

THE FEDERATION
OF INTER-ASIAN PHILATELY
FIAP GUIDE
TO EXHIBITING

FIAP

邮展展品制作指南

第三卷

VOLUME 3

亚洲集邮联合会
中华全国集邮联合会 编

COMPILER:

FEDERATION OF INTER-ASIAN PHILATELY

ALL-CHINA PHILATELIC FEDERATION

安徽教育出版社

ANHUI EDUCATION PRESS

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PREFACE

Philately is a cultural activity of mass character. It develops in pace with the economic and cultural developments of different countries and regions. Through philatelic activities, national culture may flourish, knowledge enrich, tastes and sentiments refine and cultural exchanges be promoted.

In order to meet the needs of the broad masses of stamp collectors to keep, study and elevate their philatelic level, and to further promote the philatelic activities in the countries and regions in Asia and Oceania, the All-China Philatelic Federation and the FIAP acting in close cooperation have compiled and edited a 3-volume *The FIAP Guide of Exhibiting*. We hope that its outcome will be accepted with joy by the broad masses of the philatelic circles.

Let us work hand in hand to elevate the philatelic level and to greet the coming 21st century with a completely new feature.

Shi Weilin
Vice-President & Secretary General
All-China Philatelic Federation

December 30, 1995

序

集邮是一项群众性的文化活动,随着各国和地区经济、文化的发展而发展。通过集邮可以弘扬民族文化,丰富知识,陶冶情操,提高鉴赏水平,促进文化交流。

为了适应广大集邮者收藏、研究和提高集邮水平的需要,有利于进一步发展亚大各国和地区的集邮活动,中华全国集邮联合会和亚洲集邮联合全(FIAP)密切合作,共同编辑出版三卷本的《FIAP邮展展品制作指南》。愿它的出版能受到广大集邮界人士的喜爱。

让我们共同携手努力提高集邮水平,以崭新的风貌迎接21世纪!

中华全国集邮联合会副会长兼秘书长 史维林

1995年12月30日

FOREWORD

The publication of the *FIAP GUIDE TO EXHIBITING* Volume 3 will coincide with the opening of CHINA '99, the world philatelic exhibition to be held in Beijing on August 21-30, 1999, under the patronage of FIP and the auspices of FIAP. Volume 3 comprises three exhibits of the Postal History and two exhibits of the Postal Stationery Classes. These are the very popular branches of philately and the FIAP Guide is published to satisfy the needs of stamp collectors. As in Volume 2, each exhibit was thoroughly examined and commented upon by the editorial board. Our appreciation and gratitude must be given to Dr Edric Druce and Mr Raymond Todd for the painstaking job of editing the five exhibits and to Mr Shi Weilin, Vice-President and Secretary General of the All-China Philatelic Federation for so graciously consenting to translate Volume 3 into Chinese and to undertake the printing cost. Due acknowledgment must also be given to the following five philatelists who so kindly agreed to lend their exhibits for our use:

	<i>Exhibit</i>	<i>Awards</i>	<i>World Stamp Exhibitions</i>
Dr Edric Druce (Australia)	Postal History of New South Wales to 1870	Large Gold Large Gold Large Gold Grand Prix D'Honneur	BANGKOK '93 PHILAKOREA '94 MOSCOW '97 CHINA '96(FIAP)
Mr Li Shuguang (China)	Military Mail of China	Gold	BANGKOK '93
Mr Gary Brown (Australia)	Postal History of Aden till 1952	Gold	PHILAKOREA '94
Mr John Sinfield (Australia)	Commonwealth of Australia Postal Cards	Gold	SINGAPORE '95
Mr Liu Guangshi (China)	People's Republic of China: Postal Stationery Periods of Old RMB and Local Currencies	Large Vermeil Vermeil Vermeil	INDEPEX '97 ISTANBUL '96 FINLANDIA '95 AUSTRALIA '99

