



The Postal Stationery Commission

WELCOME TO THE FIP PS COMMISSION MEETING AND SEMINAR



THAILAND 2023

2 December 2023 13:00 - 15:00 Commissioners' Room,
Grand Postal Building, Bangkok, Thailand.

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

Today's Program

- **Postal Stationery Commission Bureau Update (Ian McMahon)**
- Judging Postal Stationery (Ian McMahon)
- Postal Stationery Treatment (Sam Chiu)



The Postal Stationery Commission

POSTAL STATIONERY COMMISSION BUREAU UPDATE

Presented

On behalf of the Postal Stationery Commission

Ian McMahon

FAP, FRPSL, FRPSV, FIP Juror
FIP PS Commission Chairman

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

The Postal Stationery Commission

The Purpose of the Commission:

- To develop and promote interest in Postal Stationery
- To establish rules and procedures in Postal Stationery exhibiting

Members of the Commission:

- One representative from each FIP member
- The Commission Bureau consist of a Chairman, a Secretary, three continental representatives and two appointed members

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

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

January 2023 Newsletter

- Messages from the Chairman, Secretary
- Administrative Matters
- IBRA 2023 and Report on Commission Seminar
- PS Commission Website and Facebook Page
- News from the Delegates
- Postal Stationery Results for International Exhibitions
- Future International Exhibitions
- *Colonial And Commonwealth of Australia Postal Static*
- *New South Wales Postal Stationery Catalogue and Hai*
- Book Review: *British India – Queen Victoria Postal Sta*
- Literature, Contents of Society Journals
- Reviews, Books and Catalogues
- The Bureau, The Commission Delegates
- FIP PS Jurors

Copies available to all – email secretary Mike Smith mikesmith.philatelist@gmail.com

Postal Stationery Commission
Newsletter

August 2023



No. 28

MESSAGE FROM THE CHAIRMAN

Ian McMahon FAP FRPSL

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

I was pleased to meet some of you at IBRA 2023, held in May at Essen, Germany. The Exhibition also provided a welcome opportunity to meet with postal stationery collectors from around the world including members of the Berliner Ganzsachen-Sammler-Verein [Berlin Postal Stationery Collectors Society] which had a Society booth at the Exhibition as well as Wayne Memuz, Editor of Postal Stationery, Journal of the United Postal Stationery Society [USA]. Wayne hosted a meeting of postal stationery societies to discuss a postal stationery society booth at Boston 2026 which would be funded by the UPSS.



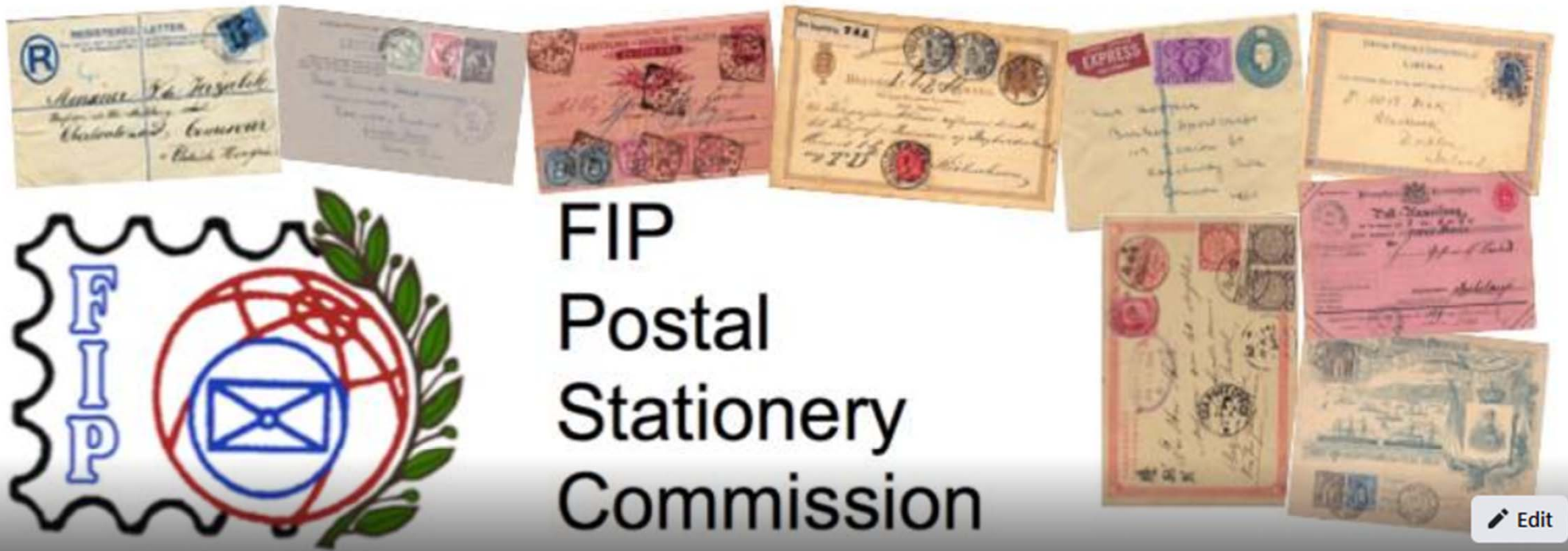

The next FIP exhibition will be Thailand 2023 in Bangkok. I am hoping that we can have a

