

# TC NEWS

BULLETIN OF THE FIP THEMATIC COMMISSION

N.5 - SEPT. 1996

## FOREWORD

This issue of TCNews is the last published under the Bureau elected in Granada. I thank all the members for the common work as well as those Delegates who have taken the time to feed their comments back, to trigger new ideas, to submit new proposals. The Commission can be live only with the broadest and most generous dedication of the Delegates.

In this respect I would like to stress, once again, that we need to circulate our papers to the widest number of collectors.

Recently I found out that the information about the position of the Bureau on revenue stamps was received in terms by far different from its real content. The motion of the Swedish Federation on the same subject was depicted as excluding any revenue stamps from thematic exhibits and the overall position of the Commission as a defy to the other Commissions. On the contrary, we believe that a clear text will help all philatelists and in our recent talks with President Jatia in Atlanta we confirmed our understanding for this subject on the basis laid down even before revenue stamps were admitted at FIP exhibitions. *(By the way, it was found correct our comment that both texts published on FIP Flash were not reflecting the text approved by the Congress in Tokyo).*

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There is another reason for contributing to and disseminating the documents of the Commission. In the next pages you will find a combined text of GREV, SREV and Guidelines, which was put together by the Bureau in Berlin and refined after that meeting. We shortened and simplified those points. Those parts of the Guidelines that seemed not clear or contradictory, or duplicated sentences of the SREV or the GREV; the detailed text on Presentation has been printed as a separate document, also to stress the different matter covered.

At the next Congress we shall have no changes at our Regulations, but our plan is as follows:

- develop a new document for collectors/exhibitors, presenting the concepts of the regulations and of the guidelines in a more straightforward and effective way. Hans-Walter Bosserhoff is developing this document, that will be at first tested in Germany and then translated and reviewed by the Commission

- review the SREV to accommodate the proposals discussed, without reaching a full consensus, among the members of the Bureau after Berlin. The FIP Presidents attended three informal meetings among Bureau members in Toronto and Atlanta and as a result a new framework for evaluation of thematic exhibits will be presented in Istanbul to the Delegates. This should be our last major effort on regulations, and will enable our Commission to present its definitions in a document similar to those of the other Commissions. The interim period has allowed to reach this more common approach without jeopardising the peculiarities of thematic philately.



- start an education program for thematic jurors, at national and international level. Gunnar Dahlvig has put together a proposal based on experiences and material of recent national and international seminars.

- release a publication to address non exhibiting philatelists and newcomers.

In the next future the Commission shall also pursue a deeper and closer cooperation with the organisations active and national and international level active in thematic philately, which sometimes are ignoring our activities due to organisational discontinuities between the same and the national delegates. We cannot ignore these realities, that already exist and work for thematic philately, and

then spend time to find new collectors. In this respect we have decided to send TCNews to the editors of the thematic magazines world wide and I renew my strong request to all the Delegates to circulate photocopies of our bulletin to the key thematic associations, philatelist and jurors of their country.

I am looking forward to a very constructive meeting in Istanbul.

Giancarlo Morolli

### ING. EMILE BAYLE (1903-1996)

It is with deep sorrow that I prepare this news, after having enjoyed a twenty five years long friendship and a very competent contribution from Emile. He was among the pioneers and the drivers of the European themes, contributing to their take-off and to their immediate success thanks to the network of contacts and the frequent meetings and exhibitions in the EEC countries. With its sound, straightforward approach he was coaching exhibitors and disseminating concepts and expanding enthusiasm.

As the delegate of France, where he chaired the National Thematic Commission, he started a contribution to our Commission that was enhanced when he was elected member of the Bureau. His personal leadership was one of the key reasons of the growth of thematic philately in France and the success of the French thematic exhibitors, with the boom at Italia 85 and the following, steady growth which continues today. He paved the way with his articles and mainly with his book *Le guide du collectionneur thématique* (1980), which was improved and updated after the new Regulations as *Le nouveau guide* (1987), that became a reference for all French speaking collectors. A strong supporter of international cooperation, he was present at many international events, not only at the major ones, where he served as international juror until Philexfrance '89.

Giancarlo Morolli

### BRITISH THEMATIC EXHIBITION AT SPRING STAMPEX

The British Thematic Association have been invited to stage an exhibition as a part of Spring Stampex, which is being held at the Business Centre in Islington from 22 till 26 January 1997. This exhibition will be held in cooperation with several of the British specialist thematic groups, such as the Philatelic Museum Circle, the Scouts and Guides Society, the Society of Olympic Collectors, etc...

The Crown Agents Stamp Bureau have kindly agreed to donate a trophy to the society that creates the most interesting display area. The visitors to the exhibition will act as the jury on this occasion. It is hoped that this approach will encourage visitors to view the various stands, and perhaps get some ideas to broaden their own collecting areas.

Apart from stamp displays, there will be three dimensional exhibits display which relate to the various themes. This was done most successfully at Spring Stampex in 1996, when displays were organised by the Society of Olympic Collectors.

