

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 **OUGHT TO** 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 (10/15) and rarity (10)		20	25
Presentation	(was 5)	15	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
 - 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 (15) and rarity (10/5)	(was 10 & 20)	25	20
Presentation	(was 5)	10	15
	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
- 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:	(40)	16 sheets	9 sheets
Title and plan		15	15
Development		15	15
Innovation (was 5; to increase range of philatelic material)		10	10
Knowledge, personal study & research	(30)		
Thematic		15	15
Philatelic		15	15
Condition & rarity	(20/15)		
Condition		10	10
Rarity	(was 20)	10	5
Presentation	(was 5)	10	15
	Total	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.

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 (25)		
Condition (was 10)		15
Rarity (was 20)		10
Presentation (10) (was 5)		10
Total		100

A few notes of my own

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 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!