In this Issue:	Page
Message from the Chairman	1
Message from the Secretary	2
IBRA 2023 and Report on Commission Meeting and Seminar	2
Administrative Matters	3
Review of the Postal Stationery Guidelines	3
Commission Website & Facebook Pages	4
News from the Delegates	5
Postal Stationery Results for FIP and Continental Exhibitions	8
Future International Exhibitions	10
<i>Colonial And Commonwealth of Australia Postal Stationery Packer Bands</i> Dingle Smith	11
Literature	19
Contents of Postal Stationery Society Journals	19
Reviews, Books and Catalogues	21
<i>New South Wales Postal Stationery Catalogue and Handbook: Envelopes</i>	21
Book Review: <i>British India – Queen Victoria Postal Stationery</i> Wayne Memuz	24
Books	25
The Bureau	29
The Commission Delegates	30
FIP Jurors and Team Leaders	33


commission meeting/qualifying seminar at Bangkok and further details will be emailed to you once they are known. I look forward to seeing many of you at the exhibition.

With EFIRO 24 (in Bucharest, Romania) now a FIP exhibition, there are now two FIP exhibitions in 2024 with a second exhibition, PhilaKorea 24, to be held in Seoul, South Korea. Planned international exhibitions are listed on page 11. Please double check the exhibition details regularly.

Postal Stationery Commission
Newsletter August 2023
Page 1



FIP Postal Stationery Commission

 Edit

FIP Postal Stationery

[+ Invite](#)



Welcome to the website for the FIP Postal Stationery Commission About Bureau members Seminars Meetings Newsletter Presentations Regulations and Exhibiting

What is Postal Stationery Resources News

Commission Webpage

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

Postal Stationery Exhibits

PS exhibits in recent international exhibitions

- NZ 2023 (FIAP): 17 exhibits + 2 one-frame + 1 modern
- IBRA 2023: 25 Exhibits

International Exhibitions with a Postal Stationery Class

27 November – 2 December 2023	Thailand, Bangkok	Thailand 2023	FIP	https://www.thailand2023wsc.com/
16-19 April 2024	Romania, Bucharest,	EFIRO 2024	FIP	http://www.efiro.ro
15-19 August 2024	South Korea, Seoul	PhilaKorea 2024	FIP	
17-20 October 2024	Denmark, Copenhagen	Hafnia 24	FEPA	https://www.hafnia24.com
7-11 May 2025	United Kingdom, Birmingham,	Europhilex Birmingham 2025	FEPA	https://europhilex2025.co.uk
Late 2025	Australia, Melbourne	Melbourne 2025	FIAP	https://melbourne2025.com.au/
23-30 May 2026	USA, Boston	Boston 2026	FIP	http://www.boston2026.org/

Commission Projects 2022-2026

Project	Responsible
Project 1: Newsletters	Mike Smith, Ian McMahon
Project 2: Review of the Postal Stationery SREVs <ul style="list-style-type: none"> • 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. • Examine the definitions of Postal Stationery to ensure that they are clear noting the Study by the FIAF Postal Stationery Commission and other comments. 	Ian McMahon and Mike Smith
Project 3: Commission Website Update	Ross Towle
Project 4: Seminars & New Presentations <ul style="list-style-type: none"> • develop a new version of the general presentation on judging postal stationery 	Sam Chiu
Project 5: On-Line Dissemination of Seminars and Presentations <ul style="list-style-type: none"> • Commission Presentations can be held by Zoom 	All
Project 6: Commission Facebook page	Ian McMahon & Mike Smith

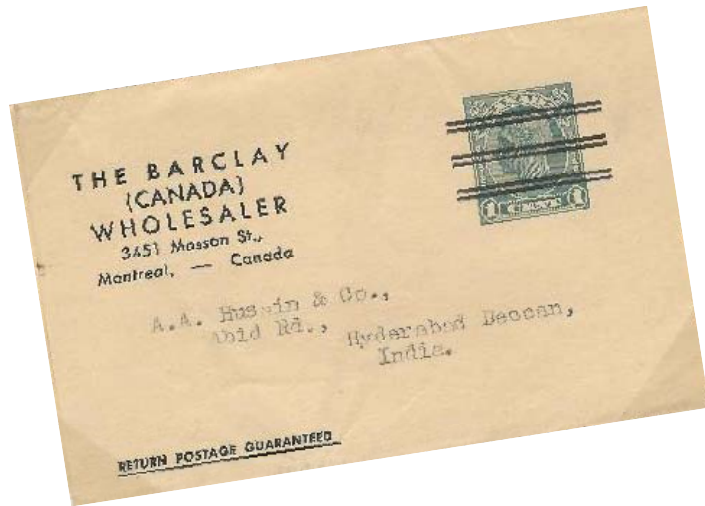
Questions?