If anyone would like further details, please write to Franceska Rapkin, Eaglewood, Sheethanger Lane, Hertfordshire HP3 0BG, Great Britain.



## NOTES ON THE PRESENTATION OF THEMATIC EXHIBITS

In order to achieve the characteristics under GREV 4.7, the following considerations are offered, based on the experience of the best presented exhibits.

Pages and presentation techniques

White or pale-coloured sheets, which do not detract from the material, are preferred.

Presentation techniques (e.g. the mounting and framing of stamps and documents) should be consistent and neat throughout the pages.

Whatever the approach selected for the headings and the text (manual, typewriter, computer printer, etc.), the readability of the exhibit may be improved by using different character types and/or sizes; presenting the text in different colour is not necessary and might be more confusing than useful.

### Presentation of material

The page shall not be overcrowded or too empty. A known thematic principle is to use only one item out of a long set (stamp, postal stationery, cancellation, etc.) with the same design; this approach will also prevent overcrowding. The use of several items with exactly the same design should be limited to special circumstances, e.g. reasons of symmetry, balance in the text, specific thematic and/or philatelic significance of the material, philatelic studies.

This principle does not apply when the same design is common to different types of material (stamps, and/or the imprint/the illustration of postal stationery, and/or special cancellations, etc.), or when the items belong to several countries.

Sometimes the same item can be used to describe several thematic points (e.g. because of its secondary designs). It is suggested that, to avoid repetition, the item is shown - if possible - in different conditions (e.g. single, variety, proof, on cover with a relevant thematic cancellation).

In the case of very common items, the overcrowding of the page with documents can be avoided by showing the essential thematic and philatelic parts through cuttings in the page ("windows"). This often represents a viable alternative to cutting the documents. Larger documents can sometimes adversely affect the aesthetic balance; they may be accepted if they actually present a greater thematic and/or philatelic significance.

The overlapping of documents cannot always be avoided. This is often expected for

normal, commercial, service, and official correspondence, and it is less disturbing for some themes (e.g. organizations, events, specific history) than for others (e.g. artistic or aesthetic themes).

The choice between mint or used stamps is left to the exhibitor. From a visual point of view, it is recommended that an exhibit consists of only one or the other. When this is not feasible because of philatelic reasons (e.g. a stamp which is by far rarer in the other condition), or of difficulty of acquisition, at least the mixing of mint and used stamps on the same page should be avoided. However, the inclusion of postally carried items on a page does not imply that every stamp on the same page must be used. Postal stationery can be shown mint or used, according to their philatelic importance and to the taste of the exhibitor. They must not be cut. Moreover, the "windowing" of stationery items should be strictly limited to very common items, shown because of their cancellation, and should never be used when the item is shown because of its imprinted stamp and/or side illustration.

Stamps used to describe the development should not be shown on documents without a relevant thematic cancellation, unless the document has a clear philatelic significance. Only for justified philatelic reasons should the same stamp be shown single and on cover or card. In principle it is sufficient to present the former. Covers or postcards with too many different stamps not related to the theme (e.g. a set of which only one or two items are relevant) should not be used.

In some cases only one or two items are available on a thematic detail. This should not result in devoting the page to these two items alone, unless their size requires it; in general other items could be presented on the same page, as much as a balanced arrangement allows. Appropriate sub-headings may be used to mark the necessary separation between the different thematic details.

### Headings

The headings on the page should identify the arrangement according to the subdivisions of the plan and summarize the contents of the page.

Where necessary, this can be achieved by utilizing fine/finer subdivisions in form of headings and sub-headings that go beyond the



divisions of the plan, in order to provide an easier understanding of the contents of the page.

The repetition of the title of the collection/exhibit or of the entire chain of headings on each page is only a waste of space; only the levels of headings necessary for the best understanding of the exhibit should be presented on the page.

Bibliography information is inappropriate. However quotation of sources may be required to support specific thematic or philatelic findings.

When a numbering system is adopted for the plan page, it should also be used throughout all the pages.

### Text

The text should be the most concise possible. Any unnecessary information (e.g. redundant adjectives) should be eliminated, since the role of text is only complementary to the material.

A thematic description may concern individual items or a group of them, with a short bloc of text. However, for better understanding of the specific connection, the text should be positioned as close as possible to the relevant items.

Photocopies or photographs, marked as such, of any hidden part of a document (showing e.g. the stamp imprint of postal stationery or postmarks), may be used if, only in this way, important thematic and/or philatelic information is highlighted.

Simple and effective maps and/or diagrams may be used in few exceptional cases as a supplement to the text, where they help towards a better understanding of the development and shorten the text.

It is recommended that those exhibitors who often show at international exhibitions and do not normally use a FIP language prepare a new presentation with text in one of the most spoken FIP languages, so that their efforts can be better understood by judges and visitors.

*Do not concentrate all text to the top or the bottom of the pages*

### WELCOME TO:

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who becomes the 59th delegate in our Commission.

