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| Postal History guidelines (harmonized) | Traditional guidelines (new) | Postal Stationery guidelines (current) |
| Postal History: Introduction and Purpose  These Guidelines are issued by the FIP Postal History Commission to provide practical advice on how to  apply the General Regulations for Evaluation of Exhibits (GREV) (1.1 – 1.4) and Special Regulations for  Evaluation of Postal History Exhibits (SREV) as approved by the 70th Congress at Bucharest, Romania.  Where a dispute arises between the level of authority of the GREV, SREV for Postal History exhibits, and  these Guidelines, the GREV has the highest order of authority; the SREV for Postal History exhibits the  second order of authority and these Guidelines rate below all decisions made by the FIP Congress.  The guidelines have been developed to assist exhibitors in the preparation and judges in the evaluation of  postal history exhibits.  They provide guidance and practical advice regarding:  1. The Definition and Nature of Postal History Exhibits and the three Sub-classes of Postal History Exhibits  2. The Principles of Exhibit Composition  3. The Judging Criteria for Judging Postal History Exhibits and their Application  4. Concluding Provisions | Traditional (New) Introduction  These Guidelines are issued by the FIP Traditional Philately Commission to give practical advice on how to apply the GREV and the Special Regulations for the Evaluation of Traditional Philately Exhibits (SREV) which were approved in its latest version by the ?th FIP Congress in 2008 in Budapest.  The guidelines have been developed to assist exhibitors in the preparation and judges in the evaluation of traditional philately exhibits.  They are intended to provide guidance regarding:  1. The definition and nature of traditional philately exhibits.  2. The principles of exhibit composition, and  3. The judging criteria of exhibits of traditional philately exhibits.  4. Concluding Provisions. | Postal Stationery (Current) Introduction  These Guidelines are issued by the FIP Postal Stationery Commission to give practical advice on how to apply the GREV and the Special Regulations for the Evaluation of Postal Stationery Exhibits (SREV) which were approved by the 54th FIP Congress in 1985 in Rome (Revised at the 61st FIP Congress in 1992 in Granada and in Jakarta 2012).  The guidelines have been developed to assist exhibitors in the preparation and judges in the evaluation of postal stationery exhibits.  They are intended to provide guidance regarding:  1. The definition and nature of postal stationery  2. The principles of exhibit composition, and  3. The judging criteria of exhibits of postal stationery.  4. Relative Terms of Evaluation.  5. Concluding provisions. |
| 1 1. The Definition and Nature of Postal History Exhibits and the three Sub-classes of Postal History  Exhibits  1.1 A Postal History exhibit comprises used covers and letters, used postal stationery, used postage stamps  and other postal documents selected, described and arranged according to a balanced plan aimed to develop  any aspect of postal history. Such exhibits generally emphasise rates, routes, regulations, markings, usages,  and other postal aspects, services, functions, and activities related to the history of the development of Postal Services.  1.2 A Postal History exhibit, by analysis of the philatelic objects within it, shows and explains the development or operation of one or more postal services; the practical application of postal rates, rules and regulations, and the study and classification of the use of philatelic material and/or postal markings to illustrate the main subject of the exhibit. It applies to exhibits covering the start of organized postal services to those of the present day. Historical, social and special study exhibits (class 2C, see below) show the interaction of the postal system with society, events, commerce or the historical geography of an area and the effects that the postal system has on humanity, and/or humanity on the postal system.  1.3 It is, for instance, possible to show the development of mails between two or more areas, nations or  continents, to show the development of postal services in one country, one district or one single geographical  locality. Alternatively, the development of one special postal service can be shown - either world-wide, in a  country or groups of countries or more locally.  1.4 Exhibits may be planned chronologically, geographically (e.g. by local or national districts), by mode of transport/service, by type of mail, by rate, by postal markings, or by any other way that the exhibitor may feel appropriate to adopt. To gain high points in treatment, the structure should be logical and consistent  throughout the exhibit. In some cases where it makes sense, the sub-structure might vary between chapters.  1.5 The most effective postal history exhibits avoid duplication of similar items and wide chronological gaps  where possible and avoid the inclusion of items that are not directly relevant to the subject shown. With rare  exceptions, essays and proofs, unused stamps, and unused postal stationery are irrelevant. If they are shown,  their inclusion must be justified.  1.6 Generally, a Postal History exhibit should show interesting items (philatelic and where appropriate nonphilatelic) to the best advantage of the material and exhibit theme. It should not have the appearance of a  manuscript for a monograph where the text dominates the material.  1.7 It is recognised that significant postal history exhibits can be prepared for any time period within the  history of the post from early postal services through to postal mechanisation of recent times and that  important postal developments occurred and should be appreciated in any time period.  1.8 Three classes of postal history exhibits are recognized.  1.8.1 Class 2A - Postal History exhibits relating to postal services and systems. Examples of postal history class 2A subjects include (but are not limited to):  A. The development or operation of one or more postal services and systems within a country, district or  region or between countries and continents  B. the practical application of postal acts, rules and regulations and/or specific postal services  C. Pre-adhesive postal services  D. Postal rates  E. Routes for transportation of mails  F. Military mail, field post, siege mail, POW, civil and military internee camp mail  G. Maritime mail, railway mail and/or inland waterway mail  H. All kinds of travelling post offices  I. Disaster mail  J. Disinfected mail  K. Censorship mail  L. Postage due mail  M. Automation of the mails  N. Forwarding agent’s markings  O. Official mail, free frank mail  In class 2A, maps, decrees, proclamations etc. should be used only if relevant to the development and documentation of the chosen subject and should be restricted in number.  An exhibit of any of these subjects will often include postal markings related to those subjects. A study  structured and treated primarily according to those markings is usually considered a class 2B subject (see  below).  1.8.2 Class 2B - Marcophily exhibits- relates to the study and classification of postal markings.  