Today's Program

- Postal Stationery Commission Bureau Update (Ian McMahon)
- **Judging Postal Stationery (Ian McMahon)**
- Postal Stationery Treatment (Sam Chiu)

The Postal Stationery Exhibit: What can be included?



Cool in the Summer and Warm in the Winter.

DRY INSULEX
A dry insulation for your walls and roof, fireproof, verminproof. Anybody can apply it. No mixing. Supplied ready for use.

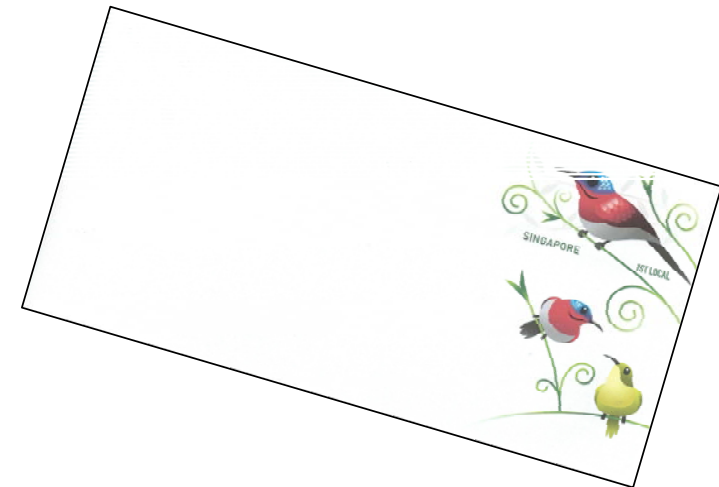
TEAR OFF ALONG THIS LINE

I am interested in securing literature on

- NEW HOME
- REPAIRS
- IMPROVEMENTS
- GARAGES
- POULTRY HOUSE
- SUMMER COTTAGE
- INSULATION NEW HOME ■
- EXISTING BLDG. ■

CHECK ITEMS ON WHICH YOU DESIRE INFORMATION

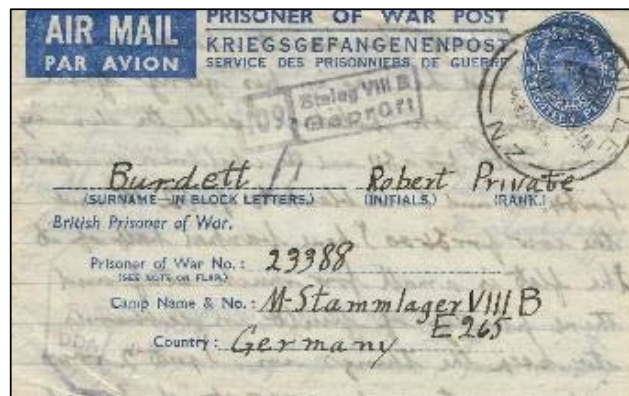
Canada Gypsum and Alabastine
Paris.
Limited.
Ontario.



The Definition of Postal Stationery

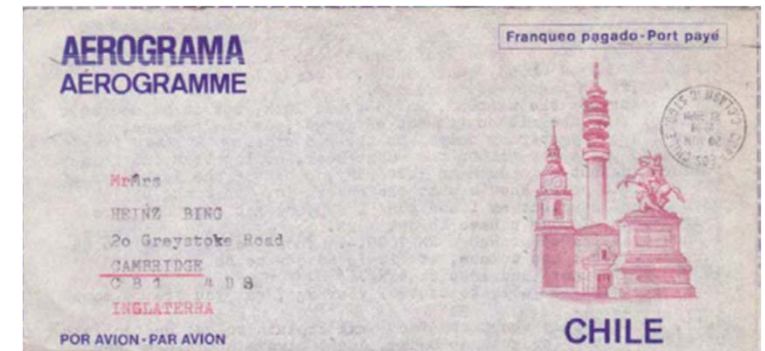
“Postal Stationery comprises **postal matter** which either bears an officially authorized **pre-printed stamp** or device or inscription indicating that a **specific face value** of postage or related service has been **prepaid**”

Defined by FIP Postal Stationery Commission in the regulations for judging postal stationery exhibits



Material which can be included

- “Non value indicators” (NVI) postal stationery: indicates that a particular service/postage rate has been prepaid without indication of value
- Stamped Telegraph Forms
- Stamped Money Orders /Postal Orders/
Postal Notes
- International Reply Coupons
- “Formular” items which were sold to the public bearing adhesive stamps, as fore-runners to the issue of postal stationery items with impressed stamps.