Tay Peng Hian RDP, AMN
President of FIAP

May 24, 1999

前 言

《FIAP邮展展品制作指南》第三卷将于1999年8月21日至30日在北京举行的中国'99世界集邮展览开幕时与读者见面。这次邮展得到了国际集邮联合会的赞助和亚洲集邮联合会的誉助。第三卷的内容包括三部邮政历史类展品和两部邮政用品类展品。这些展品都是集邮中非常热门的类别。《FIAP邮展展品制作指南》正是为了满足集邮者的需要而出版的。如第二卷一样,本卷中的每一件展品都由编委会做过全面鉴定并写出评语。我们十分感激艾德里克·德鲁斯博士和雷蒙德·托特先生为编辑这五部展品所付出的辛勤劳动;我们还要感谢中华全国集邮联合会副会长兼秘书长史维林先生慷慨承诺将第三卷译成中文,并负责支付全部印刷费用。

下列五位集邮家欣然应允我们借用他们的展品,谨致衷心的感谢:

	展 品	奖 级	世界邮展名称
艾德里克·德鲁斯 (澳大利亚)	新南威尔士 邮政历史 (至 1870 年)	大 金 奖	1993 年曼谷世界邮展
		大 金 奖	1994 年韩国世界邮展
		大 金 奖	1997 年莫斯科世界邮展
		荣誉大奖	1996 年中国亚洲邮展
李曙光 (中国)	中国军邮史	金 奖	1994 年韩国世界邮展
		金 奖	1995 年新加坡世界邮展
加利·布朗 (澳大利亚)	亚丁邮政历史 (至 1952 年)	金 奖	1997 年印度世界邮展
约翰·欣费尔德 (澳大利亚)	澳大利亚联邦邮 政明信片	大镀金奖	1996 年伊斯坦布尔世界邮展
刘广实 (中国)	中华人民共和国 邮资片简	镀 金 奖	1995 年芬兰世界邮展
		镀 金 奖	1999 年澳大利亚世界邮展

亚洲集邮联合会主席 郑炳贤

1999年5月24日

INTRODUCTION

Philately is fun, a serious study and a “brain sport”. It provides leisure enjoyment, the material of learning, the basis for study and research and the opportunity for the combination of knowledge and material into a competitive art form.

Stamp collecting is the world’s greatest hobby with more collectors than any other hobby. It is attractive to young and old alike, it knows no barriers of race, religion or culture. Stamp collecting brings infinite pleasure to its many followers and is the basis for a worldwide brotherhood.

It is a hobby with a very broad range of publications. These range from newspapers and magazines to learned journals, from general “how to do it” books to learned monographs confined to the study and research of one stamp. In between are all the variations that can imagine. It is this extensive body of literature, which forms the basis for the continued interest, and enormous following that stamp collecting enjoys.

Some people take stamp collecting more seriously than others do. The more serious side of collecting, studying and authorship is commonly called Philately. Study and camaraderie lead to the formation of clubs and societies, which bring together collectors from all walks of life and all ages.

These clubs and societies can be of local or regional extent. In many cases they are national or international. Local clubs usually look after the very wide range of interests that the local collectors have whereas national and international clubs are often built on the collecting and study of one aspect of philately.

Philately is not just the collecting of stamps and this volume is dedicated to two aspects that are not focused solely on stamps. Instead they concentrate on aspects of the operation of the mail systems (Postal History) and postal material which is not a postage stamp but bears (usually) a postage stamp (Postal Stationery).

These volumes are about exhibiting which is an extension of collecting. You cannot exhibit unless you collect (unless you are a writer and exhibit Literature) but many people collect and have no desire to exhibit. Nevertheless, exhibiting is an increasing aspect of the hobby and there are more and more exhibitions at all levels, local, national, international (regional) and world.