### THEMATIC BIBLIOGRAPHY :

#### Checklists, Books and Catalogues on Specific Themes

M. Maestroni & J. Bleakley - Olympians on Stamps - 187 pages - Sports Philatelists International - c/o Customs Impressions P.P. Box 2286, La Grange IL 60525, U.S.A. - 25 dollars post-paid

G. Morolli and others - La Posta e Marconi - 165 pages - Ente Poste Italiane, Ufficio C.O.P. Bologna Centro, P.za Minghetti 1, I 40124 Bologna, Italy (in Italian) - 40.550 Lire post-paid

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**PLEASE SEND YOUR INPUT FOR TCNEWS N.6 BEFORE NOVEMBER 15TH**



## GREV, SREV AND GUIDELINES TO THE REGULATIONS FOR THE EVALUATIONS OF THE THEMATIC EXHIBITS

### INTRODUCTION

The purpose of this document is to allow a direct analysis of the overall message conveyed to the exhibitor through the three official documents. These have been merged, following the structure of the GREV, in the following text. The format of the character and of the paragraphs is as follows:

GREV

SREV

Guidelines

#### Article 1 - Competitive Exhibitions

GR 1.1 The F.I.P. promotes international philatelic exhibitions in accordance with its Statutes (Article 5 and 43-45) and the General regulations of the F.I.P. for Exhibitions (GREX). The F.I.P. may extend its patronage to world exhibitions, its auspices to international exhibitions and its support to other exhibitions.

1.2 The principles defined in the following General Regulations of the F.I.P. for the Evaluation of Exhibits at F.I.P.-Exhibitions (GREV) are applicable to all competitive exhibitions. They are intended to serve the Jury as regulations and as a guide to the collector for the development of the exhibits.

1.3 The GREV apply to all competitive classes at F.I.P. exhibitions

1.4 The Special Regulations of the F.I.P. for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions (SREVs) for each competitive class are based upon and developed from the GREV. The Commissions of F.I.P. may supplement or adopt these principles considering the peculiarities of their respective classes.

SR *In accordance with Article 1.5 of the General Regulations of the FIP for the Evaluation of Competitive Exhibits at FIP Exhibitions (GREV), these Special Regulations have been developed to supplement those principles with regard to Thematic Exhibits.*

*Also refer to Guidelines to Thematic Regulations.*

GU These Guidelines, together with the Special Regulations for the evaluation of thematic exhibits (SREV), offer the most advanced level of knowledge and expertise of exhibitors and specialists in thematic philately. The two documents provide the relevant information for:

- the composition of the exhibit by the collector,
- the evaluation of the exhibits by the juror,
- provision of advice by the experts.

The SREV for thematic exhibits offer the collector considerable liberty of construction within the framework of the established rules.

#### Article 2 - Competitive Exhibits

GR 2.1 The limit of the frame space allocated at exhibitions as per Article 6 of the GREX does not normally allow the collector to display his entire collection. Therefore, he must select suitable material which will ensure continuity and understanding of the subject and show the most relevant aspects of knowledge and condition.

2.2 The evaluation of the exhibit will only take into consideration the material displayed.

2.3 The composition of an exhibit in the respective classes will be defined in the SREV.



SR A thematic collection, of which the exhibit is a part, develops a theme according to the plan, demonstrating the best thematic and philatelic knowledge by the items chosen.

*The dynamic and imaginative application of such knowledge results in the best possible selection and arrangement of the material and accuracy of the relevant thematic text.*

GO An exhibit which is entered in a competitive exhibition should contain the most suitable material which contributes both to the development of the chosen theme and to its philatelic significance.

The pages exhibited:

- give a synopsis of the chosen theme as a whole, or
- show in depth specific sections of the collection as an example, without losing the overall essence of the theme.

In both cases, the coherence and the continuity of the chosen theme must be observed.

### Article 3 - Principles of Exhibit Composition

#### 3.1 Appropriate Philatelic Material

SR 3.1 An exhibit shall consist solely of appropriate philatelic material.

3.2 Appropriate philatelic material is that which, for the purpose of transmitting mail or other postal communications, has been issued, intended for issue, or produced in the preparation for issue, used, or treated as valid for postage by governmental, local or private postal agencies, or by other duly commissioned or empowered authorities, or other payment of official dues including revenues.

SR 3.1. A thematic exhibit uses all types of related appropriate philatelic material. Non philatelic items cannot be admitted.

GO Each item must be thematically appropriate. Moreover, its thematic information must have a postal authorisation (ref.: 3.2.2).

The exhibitor/collector has the possibility of selecting items with the following characteristics:

#### Type of material:

- postal franking items (stamps, stamp booklets, postal stationery, franking meters, etc.) and their modifications (overprints, surcharges, perfins, etc.). However modified items are not to be included if the modification no longer relates to the original theme. They may be used for the theme(s) related to the modification.
- cancellations (ordinary, slogan, commemorative and other special postmarks)
- stamps, cancellations, marks and/or cards for free postage (e.g. authorities, military)
- other items used in the postal operations, such as registration labels, postal route labels and markings, supplementary labels or markings (e.g. censorship, disinfection, crash mail), mail delivery dockets, reply coupons, forwarding agents markings, etc.; where applicable, these items should be on the relevant document.
- items "intended for issues, or produced in the preparation for an issue", e.g. sketches, proofs
- varieties and errors.

