

## **SPECIAL REGULATIONS FOR THE EVALUATION OF TRADITIONAL PHILATELY AT FIP. EXHIBITIONS**

### **Article 1: Competitive Exhibitions**

In accordance with Article 1.4 of the General Regulations of the F.I.P. for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to Traditional Philately.

Also refer to "Guidelines for judging Traditional Philately exhibits."

### **Article 2: Competitive Exhibits**

Traditional philately embraces all aspects of philately. An exhibit will be considered to be traditional philately unless it is otherwise entered as an exhibit in one of the specialised F.I.P. classes. It is based on the collecting of all postal items, including items related to the production of postage stamps in as specialised or as generalised a nature as the exhibitor desires. (Ref. GREV Art. 2.3). However, exhibitors who detour from the principles of Traditional exhibiting by including inappropriate material are liable to be penalised by the Jury. (Ref. Art. 3 below).

### **Article 3: Principles of Exhibit Composition**

Material appropriate to traditional philately includes, among other things, (Ref. GREV. Art. 3.2).

1. Postage stamps, whether unused or used, singles or multiples, and stamps used on cover.
2. Varieties of all kinds, such as those of watermark, gum, perforation, paper and printing.
3. Essays and proofs, whether of adopted or rejected designs.
4. Prestamp and stampless items and postal markings as appropriate, but normally not to exceed 15% of the exhibit space.
5. Other specialised items, including postal forgeries, postally used fiscal stamps, or unused postal/fiscal stamps valid for postal use.

The Title page must contain an introductory statement which explains the aim of the exhibit. It must be followed by a plan covering all aspects which could be expected according to the title and the introductory statement. (Ref. GREV 3.3).

### **Article 4: Criteria for Evaluation**

"Philatelic and related Knowledge, Personal Study and Research" (Ref. GREV, Art. 4.7)

Exhibits which cover areas which have been extensively researched and the findings published should not be penalised for a lack of personal research where it is evident that the exhibitor has a thorough knowledge of the subject.

### **Article 5: Judging of Exhibits**

5.1 Traditional philately exhibits will be judged in accordance with Article 39 of GREX (Ref. GREV, Art. 5.1).

5.2 For Traditional Philately exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation (Ref. GREV, Art.5.2).

Treatment (20) and Philatelic Importance (10) of the exhibit	30
Philatelic and related Knowledge, Personal Study and Research	35
Condition (10) and Rarity (20)	30
Presentation	5
Total	100

Exhibits will be evaluated by allocating points for each of the above criteria.

### **Article 6: Concluding Provisions**

6.1 In the event of any discrepancies in the text arising from translation, the English text shall prevail.

6.2 These Special Regulations for the Evaluation of Traditional Philately Exhibits at F.I.P. Exhibitions were approved by the FIP Board at the 57<sup>th</sup> meeting on 20<sup>th</sup> October 2001 at Copenhagen and confirmed by the 67<sup>th</sup> FIP Congress at Seoul on 10<sup>th</sup> August 2002.

# GUIDELINES FOR JUDGING TRADITIONAL PHILATELY EXHIBITS

## **Article 1: Competitive Exhibitions**

These guidelines have been developed to assist judges in the evaluation and exhibitors in the preparation of traditional philately exhibits.

In the event of any discrepancies in the application of these Guidelines with the GREV and the SREV; the GREV take precedence over the SREV and the SREV take precedence over the Guidelines.

## **Article 2: Competitive Exhibits**

At one time, all competitive exhibits were considered to be "traditional", and no other classes existed. With the development of the philatelic classes and their respective F.I.P. commissions and rules for judging, those exhibits that met the criteria established by them are now judged in accordance with their rules and guidelines. Exhibits that do not follow the special rules of other philatelic classes shall be judged as traditional philately exhibits. Such exhibits must be judged by traditional criteria.

## **Article 3: Principles of Exhibit Composition**

- 3.1 A listing of basic groupings of "Material appropriate to traditional philately" (Ref: SREV Art. 3.) will always be inadequate when applied to some traditional specialities. Traditional approaches to collecting the stamps of one country will make the inclusion of certain items obligatory, while including the same sort of items in an exhibit of another country would be quite inappropriate. Many small sub-specialities are unique to different countries and the inclusion of some of them may be obligatory to achieve the highest awards. The material that is required and the techniques for exhibiting it vary from country to country.
- 3.2 "Material appropriate to traditional philately" is meant to include virtually all items that are in any way connected with transmission of matter by, or outside of, the postal service. This includes railway, local and private mail services.
- 3.3 If the status or genuineness of any item is in doubt, but the item is considered significant enough to be included in the exhibit, it may be included, but its status should be indicated by means of a certificate from an approved authority or by other explanatory remarks.
- 3.4 Traditional exhibits should contain material that is related and can be described as a unit. The coverage should be clearly and concisely

stated in the exhibition catalogue description and on the title page. Actual arrangement of the exhibit is a matter of personal taste and the choice of one of the many accepted forms of presenting the material is left to the exhibitor. Innovation is encouraged, providing it is not detrimental to the treatment of the exhibit.

- 3.5 The introductory statement required by Art. 3.3 of GREV should add to the exhibit by showing the exhibitor's knowledge of the material he has chosen. Its purpose is to help people to easily understand the treatment and objectives of the exhibit and to appreciate the significance of the key items on display. Exhibits of material that may be regarded as less well known or obscure should make full use of the introductory statement.

## **Article 4: Criteria for Evaluating Exhibits**

- 4.1 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 fit 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.
- 4.2 If a stamp is considered common in unused or used condition, but relatively scarce on cover or in a particular combination, then the showing of only the cover or combination on cover would constitute a commendable understanding of the issue in question. However, a page of examples with no differentiation as to shade or other characteristic, or several pages of covers all showing the same rate and usage, regardless of value, is likely to detract from an exhibit.
- 4.3 Treatment of the exhibit reflects the degree to which the exhibitor is able to create a balanced exhibit characteristic of the field chosen. 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. Consideration will also be given to:
  - a. The difficulty of obtaining relevant and interesting material for the exhibit. This should not be seen as a factor of rarity or value, but one of time and dedication.

- b. The philatelic knowledge and skills required to assemble and present the exhibit.
- 4.4 In assessing the importance of the exhibit consideration is given to:
  - a. How much of the key material of the chosen subject is present.
  - b. The significance of the subject within the philately of the country or area exhibited.
  - c. The significance of the subject on a worldwide scale.
- 4.5 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 classics 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.  
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.
- 4.6 The condition of material is essential to a good traditional exhibit. 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. Watch carefully the condition of common material which should be impeccable.