

WESSEX PHILATELIC FEDERATION

PHILATELIC COMPETITION RULES

Definitions of Judging Criteria

This information has been derived to aid both competitors and Judges as to the definition and meanings of the various defined requirements for entries.

Treatment and Importance

Treatment is how the exhibit tells its story; it needs a title and an introduction, a cohesive story line, an appropriate ending, and should be balanced overall.

The 'Philatelic 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 the field of philately in general.

Knowledge and Research

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

Condition and Rarity

Condition is relative; however material should aim to be in the best condition available. However, it is important to remember the actual condition obtainable will vary according to the country and usage.

Rarity is difficult to define in absolute terms and has to be assessed relative to the class of material. Thus in terms of numbers available, many postal stationery items would be considered rare to extremely rare when compared to adhesive stamps. Local Postal History material may be very rare indeed. Value is not rarity. The Judge should take account of: *Does the subject area include very rare material? And Are all the accepted rarities in the subject area present?*

Presentation

The write up must be clear, concise and relevant to the material shown and to the subject chosen for the exhibit. The method of presentation should show the material to best effect and in a balanced way. With entries it is important to avoid unduly uniform arrangements. No advantage or disadvantage shall apply as to whether the text is handwritten, typed or printed. Brightly coloured inks and coloured album pages should be avoided.

Description of Exhibition Classes

Traditional Class – (Requirement 16 sheets #)

Traditional philately can embrace all aspects of philately. It is based on the collecting of postage stamps and related items, including items related to the production of postage stamps. It also includes Telegraph, Railway and Local stamps.

For judging purposes, entries may be sub-divided into two sections: Great Britain, and Rest of the World.

Postal History Class – (Requirement 16 sheets #)

This class generally emphasises routes, rates, usages and other postal aspects, services, functions and activities related to the history of the development of Postal Services and marcophily (the study of postmarks). It is not normally advisable to include unused adhesives or unused postal stationery. For judging purposes, it is sub-divided into two sections: Great Britain and Rest of the World.

Exhibits in the sub-class 2C, being Historical, Social and Special Studies exhibits, which include material developed by commerce and society for use in the postal system, may include non-philatelic material where relevant to the subject of the exhibit. The non-philatelic material should be incorporated into the exhibit in a balanced and appropriate manner in such a way that it does not overwhelm the philatelic material.

Aerophilatelic Class – (Requirement 16 sheets #)

This world-wide class is based on studies of the development and operation of airmail services and the material prepared for these services, both official and unofficial. It can also include exhibits of airmail stamps and their usage.

Postal Stationery Class – (Requirement 16 sheets #)

This is a world-wide class for exhibits of Postal Stationery. Exhibits can include proofs, essays and formula items where appropriate. Exhibits entirely comprising items without printed designations of face value or service are likely to be transferred to another class.

Thematic Philately – (Requirement 16 sheets #)

This class is for entries based on a theme or a subject which is developed to a logical plan by the use of the widest range of appropriate stamps and other philatelic material. Revenue stamps may be included where no other philatelic material will convey the intended message; such material should be used sparingly.

Introduction to Thematics – (Requirement 8 sheets)

This is a novice class for entries based on a theme and submitted by first time exhibitors. The subject should show developed to a logical plan by the use of the widest range of appropriate stamps and other philatelic material.

Open Philately – (Requirement 16 sheets #)

This class gives an exhibitor complete freedom to present an exhibit on any subject using up to 50% of non-philatelic items. The non-philatelic material must not be thicker than 5 mm so as to be able to fit into standard exhibition frames. It is still an experimental class at FEPA and FIP International Exhibitions, but it may become a formal class in the coming twelve months. Detailed guidelines are set out in an accompanying document.

- The term 16 sheets refers to either 16 standard sheets or a combination of standard and wider sheets that fill the same space. Competitors should refer to the notes on Preparation of Exhibits.

Notes to Exhibitors

Photocopy & Reproduction.

Where a photocopy or reproduction of a stamp or cover is shown it must be modified by at least 25%. Where a part of a stamp or cover is shown full size it must be clearly labeled as a copy.

Exhibits at Owners Risk – Exhibition entries will only be accepted on this basis.

Liability & Insurance - ALL exhibitors are required to sign a Liability & Insurance Form to be returned with the entry.

Rules for Competitions

The Jury

The Jury, whose decisions will be final, will consist of Federation or National Accredited Judges, and should they decide that an exhibit has been wrongly classified, they have the discretion to transfer it to another class if such action could result in a higher award. The Jury's comments will be passed to entrants. No correspondence on the judging will be entered into. Awards will be made subject to the minimum marks being achieved.

Any attempt to influence Jury decisions by an exhibitor or other persons will result in removal of the exhibit(s) concerned from the exhibition.