#### Time frame:

- postal material from the pre-stamp era, through the classic period, to the present day.

#### Postal function:



- in addition to the normal transmission of mail, specific types, e.g. (postage free) service- and military- post (including Airgraphs and V-mail); maritime, railway, ~~and~~ air mail of any type; prisoner-of-war and concentration camp mail; packet, parcel post and freight post
- postal payment service
- postal automation
- private post, authorized or tolerated by the official authorities, or active in total absence of a State post.

Under "other postal communications" are included other forms of postal services, like pneumatic post, telegrams, electronic mail, etc.

The following items are **inappropriate**:

- fantasy issues from non-existent postal territories, issues of exiled governments or organisations without postal services
- private additional cancellations applied by a sender or a supplier before mailing the documents
- picture postcards
- private additional prints (répiquages) of postal stationery
- administrative marks (not postal), when they do not give any postal privilege
- private decorations on envelopes and cards
- private vignettes (advertising labels), whatever the purpose of their use.

### Border-line material

The variety of postal services and regulations in different countries and their evolution over time make it impossible to define a list encompassing all possible situations. Some items only follow to a certain extent the above definitions of appropriate or inappropriate material; therefore they should be used mainly when no other material is available to describe a specific thematic detail. When included in the exhibit, they should always be supported by a thorough philatelic justification within an already highly specialized exhibit. For instance, items belonging to the specific philatelic culture of a theme, a country or a region can be tolerated in an exhibit from the same country/region, as much as they are justified and their number is proportional to the degree of elaboration of the exhibit.

### 3.2 The Elements of a Thematic Exhibit

SR 3.2. A thematic exhibit comprises the following thematic elements:

#### 3.2.1. The plan

GR 3.3 The exhibit shall show a clear concept of the subject treated, developed according to the characteristics of the respective competitive class, as defined by the SREV for that class.

SR *The plan defines the structure of the collection and of the exhibit, and its subdivisions into parts. It has to be correct, logical and balanced, and cover all aspects related to the title.*

GR The title must agree with the contents of the exhibit.

SR *Furthermore, it has to be fully consistent with the title chosen and should completely be structured according to thematic criteria.*



GU In a thematic collection and therefore in a thematic exhibit an appropriate, well organized plan must show the clear concept of the chosen theme, in compliance with its development.

GR The exhibit shall be developed according to a well laid out plan as well as personal research.

GU The plan and the development represent the two aspects of an interlaced process, based on personal study and research by the collector on both the theme and the material. A deeper knowledge of the theme enables one to increase the number of facts and details and to look for additional items to illustrate them. A better knowledge of the material allows one to identify new pieces which often must be justified through further study of the theme, which could result in a more elaborate plan.

GU The plan should define the structure of the collection and of the exhibit by means of rational classification in main chapters and their subdivisions. It should provide a clear and intelligible insight into all major aspects of the theme.

SR The plan may:

- \* be freely chosen in order to make the synthesis of a theme or an idea, or

- \* derive naturally from the theme, for instance when the latter describes analytically organisations, institutions and recurrent events.

GU The structure may follow a time-related classification (historical, evolutionary), or a subject-related (scientific, systematic, organizational, economic, etc.), or other criteria (importance, etc.). For instance, themes related to Organizations and Institutions (e.g. Red Cross, League of Nations, Council of Europe), repetitive events (e.g. Stamp Day, Olympic Games), etc. can be subdivided according to their structure, type of organization, and individual events following thematically time- or place-related classifications. The plan should, however, present the widest thematic characterisation.

SR A plan based on a classification by issuing date, country or other geographical criteria, type of material, is not considered acceptable.

GU The plan should consist only of thematic divisions and subdivisions, with no generic chapters (e.g. "Miscellaneous", "Appendix"). Subdivisions by issuing dates and/or country, or by type of material (e.g. "Meters", "Postal stationery") or by purpose of issue (e.g. "Anniversaries") should be avoided. Such items should be positioned according to their thematic information and the same applies to special philatelic studies (ref.: 3.2.3).

GU The plan has to be divided in such detail that the essential structure of the theme and its subdivisions are clearly defined. In some instances more detailed subdivisions may be useful to improve the understanding of the exhibit.

### The Plan Page

GR The concept shall be laid out in an introductory statement, and must be written in one of the F.I.P. official languages.

SR *The plan must be presented in a page at the beginning of the exhibit. It should detail the contents of the collection, its subdivisions, and the size of the chapters shown.*

GU The plan page is the best possible introduction for understanding the theme. It should comprise all major subdivisions of the plan; finer and more detailed subdivisions should, in principle, be presented only on the individual pages. The plan cannot be replaced by a literary description or by a generic introductory statement.