Such an exhibit may cover any period of postal history from the pre-stamp period to the present day. It includes all types of cancellations and obliterations, including manuscript markings, applied by official and private postal services. The study may cover the function, the period of use, place of use, colour, state or other changes over the course of time, or other aspects of postal markings. The subjects can include marks of office or of services such as registration, maritime, traveling post offices, disinfection and instructional marks.  Marcophily exhibits may include the study of repaired date stamps and methods of showing distances used  by postal administrations. A study of the different types of automatic postal coding marks used would be a  Marcophily exhibit; the introduction of postal automation by a Postal Administration is, however, Postal History (class 2A).  Demonstration of knowledge and personal study of postal markings should include the earliest and latest  recorded dates of use, the ink colours used, the identification of place of use, where this is not apparent from the wording or particular types (e.g. identifying the place of use of mute or numeral cancellations), etc.  Markings should be as clear as possible with all essential wording complete. Where Marcophily exhibits are based on obliterating marks, they should be complete and preferably on cover. Generally partial strikes should be avoided; as should unnecessary duplication of the same marking other than early and late dates to demonstrate the period of use.  Any attempt to improve the appearance of a postal marking, subsequent to its being applied by the postal  authorities, shall be treated as being faked material. (See GREX Article 41.2).  Postage stamps displayed in a Marcophily exhibit are irrelevant except that they should be in reasonable  condition. If used postage stamps are included in a Marcophily exhibit, the evaluation will primarily be  based on the classification, study, quality, and rarity of the postal markings and obliterations on the stamps.  1.8.3 Class 2C - Historical, Social and Special Study exhibits - relates to postal history studies in the broadest  Sense.  Such exhibits examine the interaction of the postal system with history, society, events, commerce, or the  historical geography of an area; and the effect the postal system has had on humanity, and humanity on the  postal system.  Examples of postal history class 2C subjects include (but are not limited to):  1. Telegram services  2. Greeting cards (including Valentines)  3. Illustrated, Pictorial, commercial envelopes used in the postal system  4. Studies of the effect of a postal system on commerce, society and industry and the adaptation by commerce and industry of materials for use in the postal system  5. Historical studies  6. Studies relating to an event or historical landmark  Postal history class 2C subjects usually include material developed by commerce and society for use in the postal system and may include non-philatelic material where relevant to the subject of the exhibit.  Use of such non-philatelic material is encouraged in class 2C if it is directly relevant to the subject of the exhibit and if it benefits the treatment. The non-philatelic material should, however, not overwhelm the philatelic material. All exhibits under sub-class 2C must be capable of being exhibited in standard exhibition frames. | 1. The Definition and Nature of traditional philately exhibits.  The commission define the nature of a traditional exhibit as an exhibit that has its focus on stamps and production of stamps. But a traditional philately exhibit might also be composed of other aspects of philately as the special regulations for judging traditional philately (SREV) in Art. 2 states: “Exhibits that do not principally follow the special rules of other philatelic classes shall be considered and judged as traditional philately exhibits.”  1.1 Adopted or rejected essays, die-proofs, plate proofs, colour trials, plate flaws and other errors in stamp production Archival material from printers and other officials can be used to show a story about how the stamps were produced.  1.2. Postage stamps, whether unused or used, singles or multiples, and stamps used on cover, postal forms, mixed franking with other countries etc. Unused stamps and blocks shows how the stamps were sold from the Post Offices. Used stamps or stamps on covers and documents shows how they were used. A single franking can be used to document the reason for issuing a specific value.  1.3 The different usages of the stamp including the different cancellations, rates, routes, although an exhibit consisting entirely of this material would be more appropriate under Postal History. This kind of material should be shown with the background of showing or documenting something about the stamps and can be used to make a variation in what is shown. It will demonstrate that the exhibitor has a deeper knowledge of the usage of the stamps exhibited. For exhibit areas where the variation of stamp material is limited, and to avoid too many duplications, these areas can be extended with forerunners, studies of postal routes, rates and cancellations to a limited extent without damaging the balance of the exhibit of the stamps.  1.4 Varieties of all kinds, such as those of watermark, gum, perforation, paper, printing and colour as well as specialities of a single country. It is essential that all areas of the stamp is treated in the exhibit.  1.5 Plate reconstructions and studies of printing plates. Deeper studies and knowledge about differentiation of printings, the date of issue from the post office and the volumes issued as well as documenting the ability to position the stamps in the sheet will be seen as a benefit to the treatment and the knowledge about the material shown. Showing first day of issue or very early usages of the stamps might increase the importance and the rarity of the material.  1.6 Perfins, postally accepted overprints and value surcharges. Overprints and value surcharges are to be special studied just like the original stamp with information about why they are produces and how they are produced.  1.7 Postal stationery if they are printed with the same cliché as postage stamps and stationery outcuts, if they are used as postage stamps With “same cliché” is meant that the postal stationery value stamp have to have the same design as the postal stamps and has to be issued and sold in the same period as the postal stamps.  1.8 Postally used fiscal stamps and unused fiscals valid for postal use. Fiscally used postal stamps and fiscal stamps fiscally used is not traditional philately and belong to revenue class exhibits.  1.9. Postal forgeries, other forgeries and reprints can be shown in comparison  with the genuine stamp as examples to demonstrate the knowledge of the  differences between originals and forgeries/ reprints.  Collections only consisting of fakes, forgeries or reprints and their production and differences are considered traditional philately.  1.10 All kinds of postal labels like registration labels, newspaper labels, parcel stickers, return labels etc. used, produced or accepted by the postal services, can be shown in special collections.  1.11 Local stamps, private delivery services stamps, parcel company and carrier stamps, shipping company stamps used, produced or accepted by the postal services, can be shown in special collections.  