Material which cannot be included

- unstamped stationery 'formular' items
- unstamped stationery post office forms
- unstamped military stationery
- unstamped postal administration stationery
- official franks
- meter post impressions
- privately generated 'Postage Paid Impressions'



Essays, Proofs, Archival Material welcomed

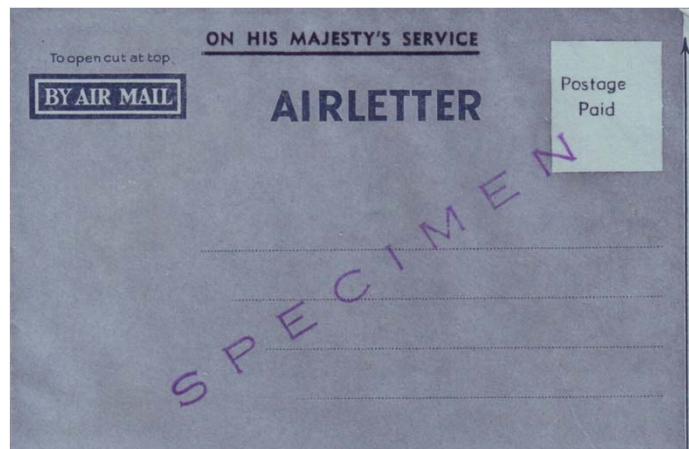


- Archival material: Essays, proofs and specimens can be included in postal stationery exhibits
- Should be properly described
- Care to ensure items related to postal stationery



Specimens

- UPU Specimens
- Printer's specimens
- Post Office specimens – displays, presentation, for collectors
- Should be properly described
- For some small British Colonies UPU Specimen stationery can be more common than used



The Use of Cut-Outs in Exhibits

- Usually postal stationery exhibits consist of whole items. If entires of a specific type only exists as a cut-out or is very rare in whole form, then cut-outs can be part of the exhibit
- In some countries cut-outs could be used as adhesive stamps. Cut-outs used in this way on entires can also be part of a postal stationery exhibit



Organisation of a postal Stationery Exhibit

The Physical Form

The Availability

The Function

This is important when defining the scope of the postal stationery exhibit

Postal Stationery: The Physical Form



- Letter Sheets & Aerogrammes
- Envelopes & Registered Envelopes
- Postal Cards & Reply Cards
- Letter Cards
- Wrappers
- Printed Forms





Postal Stationery: The Availability



- Post Office Issues (for public use)
- Military Issues (for members of the armed forces)
- Official Service (for use of government)
- Local Post (for public use locally)
- Stamped to Order (ordered by private individuals or organizations)

Postal Stationery: The Function

- Postal (surface): Local, inland or foreign
- Airmail: Inland or foreign
- Registered: Inland or foreign
- Telegraph: Inland or foreign
- Parcel Cards
- Money Orders
- Etc.



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>



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

The Judging Criteria

- Treatment (20)
and philatelic importance (10) 30 points
- Philatelic and related knowledge,
personal study and research 35 points
- Condition (10)
and rarity (20) 30 points
- Presentation: 5 points

Philatelic Importance (10 points)

- How difficult is the selected area?
- What is the significance of the selected area compared to the national philately of the country?
- What is the significance of the selected area compared to world philately?
- What is the significance of the shown material compared to the selected area?

Knowledge, Personal Study and Research (35 points)

- Correct description of the postal stationery type
- Use of literature within the area
- Earliest recorded use & numbers printed
- Watermarks, perforations, paper etc described
- Description of printings and varieties
- Research (lack of research in areas previously well-described is ok)
- The choice of items reflects knowledge
- Correct descriptions of rates and usage
- The "not-obvious" is described

Condition (10 points)

- The postal stationery is in the best possible quality
- Ordinary material without defects
- "Difficult" items in the best possible quality
- Clear postmarks

Evaluate the condition of the items as if they were stamps:

- No tears, No missing corners, No bends, No stains, No missing perforation



Rarity (20 points)

- Are the best items (postal stationery types) within the area in this exhibit?
- Essays and proofs, approved and rejected
- Used at intended rate and with additional franking (express, registered etc)
- How difficult are the items to find?
- How easy will it be to duplicate the exhibit?
- Is there philatelic produced material in the exhibit?
- Correctly used international reply cards
- Exhibitor should identify rare items (eg right) Queensland 1d Official Postcard less than 5 known



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
- 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
 - Master and Plate Flaws
 - How many units can be identified - Plating may not be possible unless uncut sheets exist
- Need to go well beyond standard catalogues and demonstrate a good understanding of printing techniques and showcase your new research!

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!
- 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!
- Showing multiple example of the same card, showing the same rate is duplication and should be avoided

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

Presentation (5 points)

- Good balance in the frames and the individual pages
- Sufficient write up
- Not too much text; Illustrations not too dominating
- Overall impression: Not sloppy
- Variation in mounting is preferred

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!