A numerical classification (e.g. decimal, legal systems) may be used if it helps to make the exhibit easier to understand. It should be limited to the major divisions of the plan. Experience has shown that a three digits/letters system is sufficient.

The title and the plan must be presented in one of the official FIP languages: English, French, German, Russian and Spanish.



The number of pages shown for each major subdivision of the exhibit should be indicated on the plan page to enable the public and the judges to browse through it more easily.

An introductory title page, when shown, should highlight the theme. Exhibitors should consider if this is not a waste of space; anyway it can be combined with the plan, as long as it is not to the detriment of the same.

### 3.2.2. The development

*SR* The development means the elaboration of the theme in depth, aiming to achieve a creative and/or original elaboration of the same in full compliance with the plan.

*Depth of development can be obtained only through a detailed analysis and synthesis of each aspect of the theme. Creativity means the personal development of new themes; originality means new aspects or new approaches of and to known themes.*

A successful development requires

- a thorough knowledge of the chosen theme
- a high degree of philatelic knowledge (ref.: Art. 4.3).

*SR* Both creativity and originality, as defined in SREV 3.2.2, require personal effort by study, research and imagination; they cannot result from the plain mechanical duplication of existing works. A collector could exploit at best all sources available on the subject (e.g. literature and other collections) and push his/her research forward. Therefore, the simple classification of the philatelic pieces related to a subject is necessary but not sufficient to achieve an advanced degree of elaboration.

A thorough knowledge of both the theme and the appropriate material (analysis), is a prerequisite for the best possible thematic development. The skilful choice of the material and its correct positioning and sequence (synthesis), as well as a connecting description, are necessary to ensure a proper understanding of the represented relations. This is shown by:

- the selection of the most suitable items for each thematic detail described
- the balanced utilization of the items according to the significance of the thematic detail they support
- the accurate thematic arrangement of the items shown on the same page.

*SR* The thematic text must be correct, concise and relevant, to present the items shown and ensure the necessary thematic link.

The thematic text should:

- illustrate the logical sequence of the development, by connecting the item shown. This requires that the text be fluid enough to show the thread of the development.
- give appropriate information of the thematic details of stamps and documents.
- avoid thematic information that is not related, or is related only indirectly, to the material shown, since it weakens the thematic development.

The thematic qualification and suitability of the material must be clearly demonstrated; hence, items without a close relationship to the theme should be excluded.

*GR* (GREV 3.3 last sentence) The text of the exhibit should also be written in one of the F.I.P languages

### **The Thematic Information**

*SR* (3.2.2) The elaboration utilises the thematic information available from:



- the purpose of issue
- the primary and secondary elements of the design
- other postal characteristics.

60 The development utilizes the thematic information directly represented by the appearance and/or the purpose of issue of the items.

It also utilizes the thematic information that can be achieved as a result of a deeper analysis. In this sense, the thematic information can be drawn from:

- the purpose of issue:
- issues which follow changes in political situations
- issues which document the spirit of the time

-- in addition to the main and the secondary design of the item:

- the text, art style of illustration and similar peculiarities
- the material on which the item is printed e.g. granite (silk thread), banknote paper, war maps
- the watermark design and the perforation (e.g. punch-perforated stamps, also known as "perforations")
- the text or illustration of margins, gutters, tabs, etc.
- functions of the postal service which have a thematic significance (e.g. railway, telegraph, newspaper stamps, official service postal stationery, pigeon post) .

The thematic information described above must be postally authorised. In order to distinguish between postal and private origins, the information on stamps, postal stationery, and other documents must have been:

- initiated by the postal service, or
- introduced or added by the postal service (e.g. advertising appendices, marginal descriptions, postal stationery illustrations), or
- approved by the postal service (e.g. postal stationery to private order).

Printing or surcharges added privately after the sale of the items must not be used.

Generic cancellations can be used because of the specific meaning of a place name, or of the reason a place exists. Alternatively, they must contain adequate thematic information (e.g. advertising text, illustration), in addition to the data concerning the place and/or the date. A postmark, even if of the pre-philatelic period, does not document the birth place of a person. Also the postmark date, when related to a special event which happened on the same date, is irrelevant unless other thematic elements on the document concern the theme.

The information made available by vignettes, marks cachets and decorative overprints of private origin should not be used for the thematic development. In exceptional cases, these items can be considered as a part of the document (but not for their direct thematic contents) as long as they are relevant to describe a specific postal route or they present a significant thematic association. Sender and addressee data represents private information, unless the document shows a special postal privilege (e.g. reduced or free postage) as a result of the position, condition or status (e.g. military or official mail) of one of the parties. The indication of reduced (or free) postage or the service postmarks, or equivalent markings of the postal route, provide sufficient evidence.