Also letter culture like embossed ladies covers, valentine covers, illustrated decorative covers, patriotic covers, etc can be included if they are supporting the story. | The FIP Postal Stationery Commission definition of postal stationery is:  “Postal Stationery comprises postal matter which either bears an officially authorised pre-printed stamp or device or inscription indicating that a specific face value of postage or related service has been prepaid”  1.1. The Physical Form  The physical form of the paper or card on which the stamp etc. has been printed depends upon the specific purpose for which a particular item of postal stationery is intended. The earliest stamped items of postal stationery were usually letter sheets (termed covers) and envelopes. The other forms of postal stationery commonly include postcards, wrappers (newspaper bands), registration envelopes, certificates of posting, letter cards, and air letter sheets (aerograms), but other types of documents bearing impressions of postage stamp designs have been produced by a number of countries.  1.2 The availability and usage  Postal Stationery can be grouped into the following classes according to the manner of its availability and usage:  1.2.1 Post office issues: Stamped stationery prepared to the specification of and issued by Postal Administrations for public use. It is important to distinguish the unofficial private modifications of normal Post Office issues made for philatelic purposes  1.2.2 Official service issues: Stamped stationery produced for the use of Government Departments only. Imprinted stamps may be similar to those found on Post Office issues or of a special design.  Alternatively, Post Office issues may be adapted for Official Service by overprinting etc.  1.2.3 Forces (military) issues: Stamped stationery produced for the use of members of the armed forces. Imprinted stamps may be similar to those found on Post Office issues of special design.  1.2.4 Stamped to Order/Printed to Private Order issues: Stamped stationery bearing stamps of Post Office design applied with Postal Administration approval and within specified regulations to the order of private individuals or organisations. Imprinted stamps may cover a wider range of denominations and hence designs to those found on Post Office issues. It is important to distinguish within the stamped to order class between those items which were produced for genuine postal usage and those produced for philatelic purposes.  1.2.5 Local post issues: Stamped stationery produced by private postal agencies with varying degrees of Postal Administration recognition or support. It is also possible to classify postal stationery according to the type of postal or associated service for which it is intended. Examples of such services include the following:  1.2.6 Postage: Surface/airmail - local, inland, foreign, - letters, post cards, parcels, newspapers, etc.  1.2.7 Registration: Inland, foreign.  1.2.8 Telegraph: Inland, foreign, etc.  1.2.9 Receipt: Receipt of posting - letters, parcels.  1.2.10 Miscellaneous fees etc: Postal orders, money orders, other documents bearing impressions of stamp designs etc.  1.3 Other accepted forms of Postal Stationery  Although not strictly falling within the definition of Postal Stationery set out in 1., the following are also accepted forms of Postal Stationery:  1.3.1 Formula stationery. A number of countries issued so called "formula" items which were sold to the public bearing adhesive stamps, as fore-runners to the issue of postal stationery items with impressed stamps. These formula items can be included in postal stationery exhibits.  1.3.2 Non value indicators.  More recently a growing number of Postal Administrations have introduced postal stationery which, while sold to the public at a specific price, merely indicates that a particular service/ postage rate has been prepaid without indication of value - termed "non value indicators" (NVI). Such material is of course appropriately included in exhibits of postal stationery.  1.3.3 Telegraph Forms can be exhibited as postal stationery.  1.3.4 Money Orders/Postal Orders/Postal Notes can be exhibited as either postal stationery or revenues.  1.3.5 International Reply Coupons have traditionally been accepted as part of postal stationery and can be exhibited in this class  1.4 Not accepted as Postal Stationery  1.4.1Unstamped formula items (others than those mentioned in 1.3.1), unstamped military stationery, unstamped postal administration stationery, official franks, meter post impressions and privately generated 'Postage Paid Impressions' are all considered outside the definition and should not be exhibited in the postal stationery class.  1.5 Cut-outs (cut squares) in postal stationery exhibits  Postal stationery exhibits should normally be of entire items. Where certain items are very rare in entire form or are only known to exist in cut-down (cut square) form they would be acceptable as part of an exhibit, as would a study for example of variations in the imprinted stamp dies used or those with rare cancellations etc. The use of postal stationery imprinted stamps as adhesives would also properly form part of an exhibit of postal stationery. |
| 2. The Principles of Exhibit Composition  2.1 The Exhibit Composition  An exhibit of postal history should comprise a logical and coherent assembly of material (as defined in 1.1-1.8.3) to illustrate one or more aspects of postal history.  In a postal history exhibit, the exhibitor tells a story with the exhibit. Normally, it is a story about the development of one or more aspects of the operation of postal services (for details and exceptions, see under 1.8.1-1.8.3 above). A postal history exhibit has a clearly defined beginning and end. The beginning and end (scope) should be logically connected to the postal history subject treated. Postal history exhibits in which the scope and/or structure is defined primarily by traditional philately aspects such as one or more stamp or stationery issues are unlikely to attain the highest scores. The exhibits should rather be structured by rate, route, regulations, type of mail, chronologically, geographically (e.g. by local/national districts), by mode of transport/service, or by any other postal history related way that the exhibitor may feel appropriate to employ. For more details and specific suggestions, see under 1.1-1.8.3 above. The subject chosen needs to be appropriate in scope for both the initial and also the potential size of the exhibit.  2.2 One Frame Exhibits  A One Frame exhibit of postal history is intended to be an exhibit within the categories mentioned in 1.8.1-1.8.3 with a very narrow theme that fits into one frame. If a theme can be shown in more than one frame, or if duplication of material is needed to fill one frame, it is not suitable as a theme for a one frame exhibit. All aspects of the chosen subject should be fully treated in the single frame.  A selection of items from a multi-frame exhibit may be suitable only if the selection can completely treat a natural sub-theme of the exhibit within one frame. In such cases, the exhibit would need a narrower title and,  in most cases, a modified plan and treatment. An exhibit showing only the best items ("cherry picking") from a multi-frame exhibit is not appropriate as a one frame exhibit, because all aspects of the complete  subject would not be treated appropriately in the one frame only.  2.3 The Introductory Sheet (or the Title Page)  All postal history exhibits must include an introductory sheet. This introductory sheet should include:  • The title of the exhibit  • A description of the purpose of the exhibit (What is included in the exhibit and what is omitted)  • A description of the scope of the exhibit (The beginning and end and why those limits were chosen)  • A plan of the structure of the exhibit in the form of chapters or sections etc. A listing of the exhibit  content "frame by frame" or "page by page" does not convey the intention of the exhibitor to its best  advantage.  • A list of personal research by the exhibitor within the subject (with references to articles or literature)  • A list of the most important - and preferably reasonably accessible - literature references  If space permits, the introductory sheet could also include:  • Short, precise and relevant general postal history information on the subject  • If the exhibitor decides/chooses to use a hierarchy of text and/or paragraph styles to indicate different  levels of information presented then this structure should be explained in the introductory page  • Anything else that the exhibitor might feel would help the judges prepare for judging the exhibit. | 2. Principles of Exhibit Composition  2.1 The Exhibit Composition  An exhibit of traditional philately should comprise a logical and coherent assembly of material (as defined in 1.) to illustrate one or more of the categories set out below.  a) The issues of a particular country or associated group (eg. Omnibus issues)  b) The issues of a particular chronological period  c) The issues of a particular engraver or stamp producer  d) The issues of a particular event like “Stamp of the day”, Christmas mail, fairs and other philatelic events.  In a traditional philately exhibit the exhibitor tells a story with the exhibit.  Normally it is the story about the development of the stamps themselves. It can begin with the reason why the stamps was issued following with the possible essays and/or proofs. It can then describe the development of the items, different printings, colours, perforations, papers, errors etc.  The usage of the items, the rates, routes, cancellations and other aspects are a secondary part of the story and may not be a dominant part of the exhibit.  The exhibits may be planned chronologically, geographically (e.g. by local/national districts), by mode of transport/service, or by any other way that the exhibitor may feel appropriate to employ.  The subject chosen needs to be appropriate in scope for both the initial and also the potential size of the exhibit.  2.2 One Frame Exhibits  A One Frame exhibit of traditional philately is intended to be an exhibit within the categories mentioned in 2.1 with a very narrow theme that fits into one frame. If a theme can be shown in more than one frame, it is not suitable as a theme for a one frame exhibit.  A selection of items from a multi frame exhibit may be suitable only if the selection can completely treat a natural sub-theme of the exhibit within one frame. An extract of a multi frame exhibit showing only the best items ("cherry picking") from a multi frame exhibit is not appropriate as a one frame exhibit.  As with multi-frame exhibits One Frame Exhibits should have primary focus on the stamps itself. Exhibits with a heavy emphasis of usage of the stamps are unlikely to succeed.  2.3 The Introductory Sheet (or the Title Page)  All traditional philately 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 (What is included in the exhibit and what is omitted)  • A description of the scope of the exhibit  • 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 | 2. Principles of Exhibit Composition  2.1 The Exhibit Composition  An exhibit of postal stationery should comprise a logical and coherent assembly of unused and/or used items of postal stationery (as defined in 1.0) to illustrate one or more of the categories set out below.  a) The issues of a particular country or associated group b) The issues of a particular chronological period  c) The issues of a particular class of postal stationery (1.2.1-1.2.5)  d) The issues of a particular type of postal or associated service (1.2.6-1.2.10)  e) The issues relating to a particular physical form of the paper or card (1.1).  In a postal stationery exhibit the exhibitor tells a story with the exhibit. Normally it is the story about the development of the postal stationery items themselves. It can begin with the reason why the postal stationery was issued following with the possible essays and/or proofs. It can then describe the development of the items, different printings, colours, perforations, papers, errors etc. The usage of the items, the rates, routes, cancellations and other aspects are a secondary part of the story and may not be a dominant part of the exhibit.  The exhibits may be planned chronologically, geographically (e.g. by local/national districts), by mode of transport/service, or by any other way that the exhibitor may feel appropriate to employ.  The subject chosen needs to be appropriate in scope for both the initial and also the potential size of the exhibit.  2.2 One Frame Exhibits  A One Frame exhibit of Postal Stationery is intended to be an exhibit within the categories mentioned in 2.1 with a very narrow theme that fts into one frame. If a theme can be shown in more than one frame, it is not suitable as a theme for a one frame exhibit.  A selection of items from a multiframe exhibit may be suitable only if the selection can completely treat a natural sub-theme of the exhibit within one frame. An extract of a multiframe exhibit showing only the best items ("cherry picking") from a multiframe exhibit is not appropriate as a one frame exhibit.  As with multi-frame exhibits One Frame Exhibits should have primary focus on the postal stationery itself. Exhibits with a heavy emphasis of usage are unlikely to succeed.  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 |
| 3. The Judging Criteria for Judging Postal History Exhibits and their Application.  In judging a postal history exhibit, the jury will use the following general criteria (ref. GREV, Article 4.2):  A. Treatment - ref. GREV, Article 4.5: 20 points  B. Philatelic Importance - ref. GREV, Article 4.6: 10 points  C. Philatelic and related Knowledge, Personal Study and Research - ref. GREV, Article 4.7: 35 points  D. Condition - ref. GREV, Article 4.8: 10 points  E. Rarity - ref. GREV, Article 4.8: 20 points  F. Presentation - ref. GREV, Article 4.9: 5 points  Total: 100 points.  Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.  Some indications are given below of the basic elements underlying each individual criterion.  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 introductory sheet and plan are adequately represented in the exhibit.  