

Mid Anglia Philatelic Federation

Guidance for competition entrants

This guide is distilled from the F-I-P regulations and is designed to help those wishing to enter Federation competitions (and above) to present their material in a cohesive way which presents a sort of 'story'.

General Introduction

ALL completed entries should aim to take the judges and the public through a journey, and to that end it should have a beginning, middle and a suitable ending. To this end there **MUST** be an **introduction** which includes a **plan** of the exhibit and a list of the more important **references** used, particularly if that refers to an exhibitor's own personal research. A **suitable ending** might be when a particular 'set' of stamps was replaced or when the outbreak of a war brought major changes.

Traditional Philately

The title page **SHOULD** contain an introductory statement which explains the aim of the exhibit and a logical plan.

Appropriate material might include:

Essays, die and plate proofs, colour trials, plate flaws and other errors,

Postage stamps – used or unused – as singles or multiples, and stamps used on cover, postal forms etc.

The different usages of the stamp(s) e.g. different cancellations, rates and routes; though an exhibit consisting of entirely this sort of material would be more appropriately placed under postal history.

Local stamps, private delivery services, parcel company and carrier stamps, shipping company stamps etc.

Varieties of all kinds e.g. watermark, gum, paper, perforation printing and colour;

Plate reconstructions and studied of printing plates;

Perfins, postally acceptable overprints and value surcharges, postal labels e.g. registration labels, parcel stickers etc. as long as they support the story being told.

Postal stationery and P S out cuts – if used they may be considered as postal history;

Postally used fiscal stamps and unused fiscals valid for postal use, and postal forgeries; N.B. other forgeries and reprints may only be used for comparison purposes with the genuine stamp(s).

Comparative collections, e.g. omnibus issues, or covering the first issues of a certain region

Other collections of special events such as 'Day of the Stamp', Christmas mail, fairs and other philatelic events.

Marks will be awarded as follows:	16 sheets	9 sheets
Treatment (20) and Importance (10) of the exhibit	30	30
Philatelic and related knowledge, personal study and research	35	35
Condition (10/10) and rarity (20/15)	30	25
Presentation	5	10
Total	100	100

Postal History

Generally considered in three sub-classes:

- A. **Postal History:** features material carried by, related to official, local or private mails, usually emphasising routes, rates, markings, usages and other postal aspects, services, functions and activities related to the development of postal services.
- B. **Marcophily** Postmarks – showing classifications and/or studies of postal markings related official, local or private mails on covers, adhesive stamps and other postal items.
- C. **Historical, social and special studies** – which examine postal history in the broader sense and the interaction of commerce and society with the postal system, for example: telegram services, greetings cards (incl. Valentines), illustrated/ pictorial envelopes, studies of the effect of the postal system on commerce, society and industry historical, local and/or regional studies and studies related to an event or historical landmark.

The plan or concept of all sub classes of postal history exhibits shall be clearly explained in an introductory statement.

Please note: postal historians have a reputation for being rather too wordy!!!

Marks will be awarded as follows:	16 sheets	9 sheets
Treatment (20) and philatelic importance (10)	30	30
Philatelic and related knowledge, personal study	35	35
Condition (10) and rarity (15/10)	25	20
Presentation	5	10
Total	100	100

Thematic philately

The exhibit develops a theme **according to a plan** showing thematic and philatelic knowledge resulting in the best possible selection and arrangement of the material and the accuracy of the text.

Such an exhibit uses the **widest possible range of appropriate postal-philatelic material** connected to the chosen theme.

The way a thematic exhibit is presented reflects the structure of the work (title & plan) and the elaboration of each point of that structure (development).

Title and plan

The title, with any subtitle defines the scope of the exhibit. The order of the main 'chapters' and their subdivisions, should demonstrate the development of the plan, rather than be a list of its main aspects.

Development

This is the elaboration of the theme in depth which uses only the thematic information with material in support, that has been through the postal system.

Innovation

This is shown by:

Introduction of new themes, new aspects of an established or known theme, or new application of material

N.B. The connection between the philatelic material and the theme must be clearly demonstrated when it is **NOT** obvious.