### 3.2.3. The philatelic material

GR 3.4 The material displayed should be fully consistent with the subject chosen. The selection should express the concept in the most appropriate manner, showing the level of understanding of the subject and the personal research of the exhibitor.

SR Each item must be strictly related to the chosen theme and show its thematic information in the clearest way. In the case of cancelled documents, preference will be given to genuine postal usage conforming with contemporary postal rates.



## Selection criteria

SR It should also include the fullest range of relevant philatelic material of the highest available quality.

GU The criterion of postal character implies that, within the principles for the appropriate material, some reference levels for the selection of the items should be established. Exhibitors should look for the best ones; since in a high level exhibit the presence of key material is expected. If they need to show some inferior pieces because of lack of availability, one of their major aims should be to replace them as quickly as possible.

Preference and greater importance should be given to:

- issues which have information whose contents bear a direct relation to the issuing country from a political, historical, cultural, economic and/or similar stand-point, as opposed to speculative issues, which exploit the "fashion trends" in thematic philately (these dubious items ought to be in principle totally excluded), with special reference to issues not following the code of ethics of the UPU
- normal issues as opposed to additional parallel imperforate issues (stamps and souvenir sheets)
- genuinely cancelled items, as opposed to items cancelled to order,
- genuinely carried commercial mail with relevant cancellations as opposed to mere souvenir documents and any similar items which were created to please collectors, e.g. decorated FDCs (even when issued by the postal service), and maximum cards
- genuinely carried items with correct postage and relevant thematic cancellations as opposed to favour cancellations, often with underfranked postage, or, even worse, blank cancellations (unless due to a free postage privilege)
- documents with individual, differing addressees, as opposed to covers and cards received by the same addressee as a result of a subscription
- correct postage frankings as opposed to overfrankings due to philatelic reasons (e.g. complete sets)
- meter frankings with correct postage, as opposed to the "000" favour cancellations, unless the latter is a "specimen" or it has a justified postal reason.

Common stamps and documents are appropriate if they best represent important thematic details.

Deviations from the above criteria should reflect specific, exceptional cases, when no better solution is available. Such deviations should be explained.

The relevant rarity or unusual characteristics of proofs, essays, varieties, and similar items, can increase the philatelic level of the exhibit. Common varieties (e.g. minor colour nuances, easily acquired colour essays) therefore play an insignificant role and they are likely to adversely affect the thematic development. When varieties no longer present their relevant thematic information, the normal item should be also shown as a reference.

The use of maximum cards should be limited to a few, significant items, mainly to enhance the understanding of the thematic information on the stamp. In addition to the necessary concordance of subject, time and date, defined in the principles of Maximaphily, these items should have a theme-related cancellation.

## Philatelic studies

SR *Philatelic studies, whenever included, should blend with the thematic development and the fluidity of the elaboration of the exhibit must not be affected.*

GU Postal items and documents present a number of philatelic variants. If this material is of thematic and philatelic importance, then a concise and balanced philatelic study is commendable, so that this material can be properly shown.



GU A philatelic study ought to follow in a systematic manner the criteria of traditional philately (development of the item, varieties), postal history (usage, routes, handling of the mail, marcophily), but should always blend into the development of the theme.

In order to safeguard the balance of the exhibit, the aim of these studies should not be completeness, but the presence of the most significant philatelic peculiarities. The extension of the studies should be proportional to the degree of specialization of the exhibit. However, the development of the theme must not be affected, and the thematic text should be carried on within the study, so that there is no disturbing interruption.

### Philatelic text

GR 3.5 A short explanation is required when the material is not self explanatory or there is a need to illustrate special research.

GU A philatelic description is only necessary when a specific characteristic of the item is not easily recognizable, or a philatelic study has to be described. This description should just satisfy this need. Boosting definitions, in the style of auction-catalogues, are inappropriate.

### 3.5 Presentation

GR 3.5 The presentation and the accompanying text of the exhibit should be simple, tasteful and well balanced.

### Article 4 - Criteria for Evaluation

GR 4.1 The evaluation of the exhibits is made by a jury, which will be constituted and shall perform its duties in accordance with the provisions of Section V of the GREX.

The evaluation of exhibits will only take into consideration the material displayed.

GR 4.1 GREV The general criteria, as specified in Art. 4 of the GREV, are applied according to the peculiarities of the thematic exhibits.

GR 4.2 General criteria for the evaluation of competitive exhibits at F.I.P. exhibitions are as follows:

Treatment  
Philatelic Importance  
Philatelic and related Knowledge  
Personal Study and Research  
Condition and Rarity of material exhibited  
Presentation.

GR 4.3 The criterion of "Treatment of the Exhibit" requires an evaluation of the completeness and correctness of the selected material made by the exhibitor to illustrate his chosen subject.

### 4.1 Plan

SR 4.1. The criterion of plan requires the evaluation of the structure of the collection, as reflected in the exhibit.

The plan will be evaluated considering the:

- presence and adequacy of the plan page

GU The presence of an adequate plan page will ensure that the public and the judges do not have to "reconstruct" the plan by browsing through the pages of the exhibit. The obvious difficulties caused by having to do so might be reflected in the understanding and the evaluation of the exhibit.