The judges will evaluate:  • How well the introduction Sheet (or the Title Page) of the exhibit shows the purpose of the exhibit, defines the scope and explains the plan and structure, and whether it guides the juror to the most important literature/references for the subject chosen  • Whether the subject and scope has been chosen to enable a properly balanced exhibit to be shown in the space available  • Whether there is a natural postal-history-based start and ending point of the exhibit  • Whether the title of the exhibit corresponds to the purpose, scope and plan  • Whether the content reflects the title, purpose, scope and plan  • Whether there is a logical storyline shown created with text and material with a good balance between the different parts of the exhibit  • Whether the primary focus is on the postal history (or e.g. history in class 2C) and only secondly on other things such as traditional philately aspects of the items like e.g. printings, shades, and varieties  • Whether the material shown completely covers the scope of the exhibit  • Whether the headlines and other texts on each page support the understanding of the treatment  • Whether there is unnecessary duplicated material. Text at each item should document the reason for showing it  •Whether all the material exhibited is relevant to the scope of the exhibit.  • The relevance, balance and importance of non-philatelic material shown in Historical, Social and  Special Studies exhibits (class 2C) shall be evaluated by the judges under treatment.  The selection of material for a postal history exhibit involves a compromise between the many pages of  material the exhibitor may wish to show and the number of pages that will fit in the frames allotted by the  exhibition management.  This selection of material is an important factor not only in assessing treatment, but also knowledge. The exhibitor may omit material that is of lesser significance. In general, the common aspects of the subject presented may be represented by a token showing, while the difficult aspects of the subject should be shown in depth. The judges will appreciate that this treatment shows the exhibitor's knowledge of the material.  Exhibitors should ensure that their exhibit is cohesive and avoid combining largely unrelated subjects; such  exhibits are likely to lose marks under the treatment and importance criteria.  An exhibit (e.g. of postal rates) which spans the pre-adhesive and postage stamp periods, but omits reference  to the first postage stamp issues, will inevitably be downgraded under importance and rarity. This is equally  applicable to exhibits of all periods which omit the most difficult sections.  3.2 Philatelic Importance (10 points)  The "importance" of an exhibit is determined by both the significance of the actual exhibit in relation to the  subject chosen and the overall significance of that subject.  In assessing the importance of the exhibit, consideration is given to:  • How difficult is the selected area to collect?  • What is the significance of the material shown in the exhibit relative to the selected area?  • What is the significance of the selected area and the material shown relative to the national philately of the country?  • What is the significance of the selected area and the material shown relative to world philately?  • Under class 2C, half of the points available will be given for the exhibited subject's importance to  history, mankind, and/or geographic area.  It will usually be easier to adequately treat and provide completeness to unimportant (narrower) subjects than  to important ones in the space available. For example:  The postal history of a capital city may generally be more important than that of a provincial town or a rural  area. When evaluating the importance of local area exhibits, it should be considered, how much of the  material shown from the chosen geographical area would be desirable for exhibitors of broader defined  subjects, such as the postal history of a whole country.  A postal rate study of postal agreements between two or more states would generally be more important than  the domestic internal rates of an individual state over the same period. Likewise, a postal rate study covering  all types of mail would generally be more important than a study of a single type of mail or service.  3.3 Philatelic and Related Knowledge, Personal Study and Research (35 points).  Philatelic and Related Knowledge is demonstrated by the items chosen for display and their explanatory comments. Personal Study is demonstrated by the proper analysis of the items chosen for display. Personal  Research is presentation of new facts related to the chosen subject.  Philatelic and Related Knowledge is demonstrated by:  • The choice of items reflecting knowledge of the chosen area.  • The items being well described.  • Using and correctly interpreting the existing literature within the area.  • Demonstrating a full and accurate understanding of the subject chosen.  • Showing correctly franked, correctly used items, which show the most important philatelic element the exhibitor wants to illustrate.  Personal Study is documented by:  • That the primary postal history aspects that guide the structure of the exhibit and the story being told is fully analysed and accurately described.  • That all postal history aspects such as rates, routes, regulations, and markings are described when significant. A proper rate description includes (a) what is being sent, (b) the price of sending the item, and (c) the exact period (precise start and end dates) the rate was in effect.  • A short mentioning of traditional aspects of the stamps and stationery used at the end of the item descriptions will be appreciated if space permits and all the more important postal history aspects have already been appropriately described  Personal Research and new discoveries by the exhibitor  • Should be given full coverage in accordance with their importance.  • Major discoveries deserve important coverage and recognition and should be identified by the exhibitor, while minor discoveries should not overpower the main exhibit.  • For exhibits where obviously a great deal of real research (presentation of new facts related to the chosen subject) has been done, a very large proportion of the total points may be given for this research.  • Where appropriate, references could be given to the exhibitor's own or other previously published information. Where the exhibitor has extended such information, a reference can be placed either in the introductory statement or on the exhibit page to which the research refers.  Only the Philatelic and Related knowledge, Personal Study, and Research documented by the items in the  exhibit and their relevant descriptions can be judged.  With regard to historical, social and special studies exhibits (class 2C), the related historical and general nonphilatelic knowledge and research will be considered in assessing all aspects of these criteria.  The importance of understanding a postal history exhibit can mean that more text is included or that nonpostal  history or non-philatelic material is included as supporting documentation. However, all text must be  concise and clear and the inclusion of related non-postal history or non-philatelic material must improve the  understanding of the postal history subject and the attractiveness of the exhibit. In all cases, exhibitors should bear in mind that the information given should not overwhelm the philatelic material shown. A well-thought-out plan (see 2.3. above) may avoid otherwise lengthy descriptions later in the exhibit.  It must be remembered that some postal history subjects have been very heavily researched over a long period of time and the results of these studies have been published. To gauge knowledge, the jury will consider how well the exhibitor has made use of these resources. It is unrealistic to require a collector to develop new findings in a heavily studied and researched area. For this reason, such exhibits will not be penalised for a lack of personal research.  