Marks will be awarded as follows:

Treatment:	(35)	16 sheets	9 sheets
Title and plan		15	15
Development		15	15
Innovation		5	10
Knowledge, personal study & research	(30)		
Thematic		15	15
Philatelic		15	15
Condition & rarity	(30/25)		
Condition		10	10
Rarity		20	10
Presentation	(5/10)	5	10
	Total	100	100

Please note: post cards which ARE NOT postal stationery must be avoided.

An illustrated cover used to show, say a particular motor car, but otherwise has no philatelic connection is not acceptable. If, however, the cover is cancelled with a relevant post mark then the cover's inclusion is fine.

Aerophilately

An aerophilatelic exhibit is composed essentially of postal items carried by air, including balloons, gliders and 'planes and having evidence of their having been flown. This represents a study of the development of air mail services with, maybe, a collection of documents pertaining to such development. Mail carried on experimental, pioneering and record-breaking flights would also be an interesting area for this class. This class is now sub-divided into two sub-classes:

a) Development and operation of air mail services

Such exhibits may contain:

Postal documents dispatched by air, Official and semi-official stamps issued especially for use on airmail, in mint or used state, but principally on cover,

All types of postal and other marks, vignettes and labels relating to aerial transport,

Items connected with a particular means of aerial transport, not conveyed through a postal service but deemed important to the development of airmail (see below),

Leaflets, messages and newspapers dropped from the air, as a way of normal postal delivery or on the occasion of postal services interrupted by unforeseen events, and

Mail recovered from aircraft accidents and incidents.

b) Air mail stamps and their use in the air mail service

Official and semi-official stamps issued especially for use on air mail, in mint or used state, but also on cover.

Any essays, proofs, varieties, etc. associated with the air mail stamps and postal stationery

The arrangement of an aerophilatelic exhibit follows from its plan and may be based:

Chronologically

Geographically

Or by types of carrier used

Aerophilatelic exhibits may contain items such as maps, photographs, timetables and the like to support a particular point or situation. **They should not overpower** the material and accompanying text on display.

The plan or concept of the exhibit **SHOULD BE** clearly laid out in an introductory statement.

Marks will be awarded as follows:

16 sheets only

Treatment & philatelic importance (20/10)	30
Philatelic and related knowledge, personal study & research	35
Condition (10) and rarity (20)	30
Presentation	5
Total	100

Open Philately

This class seeks to broaden the range of exhibiting to allow philatelists to include material from other collecting fields in support of, and in order to develop, an understanding of the philatelic material shown.

It provides an opportunity to present the range of research undertaken by showing the philatelic material in its **cultural, social, industrial, commercial or other context** to show a wider and deeper knowledge of the subject. It should seek to be imaginative and creative.

The philatelic material MUST be at least 50% of the exhibit.

The variety of the non-philatelic material will influence the judging of 'Treatment' as well as 'Material'.

Open Philately exhibits may include:

All types of philatelic material included in other exhibiting categories, and **MUST** be original.

Non-philatelic items must be relevant to the chosen subject and serve to illustrate it. Such material, including photographs, should be original where at all possible. (reproductions should be at least 25% DIFFERENT from the original).

The philatelic items must be described in proper philatelic terms as in other categories.

The non-philatelic items must be described, and be relevant to and assist the development of the exhibit.

Exhibits may be planned chronologically, geographically or any other way that is appropriate.

Marks will be awarded as follows:

Treatment and importance (30)

Title and plan	10
Philatelic treatment	5
Non-philatelic treatment	5

Philatelic importance		5
Non-philatelic		5
Knowledge and research	(35)	
Philatelic knowledge and research		20
Non-philatelic knowledge and research		15
Material	(30)	
Condition		10
Rarity		20
Presentation	(5)	5
	Total	100

Postal Stationery

An exhibit should be arranged using unused, or postally used items of postal stationery from a particular country or an associated group of territories to illustrate one or more of the categories set out below:

P.S. can be classified according to either:

The manner of its availability and usage:

Post Office issues; Official service issues; Forces (military) issues; Stamped to Order (private issues, which have postal administration approval)

The physical form of the paper or card: letter sheets including aerogrammes; envelopes, including registration envelopes; post cards; letter cards; wrappers (newspaper bands); printed forms of various kinds

Postal or associated service for which it is intended:

Postal: surface – local, inland and foreign; air – local, inland and foreign

Registration: inland, foreign

Telegraph: inland, foreign

Receipt of miscellaneous fees etc., such as certificates of posting of parcels, money orders, postal orders and other documents bearing the impression of postage stamp designs.