Awards

Gold Medal	80	Silver Medal	60
Large Vermeil Medal	75	Silver Bronze Medal	50
Vermeil Medal	70	Bronze Medal	40
Large Silver Medal	65	Certificate of Participation	<40

Trophies

Trophies and medals may be awarded at the discretion of the Federation and Competition Host for any class or entries submitted.

The federation has a number of trophies that can be awarded for specific classes and these will be advised to competitors as a part of the entry process.

Marking Structure

All classes except Thematic Philately, Introduction to Thematics and Open Class.

Category	Max Mark
Treatment	20
Importance	10
Knowledge	20
Research & Personal Study	15
Condition	10
Rarity	15
Presentation	10
TOTAL	100

Thematic Philately & Introduction to Thematics

Category	Sub-Category	Max Mark
Treatment & Importance	Title & Plan	15
	Development	15
	Innovation	5
Knowledge, Study & Research	Thematic	15
	Philatelic	15
Condition & Rarity	Condition	10
	Rarity	15
Presentation		10
TOTAL		100

Open Philately

Category	Sub-Category	Max Mark
Treatment & Importance	Title & Plan	5
	Philatelic Treatment	10
	Non-Philatelic Treatment	10
	Philatelic Importance	5
	Non Philatelic Importance	5
Knowledge & Research	Philatelic Knowledge & Research	15
	Non - Philatelic Knowledge & Research	15
Material	Condition	10
	Rarity	15
Presentation		10
TOTAL		100

PREPARATION OF EXHIBITS - *The following is based upon the Current National Standards and will fit the Wessex Exhibition Frames.*

Exhibitors are encouraged to look at the scope these recommendations give and to make the most of their exhibits accordingly.

Sheet Size and Paper

There are often questions on sheet size and paper, and there are many philatelic myths about what is, and what is not acceptable.

Broadly, dark coloured paper is not acceptable, **black is unacceptable**, and at the other end of the spectrum, chemically enhanced optically bright, white pages are often detract from the material being shown.

Matting (card mounts behind items) are acceptable. Too many different colours of matting can be confusing. Matting in black with wide margins can make an exhibit look like a display of mourning envelopes, and black Hawid mounts can have the same effect. The test is one of suitability. Does the mounting enhance the material?

Most experienced exhibitors will use only transparent Hawid type mounts and will never use black mounts. Most will use white, off white, or cream card. Duplicating paper in thin plastic protectors falls off the frame as it is mounted. Respect your material and the exhibition munter by using something reasonably sturdy.

Protectors should be of good quality, for example chemically inert polyester, e.g. Melinex®, Mylar™ without surface coatings or plasticisers. Again this is to protect the material and to stop it folding over or falling from the frame as it is mounted.

National Exhibition display frames measure 120 cm in height by 100 cm in width and hold sixteen 'standard' pages. 'Standard' pages must not exceed 23 cm in width and 30 cm in height. Sixteen pages exceeding this width can only be accommodated in a single frame by overlapping.

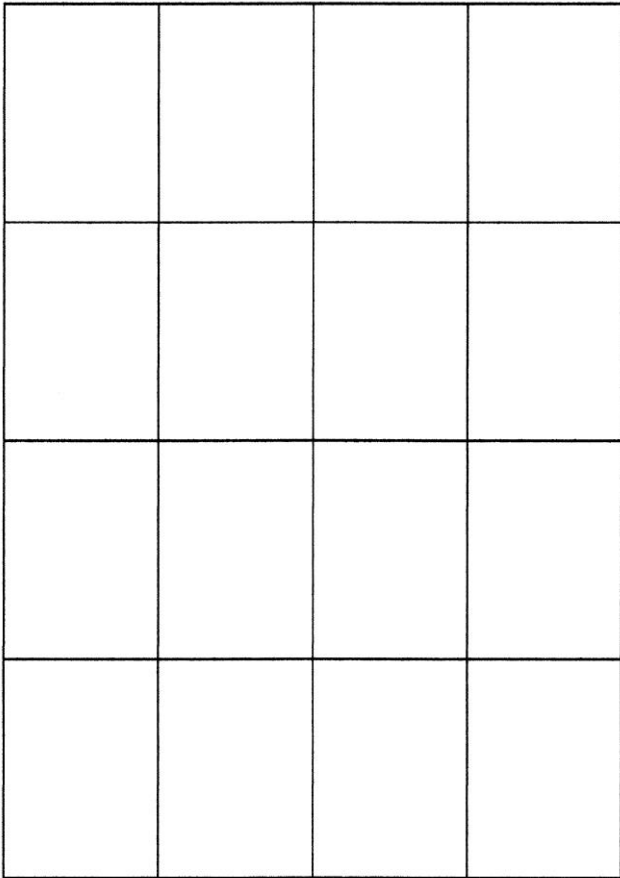
The pages are usually mounted in four rows of four. Exhibits should be mounted on sheets of A4, although A3 pages mounted horizontally are accepted. Commercially produced sheets such as Clarendon (288 x 218 mm), and double Clarendon (288 x 436mm) or other 'standard' album pages are accepted, and frames may also be composed of 8 double sized sheets or 12 sheets of 1½ times a 'standard' size.