If an exhibitor can make fact-based rarity statements relying on extensive recordings of known material, this  will also be considered positively under Personal Study and/or Research (for more details on rarity statements, see below under 3.5)  3.4 Condition (10 points).  When judging condition in postal history exhibits, many aspects need to be considered:  • Material in good condition is strongly appreciated in a postal history exhibit. As condition may vary considerably for postal history material depending on country, period, and transportation conditions, judges should, however, always bear in mind the quality obtainable.  • Good condition, clean, legible postmarks and other postal markings as well as the general appearance of the objects, should be rewarded, while poor quality will attract a lower assessment.  • When possible, covers and other objects bearing postage stamps should show the stamps in good  condition. In most exhibits, clean covers without stains and missing corners on the stamps etc. are appreciated.  • There are some notable exceptions however. For instance, in an exhibit of wreck/air crash covers, while the condition of the covers will by definition be poor, the postal markings applied upon salvage should be as clear as possible.  • The condition of common material should be impeccable and the best available.  • Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition, but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit.  • Commercially used items are to be preferred to collector-produced ones.  • If an item has been restored or manipulated, it must be described as such.  3.5 Rarity (20 points)  Rarity is directly related to the philatelic items shown and to the relative scarcity of this material (however, not the value). Thus, rarity is primarily related to how many examples exist and from how broad a perspective the items are rare, but not directly to the price of the item.  The jurors will primarily be looking for:  • How difficult is it to obtain the relevant and interesting material in the exhibit  • How difficult is it to duplicate the exhibit  • How important the rare items are seen from a broader perspective; e.g. a postal marking of a small town showing the only example known, but of a standard type used throughout the country, may be of less significance than a special type used only at that town.  • Has the exhibitor avoided philatelically produced material where possible?  Rarity in Postal History exhibits should primarily be considered from the postal history aspect of the item.  Thus, a rare rate, route, or postal marking is usually more important when considering rarity in Postal History exhibits than a common postal history item franked with a rare stamp. If many of the key postal history rarities within the subject are present, traditionally important items such as rare postal stationery and stamps on postal items, largest known franking, earliest recorded usage, mixed frankings, condition rarities, etc. will also be appreciated in postal history exhibits.  If an exhibit contains very rare material, the exhibitor should draw attention to this fact in the descriptions of the items. If rarity statements (e.g. "One of X recorded") are used, it will be positively regarded if the statement is corroborated by mention of the source and personal research put into generating the relevant rarity assessment. This should preferably be in the introductory statement. It should also be described exactly what makes the item "One of X recorded". At a detailed level almost every postal history item becomes  unique so the relative level of rarity will be considered. A statement saying "One of X recorded" without any  specification is therefore not helpful to the judges or viewers. For the same reason, simple expressions like  "Unique" or "Very rare" without further explanation should be avoided.  3.6 Presentation (5 points)  Presentation should assist the treatment of the exhibit by its general layout and clarity. The method of presentation should show the material to the best effect and in a balanced way both on the individual sheet, in the frame, and throughout the whole exhibit.  The judges will evaluate:  • The work put into the presentation from the point of view of how it facilitates the understanding and  attraction of the exhibit to judges and viewers alike.  • The overall appearance of the pages and frames.  • Some variation in the mounting between the pages is appreciated (all the pages should not be almost identical).  • Careful mounting  • Good use of the page – with not too much white space on the pages  • Whether the write-up is clear and relevant to the material shown and to the subject chosen for the  exhibit. Detailed write-up can be necessary and thus acceptable in Postal History exhibits as long as it  does not overwhelm the material.  • Illustrations should not be too dominating and coloured photographs or reproductions should be at  least 25% different in size from the original. Full size reproductions of single cancellations or part of  a cover are permitted.  • Illustrations of relevant postal markings are necessary only when the originals are not clear enough to the onlooker. When it is desirable to illustrate significant markings on the reverse side of a cover, such markings can be either drawn or illustrated with a reproduction, such as a photograph or photocopy, as long as the reproduction is clearly seen as a reproduction to onlookers.  • All illustrative material whether non-postal history or non-philatelic material should be original where possible.  No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or printed.  Brightly coloured inks and coloured album pages should be avoided. Likewise, the colour of the pages should be consistent throughout the exhibit. | 3. The judging criteria of exhibits of traditional philately exhibits.  In judging a postal stationery exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):  1. Treatment - ref. GREV, Article 4.5  2. Philatelic Importance - ref. GREV, Article 4.6  3. Philatelic and related Knowledge, Personal Study and Research - ref. GREV, Article 4.7  4. Condition - ref. GREV, Article 4.8  5. Rarity - ref. GREV, Article 4.8  6. Presentation - ref. GREV, Article 4.9.  Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.  Some indications are given below of the basic elements underlying each individual criterion.  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.  The exhibit is evaluated on whether:  • How well the introduction Sheet (or the Title Page) of the exhibit shows the purpose of the exhibit, define the scope and explain the plan and structure, as well as guide the juror to the most important literature/references for the subject chosen  • That the subject has been chosen to enable a properly balanced exhibit to be shown in the space available  • That the content reflects the title, purpose, scope and plan  • That there is a logical storyline shown created with text and material with a good balance between the different parts of the exhibit  • That the primary focus is on the stamps, how and why they were issued and secondly on other things around the stamps like eg. cancellations, routes and rates  • How the completeness of material shown is in relation to the scope of  the exhibit  • That the headlines on each page support the understanding of the treatment  • That there is a natural start and ending point of the exhibit  • That there is no duplicated material. Text at each item should document the reason for showing it.  