Exhibiting is competitive philately. It is thus necessary to have some rules and regulations to govern philatelic competition. Thus competitive philately differs from stamp collecting because the one thing which distinguishes collecting is that there are no rules and regulations and people are free to collect what they want in their own way and in their own style. Competitive philately is divided into a number of different classes. The Federation Internationale de Philatelie (FIP) recognizes ten in all, and another two are in an experimental stage and may not become full classes. These classes are used at the FIP (world) level, at international regional level (e.g. FIAP) and at most national exhibitions. National exhibitions can also include non FIP classes but people who exhibit in these classes cannot proceed to a higher level even if they have excellent exhibits.

The rules and regulations covering competitive philately are sanctioned by the FIP. The overall concept of competitive philately is covered by the General Regulations of the FIP for the Evaluation of Exhibits (GREX). For each of the classes there are Special Regulations for the Evaluation of each Class (SREV 's) and Guidelines to the Judging of each Class (Guidelines).

The two classes that we cover in this book are Postal History and Postal Stationery. Each has its own set of SREV 's and Guidelines.

Postal History is the study of the workings of the postal system through the examples of items that have been processed by the postal system, whether it be official, local or private. It commonly comprises studies of routes, rates and markings but may also include other aspects which include, but are not limited to, censorship, military mails, underpaid mails etc. Postal Stationery is philatelic items, other than stamps, which bear imprints of stamps or words which denote the prepayment of postage. Historically this has included prestamped postal cards, envelopes, registration envelopes, wrappers, and aerograms. In addition other items may also be included in postal stationery if they bear a postage stamp impression such as postal orders, telegram forms and post box receipts.

In competitive philately the evaluation of exhibits is done by a group of philatelists who have exhibited at the highest level and have received training in the evaluation of philatelic exhibits at the national, regional and world level depending on which level they are judging at. These people are known as jurors and they comprise the jury for any particular exhibition.

At the FIP level jurors must be qualified in the Class in which they are to judge. Thus Postal History judges are qualified in Postal History and similarly, judges in Postal Stationery are Postal Stationery exhibitors and have been trained to evaluate postal stationery exhibits.

This leads to an accurate and consistent evaluation of exhibits, which is not dependent on from where they come or upon where they are judged. However, this does not mean that jurors and juries do not have different views but it is rare for juries to come to a decision that is more than one medal level different from a previous evaluation providing the material is the same. The reason that juries have different views is because of many factors, the most common being a different scope of knowledge and the fact that concepts and understandings are continually evolving. Both the practices of the exhibitors and the increasing skills of the jurors drive this evolution.

The SREV 's lay out the criteria upon which an exhibit will be judged. Each criterion is assigned a fixed number of points.

Criterion	Postal History Points	Postal Stationery Points
1. Treatment & Importance	30	30
2. Knowledge, Research & Personal Study	35	35
3. Condition & Rarity	30	30
4. Presentation	5	5
Total	100	100

The evaluation sheets used to record the results of judging use these criteria at Appendix(B).

Exhibitors are provided with the break down of their marks. In some cases, particularly at national level they may be provided with a written critique that describes the strengths and weaknesses of the exhibit as evaluated by the jury. This critique can be used to improve the exhibit prior to its entry in a later exhibition.

Competitive philately is a challenge, but a pleasurable challenge. It assists the exhibitor in understanding the story behind the collection, what material may be missing and leads to new research discoveries and personal study.

Mr Tay Peng Hian, RDP, AMN, President of FIAP is to be congratulated for his initiative to produce the FIAP Guide to Exhibiting. It was our privilege to be invited to edit this third volume of the Guide.

Our thanks are extended to Mr Shi Weilin, Vice-President and Secretary General of the All-China Philatelic Federation who edited the Chinese language section.