Variation in Mounting



It is easy to make variation in the mounting

Mounting Large Items

Mounting large items
can be a challenge

Especially registered
covers and wrappers can
be oversized

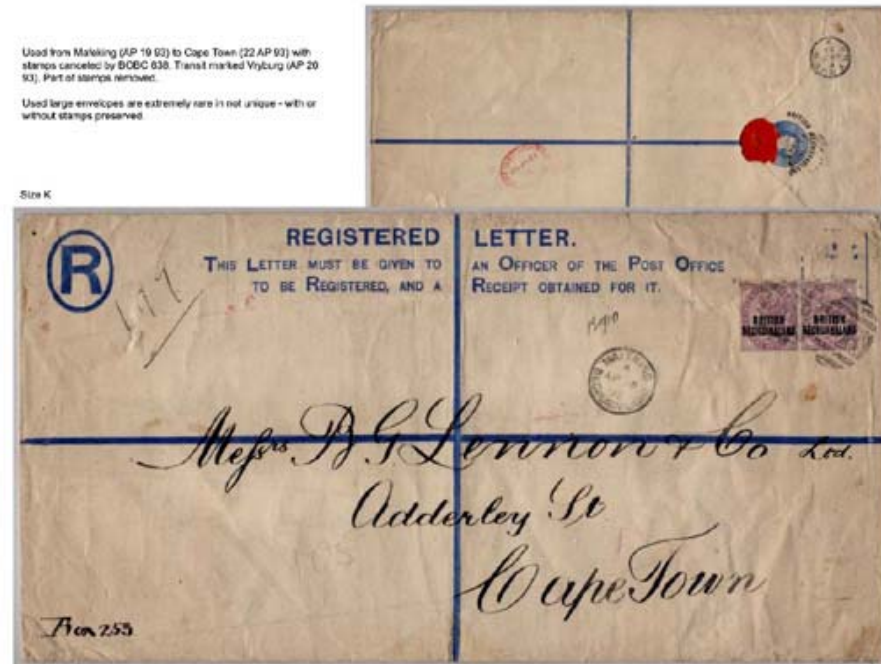
(Size K envelope)

British Bechuanaland
Registration Envelopes

1887 (Nov.), Overprinted and Surcharged Great Britain issues of 1883-5

Used from Mafeking (AP 19 93) to Cape Town (22 AP 93) with
stamps canceled by BOBC 638. Transit marked Vryburg (AP 20
93). Part of stamps removed.
Used large envelopes are extremely rare in not unique - with or
without stamps preserved.

Size K



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?



Today's Program

- Postal Stationery Commission Bureau Update (Ian McMahon)
- Judging Postal Stationery (Ian McMahon)
- **Postal Stationery Treatment (Sam Chiu)**



The Postal Stationery Commission

Treatment in Postal Stationery Judging

Presented at Thailand 2023, 2023.12.02 Bangkok

On behalf of the Postal Stationery Commission

Sam Chiu Ph.D.

FRPSC, FRPSL, FIP Jury Fellow

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 treated as postal stationery, e.g. treated as postal history. 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?

What are the 2-levels of Treatment in a Postal Stationery Exhibit?

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
- selection of material and no duplication

Treatment

- The most basic and over-riding requirement for an exhibit:
- Logical Progression: That it be easy to follow
- Mainly concerned with the clear and easy to follow STRUCTURE of the exhibit, as in part promised by the Title, Purpose, Scope and Plan AND by the Development (i.e. how the promises are kept along the pages of the exhibit)
- Is in fact also the arrangement of the material on the pages, in a logical sequence, following the selection of the most suitable item for each page
- Development (sequence of presented chapters and related material) should be in accordance with the plan and with an easy-to-follow storyline
- Do the running headlines and other text support the understanding of treatment?
- The exhibit should be cohesive (with no unrelated subjects) and coherent

There is more than one level of Treatment

- FIRST-level treatment and SECOND-level treatment
- First one is concerned with the main headings and chapters
- Second one on subchapters
- (e.g. is the second level treatment within the subchapter easy to follow and logical, balanced?)

- The following 7 slides show's the 2 levels of treatment using Ian's exhibit

Level 1 Treatment

- Usually there is very little difference in how exhibitors treat level 1
 - The chapters (1.x to 5.x) are the different kinds of stationery
 - The subchapters (x.1 to x.4) are the different issues
- Usually few problems with level 1 treatment in postal stationery exhibits
- Some exhibits focus on the use: "The use of Canadian postal cards" without any description of the postal stationery itself.