Marks will be awarded as follows:

Treatment (20) and importance (10)	30
Philatelic and related knowledge	20
Personal study and research	15
Condition	10
Rarity	20
Presentation	5
Total	100

Revenues

An exhibit would comprise of embossed, imprinted or adhesive **tax, fee or credit stamps** issued by or under the origination authority of a state or municipal or intermediate governmental authority.

Exhibits will display one or more such type of stamp, and where appropriate, will explain and make reference to the reasons for and where necessary the regulations relating to the services, transactions of other matter being considered.

A revenue exhibit consists of unused or used embossed. Imprinted or adhesive revenue stamps. If used on documents, these should be arranged to illustrate clearly the pertinent transactions or services. The exhibit may comprise some of the following:

Registration deeds or documents	General revenues
Judicial or court	Transfers of ownership
Receipts	Documentary
Public service	Bills
Duty stamps	Funds
Assurances & policies	Consular services
Inspections	Weights & measures
Licences	Other revenue stamps
Postage stamps used as revenues & vice versa	

Marks will be awarded as follows:

Treatment	20
Philatelic importance	10
Philatelic & related knowledge, personal study & research	35
Condition	10
Rarity	20
Presentation	5
Total	100

Picture Post Card Class

A picture post card must have an illustration, may be unused or used, should be original and not modern reprints and may be produced using different materials such as hand drawn or painted, embroidered etc.

A picture post card exhibit may be geographical (topographical), thematic, or following an particular aspect, such as an artist, the printing or the material.

As with other classes, there should be an introductory page.

Marks will be awarded as follows:

Idea and plan	10
Treatment	20
Knowledge & Research	35
Condition	10
Rarity	20
Presentation	5
Total	100

Awards

Our certificates will celebrate the levels achieved according to the FIP awards:

Large Gold 95 – 100

Gold	90 – 94
Large Vermeil	85 – 89
Vermeil	80 – 84
Large Silver	75 – 79
Silver	70 – 74
Silver Bronze	65 – 69
Bronze	60 – 64

A certificate of participation will be given to exhibits attaining less than 60 points.

A few notes of my own

First thing to note is that the above are 'extracts' from the Federation Internationale Philatelique (FIP) and for further details we would advise consulting their website and looking at SREVs & Guidelines.

For ALL 9 sheet entries in any class, we will use the modified mark schemes as exemplified by the first 3 classes, above.

The title is very important. Learn from my mistake on trans-Atlantic airmails **to** the Americas, one of my covers went on to Shanghai! On another occasion an exhibit covering the known period of a Penny Post's usage went beyond the date of the last shown cover shown.

It is sometimes best to finally draft the introductory page(s) when the rest of the exhibit is complete.

Copies of, for example, the reverse side of a cover should be at least 25% different from the original.

If you have large items to display by all means, use A3 but make sure there is NO gap down the centre of the pages; it is better to use all A3, unless you can balance the overall appearance of your exhibit. Consider using cream paper/card as it can be easier on the eye.

If you have fine handwriting then you should not be penalised for not using a computer.

In a thematic entry try to use a wider range of philatelic material than just stamps, mini-sheets and covers – stamp booklets, post marks etc.

An open class entry's non-philatelic material should be as varied as possible – but thin enough to fit in a competition frame.

Enjoy learning more about the material you have and then expanding it!

If you have any queries about these rules and guidelines do contact Mike Kentzer on **01553 631 446**, or by email: mike.kentzer@gmail.com