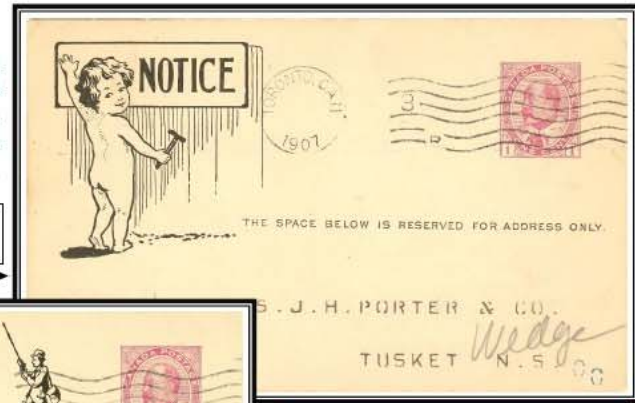
**COPY** Toronto, November 2nd, 1907

Dear Sir:—

We have the largest and best equipped Wholesale Mail Order Department in Canada. We only employ men in this Department who have had a thorough retail experience before entering our employ. Our liberal guarantee, as appears on the inside cover page of our Big Catalogue, goes with every mail order we fill. We prepay Freight Charges on all letter orders received from Quebec and the Maritime Provinces, providing such orders, when cased ready for shipment, weigh 100 lbs., or more. The reason we can afford to do this is because we have no heavy travelers' expenses east of Montreal. Give us a fair trial in ordering through our Big Catalogues and we know you will be well pleased with the results.

Yours faithfully,  
 Wholesale Dry Goods. GORDON, MACKAY & CO. LIMITED

"June 1907" printed reverse date.



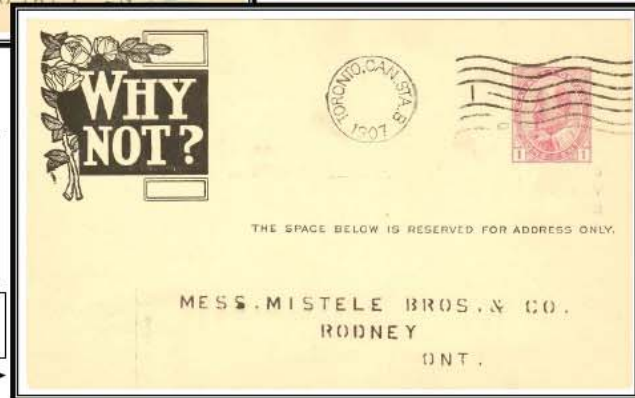
Used May 28, 1907; reverse printed date of "May 23".

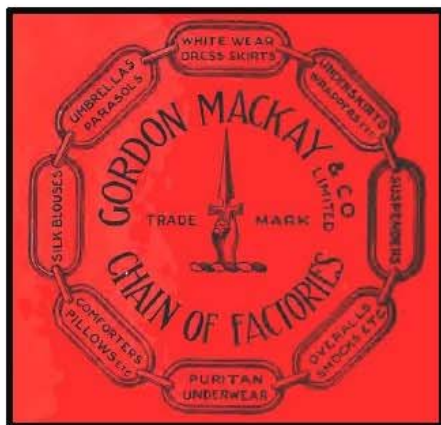
These Special Offer cards were bulk mailings so cancels on domestic usages often lack exact date and time in the hub. Only a small sample are shown here.

"October 25, 1907" printed reverse date.



Gordon Mackay ad from 1913 "Embroideries and Laces" catalogue.





## GORDON, MACKAY & CO., WHOLESALE DRY GOODS, TORONTO, ONTARIO: A POST CARD PERSPECTIVE

### A) Preamble

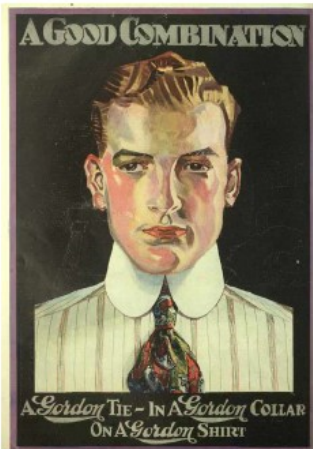
This exhibit documents the post card advertising series produced on the address side of official, pre-stamped, Canadian, postal stationery cards by Gordon Mackay and Co., a Toronto based wholesale dry goods business. Not only does the exhibit document these advertising cards, it also uses a “humanistic philately” approach, which attempts to bring a human face to these pieces of paper. This end is accomplished by recounting the history of the firm and the individuals behind the company’s formation based on extensive historical research by the author. Aside from the use of newspaper articles, trade publications, sales catalogues and the other common sources used to determine a firm’s history, the exhibitor also has examined the extensive company records held in the rare book/archive section at Trent University in Peterborough, Ontario. They were donated to the university by the last President of the firm, who also happened to serve as Chair of Trent’s Board of Governors, David M. Woods.