Ian's Exhibit illustrating the 2 levels of Treatment

Level 1 treatment in my exhibit:

- Type of postal stationery
- Issue
- Chronological

Level 2 treatment for each issue:

Queen Victoria Envelopes	Queen Victoria Envelopes	King George V Envelopes	Queen Victoria Postcards	Queen Victoria Postcards	King George V Postcards	King George V Postcards	King George V Postcards
	King Edward VII Envelopes			King Edward VII Postcards			
	King George V Envelopes			King George V Postcards			

My Exhibit – Level 1 Structure

Level 1 treatment in my exhibit:

- Types of postal stationery
- Issues
- Chronological

<i>Content</i>	<i>Period</i>	<i>Page</i>
1. Envelopes: Queen Victoria (Frames 1-2)		
Nesbitt Issue	1860-1865	5
Dominion Issue	1877-1896	6
Patriot Queen Issue	1895	1
Widowed Queen Issue	1898	1
Young Queen Issue	1898-1903	2
Postage Revaluation Issue	1899	2
2. Envelopes: King Edward VII (Frame 2)		
King Edward VII Issue	1905	4
3. Envelopes: King George V (Frames 2-3)		
Embossed Issues	1916-1926	8
Oval typographed Issues	1923-1931	10
Arch Issue	1931-32	4
Medallion Issue	1933	4
4. Postcards: Queen Victoria (Frames 4-5)		
Large Queen Issue	1871-1879	8
Small Queen Issue	1882-1896	8
Maple Leaf Issue	1897-1898	5
5. Postcards: King Edward VII (Frame 5)		
King Edward VII Issue	1903	6
6. Postcards: King George V (Frames 5-8)		
Admiral Issue	1912-1929	30
Scroll Issue	1929	4
Arch Issue	1930-1933	8
Medallion Issue	1933-1934	4
Front Face Issue	1935	3
Profile Issue	1935-1936	4

Good Level 2 Treatment

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

From Level 1 to Level 2 Treatment

Frame 1	Frame 2	Frame 3	Frame 4	Frame 5	Frame 6	Frame 7	Frame 8
Queen Victoria Envelopes	Queen Victoria Envelopes	King George V Envelopes	Queen Victoria Postcards	Queen Victoria Postcards	King George V Postcards	King George V Postcards	King George V Postcards
	King Edward VII Envelopes			King Edward VII Postcards			
	King George V Envelopes			King George V Postcards			

Let's have a look at the treatment at level 2 –
we are zooming in on one of the sub-chapters:

1.4

My Exhibit – Level 2 Structure

Level 2 treatment for each issue:

- Introduction to the issue
- Essays
- Proofs
- Specimens
- Mint – different values and varieties
- Usage



Level 2 Treatment: 1860 Envelopes – the ‘Nesbitt Issue’

Intro	Essay A	Essay C	Die Proofs
Intro	Essay B	Essay D	Die Proofs
Page 1	Page 2	Page 3	Page 4

Mint Value A	Intended Usage Value A	Special Usage Value A	1864 Reprint Mint
Mint Value B	Intended Usage Value B	Special Usage Value B	Intended Usage Reprint
Page 5	Page 6	Page 7	Page 8

Level 2 treatment on first half of frame 1

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

What is PURPOSE and what is SCOPE ?

- - What is included and what is omitted
- PS Guidelines say this is the SCOPE
- PH Guidelines say this is the PURPOSE
- TR Guidelines say this is the PURPOSE
- - Definition of Beginning and End and why those limits are chosen
- PS Guidelines **do not define** PURPOSE
- PH Guidelines say this is the SCOPE
- TR Guidelines do not define the SCOPE

Confusing: We better get our act together!

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?
- 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 for
considerations
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
- Ian's exhibit illustrating balance considerations in the next 2 slides

Balance

- A natural balance between the different postal stationery types
- Bad balance:
 - 5½ frames envelopes
 - 1½ frame postal cards
 - ½ frame letter cards
 - ½ frame wrappers



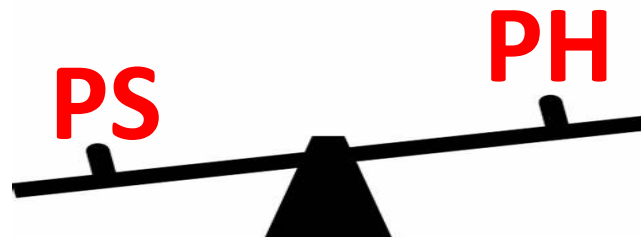
The Balance in Ian's Exhibit

Queen Victoria Envelopes	Queen Victoria Envelopes	King George V Envelopes	Queen Victoria Postcards	Queen Victoria Postcards	King George V Postcards	King George V Postcards	King George V Postcards
	King Edward VII Envelopes			King Edward VII Postcards			
	King George V Envelopes			King George V Postcards			



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 make 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 only: 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*

Selection of material and no duplication

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

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	

- Scope: Geographical
- Purpose
- Plan
- Scope: Time
- Rarity indication
- Research
- Additional on Treatment