EDRIC DRUCE PhD, FAP, FSPH
Board Member, FIP
RAYMOND TODD, FAP
Vice-President, FIAP

导 论

集邮是一种娱乐,也是一种严肃的学术研究和“大脑运动”。它能向集邮者提供消闲性娱乐、学习材料、学术研究的论据,使集邮者能有机会将所学知识与材料融合起来创造出一种可参与竞赛的艺术形式。

集邮是世界上最风行的爱好,与其他爱好比较起来,喜欢集邮的人最多,而且没有种族、宗教和文化上的藩篱,不论对初涉人世的蒙童还是对年逾古稀的老翁,它均有无比的吸引力。集邮能给广大集邮者带来无穷的乐趣,并且是培育世界各国人民兄弟情谊的一种桥梁。

有关集邮这种爱好的出版物很多。从报纸、杂志到会刊;从一般性“集邮入门”书籍到专门研究某一种邮票的专门论文,名目繁多,应有尽有。正是这个庞大的集邮出版媒体构成了人们坚持集邮的基础,并为集邮者带来了巨大的乐趣。

有些人对收集邮票采取较一般人更为严肃认真的态度。这些更为严肃认真的邮票收集者不但收集、研究邮票,而且还著书立说,通常把这称之为真正意义上的“集邮”。由于都从事集邮研究和在兴趣上志同道合,这就使集邮俱乐部和协会应运而生,它们将各行各业、不同年龄的集邮爱好者团结在一起。

这些俱乐部和协会可以是地方或地区性的,也有许多是全国性或国际性的。地方性集邮俱乐部通常是由当地各种各样不同集邮爱好的人组成,而全国和国际性集邮俱乐部通常是由收集、研究某一专项集邮品的人所建立的组织。

真正意义上的集邮并不仅仅是收集邮票。这卷“指南”涉及两个方面的内容,都不是只谈邮票。相反,它们是专注于邮政系统的开辟运作(邮政历史)和邮政材料,后者不是指邮票,通常是指印有邮资图案的邮政用品。

这几卷“指南”都是谈展览的,展览是邮票收集的一种延伸(除非你是一位集邮作家,这样你可以展览集邮文献)。但是,有许多人也收集邮票,可并没有展览的欲望。尽管如此,展览仍然是提高集邮兴趣的一个重要方面,并且有愈来愈多的地方邮展、全国邮展、国际(地区性)邮展和世界邮展等各种级别的邮展仍经常举行。

展览是一种集邮竞赛。这就必须有若干规则 and 规定来管理这种集邮竞赛。因此,集邮竞赛与收集邮票不同,其区别有一点是:收集邮票没有任何必须遵循的规则和规定,人们很自由,愿意收集什么就以自己喜欢的方式和方法去收集。而集邮竞赛则要分成数个不同的类别进行。国际集邮联合会现在承认的共有10个类别。还有两类是处于试行阶段,尚不能成为正式类别。在国际集邮联合会赞助的世界邮展、国际邮展(如亚洲集邮联合会赞助的邮展)和大多数全国邮展上,这些类别均被广泛采用。全国邮展也可将国际集邮联合会的非正式类别包括在内,但是,即使这些非正

式类别参展者的展品非常出色,也不能晋升到一个更高的级别。

这些集邮竞赛的规则和规定是由国际集邮联合会批准的。集邮竞赛的全部概念都被写入《国际集邮联合会邮展评审总规则》之中。为了对每一不同类别的展品进行评审,还制定了各个类别的专用规则和评审指导要点。

在本书中包括两个类别,即邮政历史和邮政用品。每一个类别都有其专用规则和评审指导要点。

邮政历史是通过研究邮政系统处理过的各种实物(不管是官方的,还是地方的或私人的)来探讨邮政系统的工作情况。它包括邮路、邮资和戳记的研究,但也不局限于这些,还可以包括其他方面的研究,如邮检、军邮、欠资邮件等。

邮政用品是集邮的一项内容。它与邮票不同,凡是印有邮资图案或说明文字表明邮资已付者均可视之为邮政用品。从历史的角度来看,它还包括印有邮资图案的邮政明信片、邮资信封、挂号信封、包封纸和航空邮筒。此外,还有些其他印纸,如邮政汇票、电报纸和邮政回执,如果也印有邮资图案,也包括在邮政用品内。