### B) Background: Advertising Cards

Since the first release in 1871, pre-stamped stationery cards were widely used by businesses and other organizations for various purposes, often including illustrations. However, initially the address side/front of the card was to be used only for the address with no other printing allowed. In January of 1898 in tandem with the release of the new Victoria, Maple Leaf issue cards, the post office released a distinctive 1¢ card where such printing was allowed. Released alongside a 1¢ card with a green stamp indicium on which front printing was not permitted, the new card had a red/carmine stamp indicium upon which the private printing could be placed subject to a user: a) leaving a ¼” around the stamp impression free of such printing, and b) leaving an area at lower right that was at least 3¼” wide and 1½” tall reserved for the destination address. Unlike the regular cards that could be purchased on demand, these special cards had to be ordered in advance in writing from one’s local postmaster.

### Exhibit Layout\*

- A) Preamble
- B) Background: Advertising Cards
- C) Gordon Mackay: A Brief History
- D) The Advertising Cards
  - i) “Staple House” logo cards (1898-99)
  - ii) “Chain of Factory” logo cards (1906-1911)
  - iii) “Special Offers” cards (1907-10)
  - iv) “Business Premises” cards (1912-1914)
- E) Afterword



Gordon, Mackay & Co. ad from 1922 catalogue.

Unused Gordon, Mackay & Co. advertising card on 1¢ Red Edward Issue. Such self-addressed cards with pre-paid postage from any company are virtually never found used.



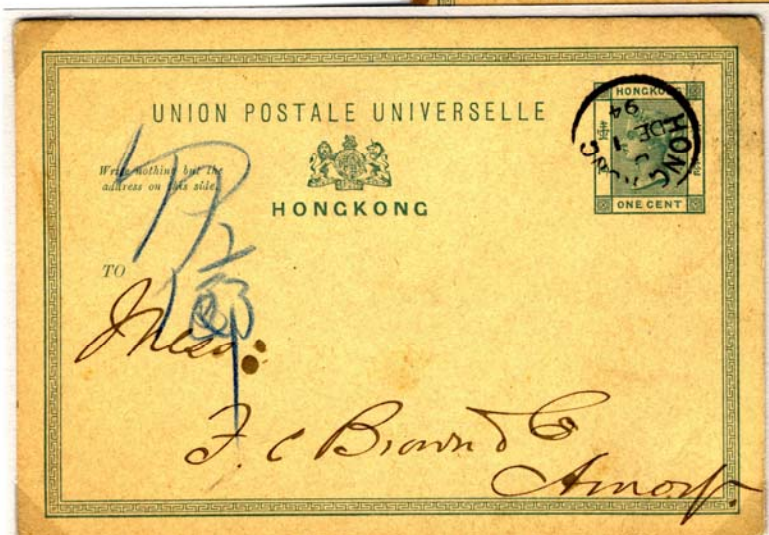
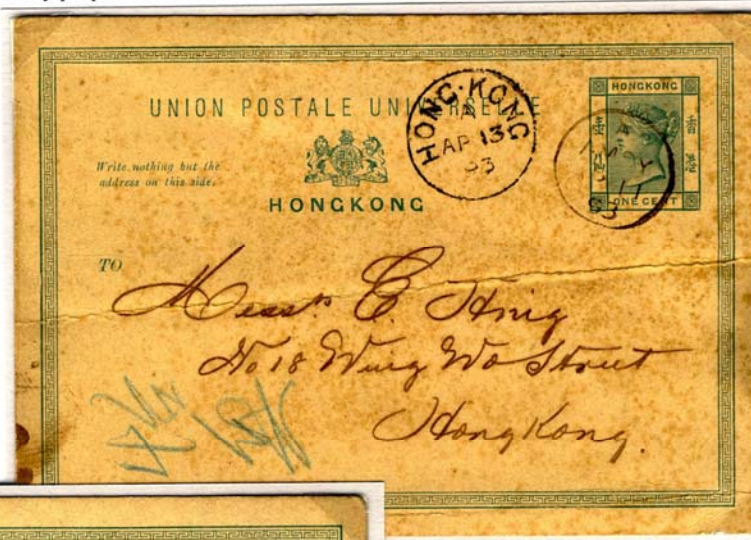
*SREV: There is no duplicated material ( For instance: two similar items postmarked in two different cities are in a postal stationery a duplication)*

**Question: Is this pair a duplication?**

1 cent card : Treaty Port usages, from Amoy and send to Amoy

The inter Treaty Port rate, i.e. use between Hong Kong and the other British Treaty Ports in China, was the other rate class that this card served, i.e. a secondary purpose for this card.

Incoming card with 1893 AP 11 Amoy in straight line CDS. This also showed the HK CDS as receiving mark on AP 13. (at right)



1894 DE 1 HK CDS addressed to Amoy. On the back was an Amoy CDS dated DE 4. Note that the Amoy postal clerk also used a blue pencil to translate the English addressee into Chinese. (at left)



# Congratulations

Everyone have passed the test!

# Acknowledgements

- The presenter would like to thank those who have supplied information and slides in this presentation and also input into the editing of this presentation:
- Dr. Henrik Mouritsen
- Chris Ellis
- Dr. Ian McMahon
- Mike Smith
- Dr. Robert Pinet

Thank You



# Questions and Answers