SR - consistency of the plan with the title

GU - Consistent with the title of the collection. The title and the plan represent a meaningful entity and should reflect the specific characteristics of the chosen theme. If the exhibitor decides to show a self-contained section of his collection, the plan and the title of the exhibit must be consistent with that section.

SR - correct, logical and balanced subdivision in parts

GU - Correct. The plan should be accurate, scientifically reliable and sound.



GU - Logical. The sequence of the main chapters and their subdivisions must follow a rational order, without superfluous or misplaced chapters.

- Balanced. The same importance should be given to the different sections in accordance with the thematic significance and the available material.

SR - *coverage of all the parts necessary to develop the theme*

GU - Comprehensive and complete. It should detail both direct and cross references, developments, and special characteristics of the chosen theme. Themes developed within an organizational or chronological framework should, however, clearly show the historical background, the aims, tasks, results and effects of the activities of such organizations or events. It should include all the different aspects of the theme, and cover the largest scope compatible with it. In this respect, one should avoid limiting or concentrating the development of the plan only to one or a few countries, as far as the chosen theme allows it.

SR - *creativity and originality of the approach.*

GU - Creative and/or original. The plan should be more than just a simple list of contents. The construction of a creative and/or original plan is considered a prerequisite for a creative and/or original development.

## 4.2 Development (Treatment) and Importance

SR 4.2. The criterion of development requires the evaluation of its compliance with the plan, and of thematic research and thematic importance.

*Thematic research covers*

*personal study*

GU To evaluate the level of thematic study and research, one must take into account the availability of previous studies of the theme, in order to assess how much the treatment took advantage of available thematic and philatelic literature, catalogues and documented research. This will then be compared with the personal research and study shown in the exhibit.

SR *scope, depth and balance*

GU The scope will be evaluated by comparing the actual one of the exhibit with the potential one that can be achieved through a very comprehensive and complete plan and a thorough and deep development.

The depth of the development is demonstrated by the representation of connections, cross references, ramifications and effects within the framework of the selected theme.

The balance of the development is demonstrated by giving the appropriate depth and size to the various thematic details, according to their significance within the theme. This also applies to philatelic studies.

SR *creativity and originality*

GU Creativity and Originality, as defined under by 3.2.2 above.

SR *thematic knowledge, expressed by*

- *the correct use of material*
- *the related text*
- *specific connection between the above.*

GU Thematic knowledge refers to the level of knowledge of the theme expressed in the choice of the items, their correlations and the accompanying text. It therefore includes the absence of thematic errors and pretexts for introducing material not directly related with the theme.



SR Thematic importance denotes the degree of difficulty of developing the theme.

GU Thematic importance is expressed by the degree of difficulty of the development, on the basis of the scope of the theme and the related availability of the material.

GR is evaluated under SR 4.4 The criterion of "Philatelic Importance" requires an evaluation of philatelic significance of the subject chosen by the exhibitor, in terms of its scope, degree of difficulty of the subject, and the philatelic interest of the exhibit.

SR (SREV 4,3 last sentence) Philatelic importance relates to the philatelic significance of the material.

#### GR 4.3 Philatelic Knowledge, Study and Research

GR 4.5 The criteria of "Philatelic and related Knowledge, Personal Study and Research" require the following evaluations:

Knowledge is the degree of knowledge of the exhibitor as expressed by the items chosen for display and their related comments; Personal Study is the proper analysis of the items chosen for display; Research is the presentation of new facts related to the chosen subject.

SR 4.3. The criterion of philatelic knowledge requires the evaluation of the general and the specific philatelic knowledge, and the philatelic importance.

General philatelic knowledge covers

GU The evaluation of the general philatelic knowledge will be considered by:

SR full compliance with the rules of philately

GU - the full compliance with the rules of philately. This concerns, for instance, items that are unsuitable for collecting purposes (e.g. cut stamps or postal stationery, improper maximum cards);

SR suitability of the postal documents

GU - the philatelic suitability of the postal documents, including the amount and the justification of border-line items, if any. The philatelic importance of the exhibit is demonstrated through the selection of items of real philatelic significance rather than of extravagant pieces.

SR correctness of the philatelic text, when required.

GU - the suitability of the philatelic text, in terms of adequateness, correctness and compliance with the material described.

#### SR Specific philatelic knowledge covers

GU To evaluate specific philatelic knowledge, within the framework of a given theme, emphasis is given to:

SR the presence of the widest possible range of philatelic material

GU - the presence of the widest possible range of philatelic material. This relates to the presence of all the different philatelic types of material, which should include material of all periods and from the largest number of countries, within the possibilities of the chosen theme.

SR the balanced use of the above

GU - the balanced utilization of said material.

SR personal philatelic study and research.