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

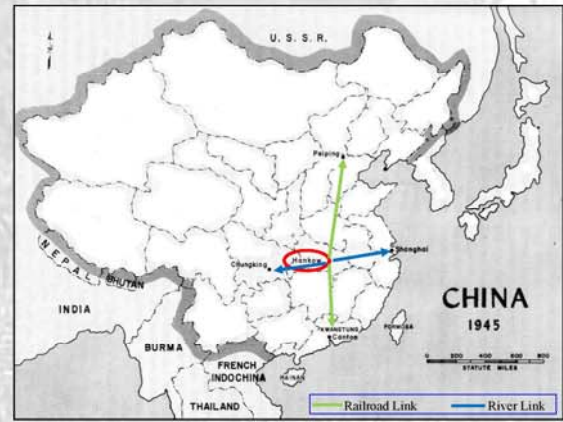
Philatelic Importance

- 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

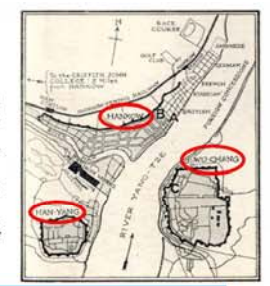
- Hankow is the Center of China, period
- double edge sword for postal office business
- Chinese use private letter companies, as there were cheaper & more convenient
- Foreign residents use Hankow Agency of Shanghai Local Post (LP) then Hankow LP
- Only when Chinese Imperial Post (CIP) formed in Feb. 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

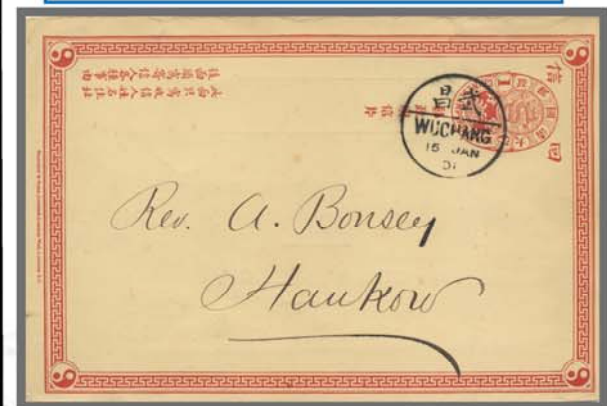


Geographical Scope

- 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



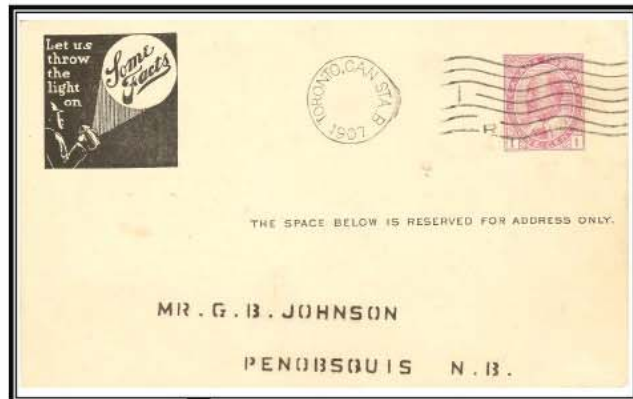
Reference missing

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.



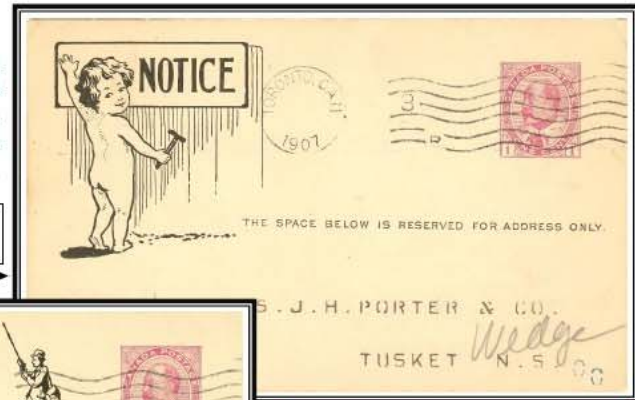
COPY Toronto, November 2nd, 1907

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.



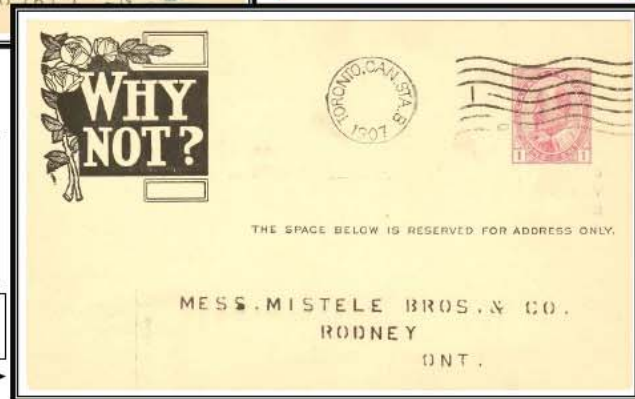
Used May 28, 1907; reverse printed date of "May 23".