在集邮竞赛时,展品的评审是由一个集邮专家组进行的。这些集邮专家都曾在最高级别的展览中展出过他们的邮集,并且在全国、国际(地区)和世界邮展中受过如何评审集邮展品的培训。至于接受哪一级邮展的培训,这取决于他们在哪一级邮展上担任评审工作。这些专家被称为评审员,他们组成评审委员会,承担起各项邮展的评审工作。

在国际集邮联合会赞助举办的世界邮展上,评审员们必须具有他们承担的那个类别的评审资格。因此,邮政历史类评审员就必须具有评审邮政历史类展品的资格。同样,邮政用品类评审员也必须曾是邮政用品类的参展者,而且还曾接受过如何评审邮政用品类展品的培训。

有了这些条件才能使展品的评审准确、一致,才能不取决于这些评审员来自哪些国家或者他们在哪儿担任评审工作。但是,这并不意味着在评审员们和评审委员会当中没有不同观点。然而,这种情况也是很少有的:即展出的是同一部展品,这次邮展评审委员会决定给予的奖牌级别与以前的评审结果不同。评审委员会有不同观点是由许多因素造成的,最普通的因素是知识面不同,而且人们的基本观念和对事物的理解也是在不断发展变化的。参展者实践经验的增多和评审员们评审技能的提高,都会促进评审工作的演进。

国际集邮联合会邮展评审专用规则对应被评审的展品都制定了评定标准。每一项评定标准都规定了固定的分数。

评 定 标 准	邮政历史展品分数	邮政用品展品分数
1. 处理和重要性	30	30
2. 知识、研究和个人学习	35	35
3. 品相和珍稀性	30	30
4. 外观印象	5	5
总 分	100	100

用以记录评审结果的评审表请见附录(B),表中印有这些评定标准。

参展者可以得知每个项目的得分情况。在某些情况下,尤其是在全国邮展上,他们还可以得到书面评语,由担任此部展品评审工作的评审员指出其展品的优点和缺点。这种评语可作为改进其展品以便参加此后邮展的参考。

集邮竞赛是一种挑战,但也是一种愉快的挑战。它有助于参展者加深理解其参展邮集所包含的故事,明白还缺少什么邮品,这就会促使参展者进行个人探讨,在研究中有新的发现。

我们赞赏亚洲集邮联合会主席郑炳贤先生倡议编辑这卷《FIAP邮展展品制作指南》。我们为能被应邀编辑《指南》第三卷而感到十分荣幸。

我们还要感谢中华全国集邮联合会副会长兼秘书长史维林先生,此书的中文部分是他组织编译的。

国际集邮联合会理事 艾德里克·德鲁斯博士
亚洲集邮联合会副主席 雷蒙德·托特

CHAPTER 1 POSTAL HISTORY No.1

NEW SOUTH WALES TO 1870 (128 exhibit sheets, in 8 exhibit frames)



Exhibitor: Edric Druce, Australia

Exhibit: Postal History of New South Wales to 1870

Exhibition: Bangkok '93

Philakorea '94

Moscow '97

Medal earned: Large Gold, 96 points

COMMENTARIES

The first criterion in the Postal History Evaluation is *Treatment and Importance*: the points allotted to this criterion are 30. These two concepts are related and judges find that it is easier to evaluate Importance first and then Treatment second.

IMPORTANCE

There are two aspects of importance: the importance of the subject chosen and the importance of the exhibit. This exhibit scores highly on both counts. New South Wales was a significant country at the time (it is now part of the Commonwealth of Australia but in 1810 comprised over two thirds of the Australian continent). It is one end of the longest mail route in the world (London-Sydney) and the refore was a significant player in postal history development.

The question of the importance of the exhibit can be judged from a series of questions.

- How easily could the material be duplicated?

Only with difficulty: some of the covers are easily duplicated but many are unique and about three quarters of the exhibits comprises material of which five or fewer copies are known.

- How much individual effort would be needed to assemble this exhibit?

The exhibit covers the major aspect of the New South Wales postal history story, and