GU To evaluate personal philatelic study and research, greater recognition should given to material which

- has not yet been researched for that theme, or where there has been very little research

- refers to an uncommon area of collecting

- has a thematic qualification which is not immediately obvious and needs to be discovered by the exhibitor.



In addition, recognition will be given to philatelic studies presenting a true, well documented, philatelic in depth analysis and which are not just an excuse for showing an accumulation of more pieces without any serious philatelic foundation. As many philatelic areas have been already reserached in depth, a study may exploit the relevant sources for further personal research.

#### 4.4 Condition and Rarity

GR 4.6 The criteria of "Condition and Rarity" require an evaluation of the quality of the displayed material considering the standard of the material that exists for the chosen subject, the rarity and the relative difficulty of acquisition of the selected material.

SR 4.4. *Condition and rarity (ref.: GREV, Art. 4.6)*

GU The condition is based on the usual overall criteria of evaluation in philately. For modern material good condition is an essential requirement.

Cancellations must be clear, and allow the stamp design, where thematically relevant, to be clearly visible.

The rarity is based on objective criteria such as recognized absolute scarcity and difficulty of acquisition.

It is essential that varieties, proofs, essays, are rarer than the issue itself, in order to increase the philatelic level. The same applies to blocks, strips, etc.

It is obvious that items which, despite being very rare, have no or insufficient relationship to the theme, should not be included in the evaluation of this criterion.

#### 4.5 Presentation

GR 4.7 The criterion of "Presentation requires an evaluation of the clarity of display, the text as well as the overall aesthetic balance of the exhibit.

SR 4.5. *Presentation (ref. GREV.:, Art. 4.7)*

GU The efforts of the exhibitor are demonstrated by the arrangement of the items and the text on appropriate exhibition pages. Presentation will be evaluated on the basis of:

- clarity of the display
- clarity of the text
- the overall aesthetic balance of the exhibit.

#### Article 5 - Judging of Exhibits

GR 5.1 The judging of an exhibit will be carried out in general accordance with Section V (Articles 31-47) of the GREX.

SR 5.1. *The thematic exhibits will be judged by the approved specialists in their respective field and in accordance with the section V (Art. 31 to 47 of GREX - ref.: GREV, Art.5.1).*

GR 5.2 Judging is based on the criteria explained in Art. 4 above. The following relative terms are presented to lead the jury to a balanced evaluation:

1. Treatment and Philatelic Importance	30
2. Philatelic and related Knowledge	35
Personal Study and Research	
3. Condition and Rarity	30
4. Presentation	5
TOTAL	100

Exhibits will be evaluated by allocating points for each of the above criteria. These will be entered on score sheets of an approved format.

GU The thematic judges must complete an evaluation form in order to be guided towards a thorough and consistent judgement.



SR 5.2. For thematic exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation (ref.: GREV, Art. 5.2).

Plan	20
Development (Treatment) and Importance	30
Philatelic Knowledge, Study and Research	20
Condition and Rarity	25
Presentation	5
Total	<hr/> 100

SV The Jury shall make full use of the points breakdown, as in Art. 5.2 of the SREV.

GR 5.4 Prizes will be awarded according to Article 7 of the GREX.

5.3 Medals will be awarded of per the following table, based on the total of the relative terms obtained by the exhibit (ref. Article 7.4 of the GREX).

Large Gold  
Gold  
  
Large Vermeil  
Vermeil  
Large Silver  
Silver  
Silver Bronze  
  
Bronze.

5.5 The Grand Prizes are awarded to exhibits with the greatest philatelic merit, from among those exceeding the requirement of a large gold medal (ref. Art. 7.3 of GREX).

5.6 Special prizes may be placed at the disposal of the Jury in accordance with Article 7.5 of GREX.

The Jury may award these special prizes, at its discretion, to exhibits having received at least a large vermeil medal in appreciation of outstanding philatelic merits and exceptional material.

This should not create yet another intermediary medal level.

5.7 The Jury may express Felicitations, in addition to the medal awarded for exhibits distinguishing themselves by philatelic research or originality. Felicitations cannot be given to the same exhibit twice (ref.: Article 7.6 of the GREX).

5.8 The owner of an exhibit which has been downgraded by a Jury, because it contains faked and forged material not properly identified by him, will be duly notified through the national federation and the commissioner. This information should also be passed to the F.I.P. Commission for the Fight against Forgeries.

5.9 The provisions of Article 5 may be varied as necessary for the Literature, Thematic and Youth Classes because of their nature These variations will be shown in the SREV of the concerned classes.

GV The presence of faked, forged or repaired items which are not clearly marked as such, will cause the downgrading of the exhibit. Collectors are therefore recommended to have any doubtful item expertized before selecting it for the exhibit.

## Article 6: Concluding Provisions

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

6.2 The General Regulations of the F.I.P. for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions (GREV) have been approved by the 54th F.I.P. Congress on 5th November 1985 in Rome. They came into force on 5th November 1985 and were revised at the 61st F.I.P. Congress in Granada on 4th May 1992. The revised text will come into force on 1st January 1995.