The selection of material for a traditional philately exhibit involves a compromise between the many pages of material the exhibitor may wish to show and the number of pages that will ft in the frames allotted by the exhibition management.  This selection is an important factor not only in assessing treatment, but also knowledge. The exhibitor may omit material that is of lesser significance. In general, the common values of an issue may be represented by a token showing, while the better material of the same issue should be shown in depth. The judges will appreciate that this treatment shows the exhibitor's knowledge of the material.  3.2 Philatelic Importance (10 points)  The "importance" of an exhibit is determined by both the significance of the actual exhibit in relation to the subject chosen and the overall significance of that subject.  In assessing the importance of the exhibit consideration is given to:  • How difficult is the selected area to collect  • What is the significance of the material shown in the exhibit relative to the selected area. How much of the key material of the chosen subject is present.  • What is the significance of the selected area relative to the national philately of the country  • What is the significance of the selected area relative to the world philately.  3.3 Philatelic and related Knowledge, Personal Study and Research (35 points)  Philatelic and related knowledge is demonstrated by:  • That the choice of items reflects knowledge of the chosen area  • That items are well described  • That existing literature within the area has been used  • That the exhibit demonstrates a full and accurate understanding of the subject chosen  Personal studies and research is documented by:  • That the issuing process of the stamps are demonstrated with essays, die-proofs, plate proofs, color trials, plate flaws etc.  • Types, printings and plating issues are treated on stamps and overprints with issuing dates and volume printed  • That gum, watermark, paper, perforation is treated and described  • That the reason for issuing the stamp is randomly documented with correct usage with explanation of cancellations, routes and rates.  Research and new discoveries should be given full coverage in accordance with their importance. Major discoveries deserve important coverage and recognition and should be identified by the exhibitor, while minor discoveries should not overpower the main exhibit. It must be remembered that many classic and modern issues have been very heavily researched over a long period and the results of these studies have been published. To gauge knowledge, the jury will consider how well the exhibitor has made use of these resources. It is unrealistic to require a collector to develop new findings in a heavily studied and researched area. For this reason, such exhibits will not be penalised for a lack of personal research, but will be given additional consideration if, in spite of previous research that has taken place, the exhibitor has managed to come up with new findings.  The proper evaluation of philatelic and related knowledge, personal study, and research will be based on the relevant description of each philatelic object shown.  If using rarity statements ("One of X recorded") it is important to mention the source of this recording. Do not use expressions like "Unique" or "Very rare".  Only the knowledge, study and research documented by the items in the exhibit can be judged. Furthermore exhibitors should bear in mind that the information given should not overwhelm the philatelic material shown.  3.4 Condition (10 points)  The material in overall good condition is essential to traditional exhibit.  Stamps should be in the best possible condition.  Look for:  • Missing perforations.  • Margin on all for sides on unperforated.  • Nice and clear cancellations  If an item has been restored or manipulated it must be described as such  Modern material should be in perfect quality  Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition, but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit. The condition of common material should be impeccable.  3.5 Rarity (20 points)  Rarity is directly related to the philatelic items shown and to the relative scarcity of this material (however, not the value).  The jurors will primarily be looking for:  • How difficult is it to obtain the relevant and interesting material in the exhibit  • How difficult is it to duplicate the exhibit  • Essays, proofs (approved and rejected) and specimens  • Earliest known usage, largest blocks known, rare usage, minor printing volumes, special varieties in stamp  and overprint  • Abnormalities in paper, watermarks, perforations  • Scarce postmarks, markings, mixed frankings, rates, routes and destinations  • Check for avoidance of philatelic produced material and too much printers waste  3.6 Presentation (5 points)  The method of presentation should show the material to the best effect and in a balanced way both in the sheet, in the frame and throughout the whole exhibit.  The exhibit is evaluated on:  • Good balance in the frames and the individual pages, with variations in the mounting between the pages  • Good use of the page – with not too much white space on the pages  • Careful mounting  • The write-up is clear, concise and relevant to the material chosen and to the subject of the exhibit  • Sufficient write up – but not too much text  • Illustrations are not too dominating and photocopies must be a minimum of 25% different in size from the original  No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or printed.  Brightly coloured inks and coloured album pages should be avoided. | 3. Judging of Postal Stationery  In agreement with Articles 5.7 of the General Regulations of the FIP Exhibitions (GREX), General World and International Exhibitions should provide for a specific Postal Stationery Class to be exhibited as an entity in one part or room of the exhibition.  In other exhibitions where no separate class has been designated it is desirable that postal stationery exhibits be grouped geographically within the Traditional Philately Class.  In judging a postal stationery exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):  1. Treatment - ref. GREV, Article 4.5  2. Philatelic Importance - ref. GREV, Article 4.6  3. Philatelic and related Knowledge, Personal Study and Research - ref. GREV, Article 4.7  4. Condition - ref. GREV, Article 4.8  5. Rarity - ref. GREV, Article 4.8  6. Presentation - ref. GREV, Article 4.9.  Exhibitors should be aware of the need to consider carefully the various aspects which combine together to maximise the award an exhibit can attract.  Some indications are given below of the basic elements underlying each individual criterion.  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.  The exhibit is evaluated on whether:  The completeness of the material shown in relation to the scope of the exhibit  The subject has been chosen to enable a properly balanced exhibit to be shown in the space available  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)  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  The selection of material for a postal stationery exhibit involves a compromise between the many pages of material the exhibitor may wish to show and the number of pages that will ft in the frames allotted by the exhibition management.  