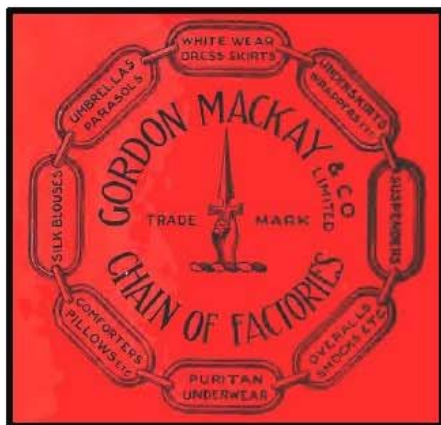
These Special Offer cards were bulk mailings so cancels on domestic usages often lack exact date and time in the hub. Only a small sample are shown here.

"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

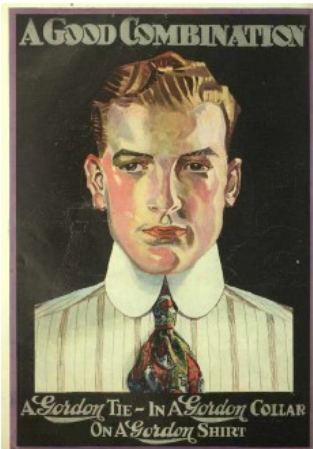
This exhibit documents the post card advertising series produced on the address side of official, pre-stamped, Canadian, postal stationery cards by Gordon Mackay and Co., a Toronto based wholesale dry goods business. Not only does the exhibit document these advertising cards, it also uses a “humanistic 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.



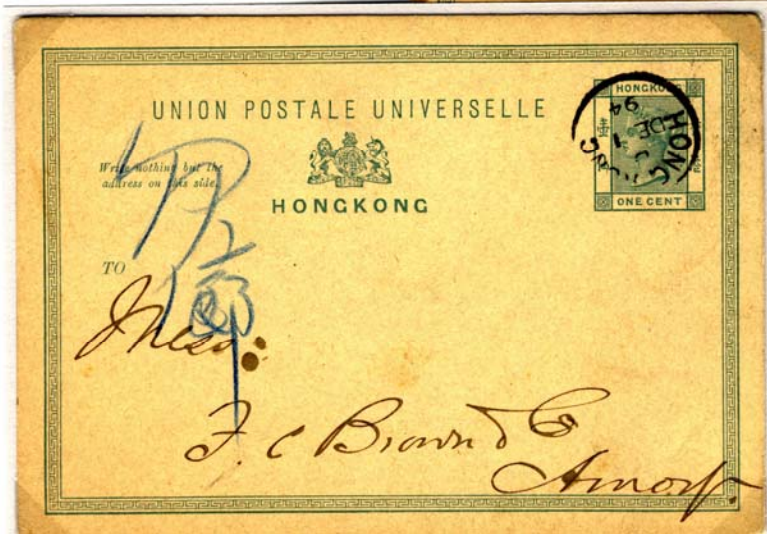
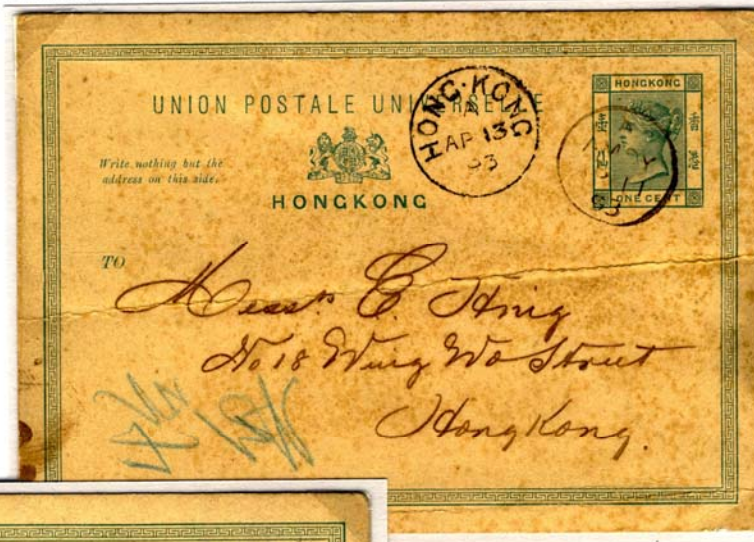
SREV: There is no duplicated material (For instance: two similar items postmarked in two different cities are in a postal stationery a duplication)

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

- This presentation is a group effort with input from these philatelist:
- Content Input: Peter Suhadolc, Dr. Ian McMahon, Mike Smith
- Slides supplied by: Dr. Ian McMahon, Mike Smith, Dr. Henrik Mouritsen, Chris Ellis
- Editing: Dr. Robert Pinet

Thank You

Questions and Answers