This selection is an important factor not only in assessing treatment, but also knowledge. Providing a clear indication is given, the exhibitor may omit material that is of lesser significance. In general, the common items of an issue may be represented by a token showing, while the better material of the same issue should be shown in depth. The judges will appreciate that this treatment shows the exhibitor's knowledge of the material.  3.2 Philatelic Importance (10 points)  The "importance" of an exhibit is determined by both the significance of the actual exhibit in relation to the subject chosen and the overall significance of that subject.  In assessing the importance of the exhibit consideration is given to:  How difficult is the selected area?  What is the significance of the selected area relative to world philately?  What is the significance of the selected area relative to the national philately of the country?  What is the significance of the material shown in the exhibit relative to the selected area?  3.3 Philatelic and related Knowledge, Personal Study and Research (35 points)  Philatelic and related knowledge is demonstrated by the items chosen for display and their related comments. Personal study is demonstrated by the proper analysis of the items chosen for display. Personal research is presentation of new facts related to the chosen subject.  Philatelic and related knowledge:  The choice of items reflects knowledge of the chosen area  The exhibit should demonstrate a full and accurate appreciation of the subject chosen  The existing literature within the area has been used  The items are well described  Personal study - descriptions of:  The postal stationery type, name and location of printer, issuing date, earliest recorded use & numbers printed (where known)  Watermarks, paper, perforations etc. of the postal stationery  Postal stationery printings and varieties Rates and usage  Rarer added stamps to a postal stationery item  Scarce destinations and unusual routes  Distinctive cancellations and/or added markings affecting the rate and those not affecting the rate  Personal research:  Research carried out by the exhibitor  Research and new discoveries should be given full coverage in accordance with their importance.  Where appropriate references should be given to the exhibitor's own or other previously published information. Where the exhibitor has extended such information a reference can be placed either in the introductory statement or on the exhibition page to which the research refers.  It is unrealistic to require a collector to develop new findings in a heavily studied and researched area. For this reason, such exhibits will not be penalised for a lack of personal research, but will be given additional consideration if, in spite of previous research that has taken place, the exhibitor has managed to come up with new findings.  The proper evaluation of philatelic and related knowledge, personal study, and research will be based on the relevant description of each philatelic object  shown.  A well thought-out plan may avoid otherwise lengthy descriptions later in the exhibit.  If using rarity statements ("One of X recorded") it is important to mention the source of this recording. Do not use expressions like "Unique" or "Very rare".  Only the knowledge, study and research documented by the items in the exhibit can be judged. Furthermore exhibitors should bear in mind that the information given should not overwhelm the philatelic material shown.  3.4 Condition (10 points)  The postal stationery items should be in the best possible condition. The condition of the items is evaluated as if they were stamps: No tears, no missing corners, no bends, no stains, no missing perforation (if present) etc.  Exhibitors are encouraged to show unique or very rare material that does not occur in fine condition, but are cautioned from including other items in a condition that may reduce the perceived overall condition of the exhibit. The condition of common material should be impeccable.  It is important to remember that the actual condition obtainable will vary according to the country and period.  Commercially used items are to be preferred to philatelic produced ones.  Additional franking should also be in best possible quality and postmarks should be as clear as possible with all essential wording complete.  If an item has been restored or manipulated it must be described as such.  Unless a postal stationery item is of extreme rarity, is unknown as entire, or the exhibit is primarily concerned with variations in the stamp impression only, it is desirable that only entires be shown.  3.5 Rarity (20 points)  Rarity is directly related to the philatelic items shown and to the relative scarcity of this material (however, not the value).  The jurors will primarily be looking for:  The rarities (postal stationery types) within the area  Essays, proofs (approved and rejected) and specimens  Unused items, items used at intended rate and with additional franking (express, registered etc.)  The difficulty of obtaining relevant and interesting postal stationery material for the exhibit.  How easy it will be to duplicate the exhibit  If there is philatelic produced material in the exhibit  The jurors will also be looking for  Scarce stamps used as additional franking on a postal stationery item  Scarce postmarks, markings, rates, routes and destinations  3.6 Presentation (5 points)  The method of presentation should show the material to the best effect and in a balanced way. With entires it is important to avoid unduly uniform arrangements, and variation in mounting is therefore preferred.  The exhibit is evaluated on:  Good balance in the frames and the individual pages  Good use of the page - with not too much white space on the pages  The write-up is clear, concise and relevant to the material shown and to the subject chosen for the exhibit  Sufficient write up - but not too much text Illustrations are not too dominating.  Any photocopies must be a minimum of 25% different in size from the original  Careful mounting  Overlapping of items is accepted but obscuring important features should be avoided.  No advantage or disadvantage shall apply as to whether the text is handwritten, typewritten or printed.  Brightly coloured inks and coloured album pages should  be avoided.  4. Relative Terms of Evaluation  Postal Stationery will be judged by approved specialists in this feld and in accordance with GREX Section V Articles 40 – 42 and GREV, Article 5:  1. Treatment (20) and  Philatelic Importance (10) 30  2. Philatelic and related Knowledge, Personal Study and Research 35  3.Condition (10) and Rarity (20) 30  4. Presentation 5  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Total 100 |
| 4. Concluding Provisions  4.1 These guidelines do not answer every question an exhibitor or a judge may raise. Each exhibit will have  to be evaluated on its own merits.  4.2 In the event of any discrepancies in the text arising from translation, the English text shall prevail. | 4. Concluding Provisions  In the event of discrepancies in the text from translation, the English text shall prevail. | 5. Concluding Provisions  In the event of discrepancies in the text from translation, the English text shall prevail. |