Sheets must be numbered consecutively, preferably at the front bottom right hand corner and contained in transparent protectors. All exhibits without protectors will neither be exhibited nor judged.

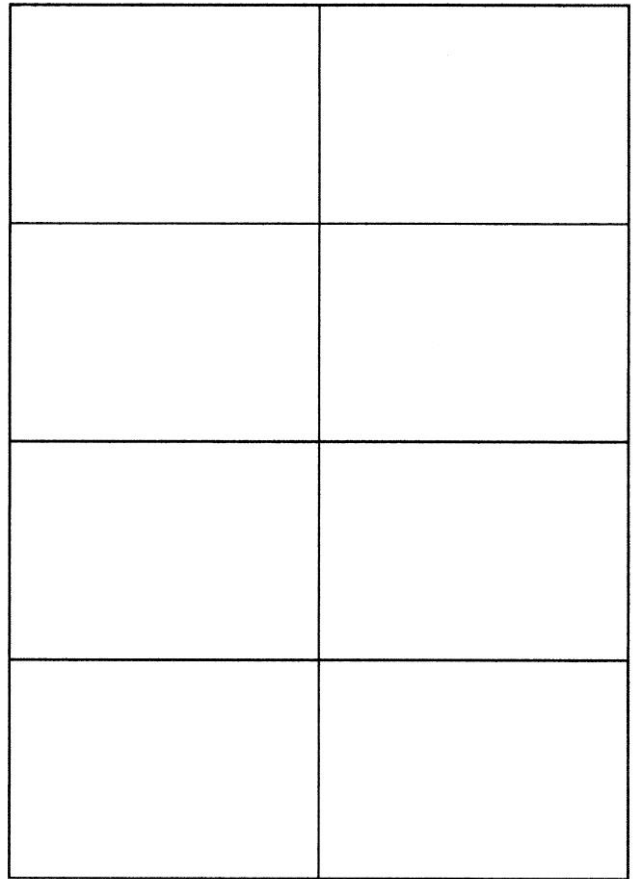
Other larger sheets can be accepted but they must be in multiples of the standard size. Sheet heights greater than 30 cm are difficult to handle, and may be rejected. Where pages exceed 30 cm in height they will be placed in the frames at the risk and responsibility of the exhibitor.

Sheet size is a matter for the exhibitor, but bear in mind that awkward sizes may be difficult to transport or to mount, and in some cases the organisers may refuse particularly awkward or flimsy pages. A3 gives more flexibility, particular for large items and ephemera, and can be more suitable for Thematic or Open Philately, although Postal History material and large postal stationery can be sometimes difficult to display on A4.

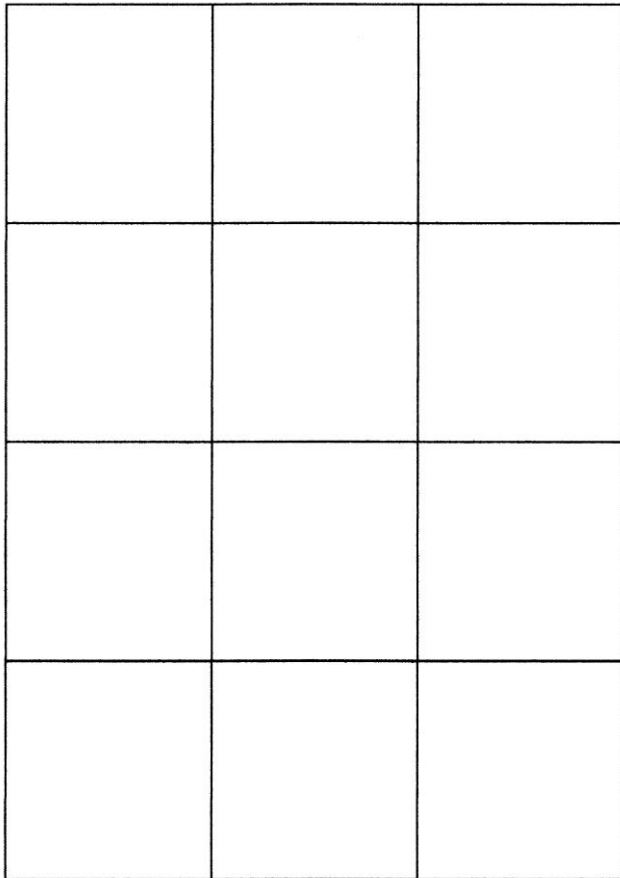
REMEMBER – *a 16 sheet entry is one that fills the standard frame designed to take 16 x A4 sheets. If you use larger sheets to accommodate large items you can proportionately reduce the number of sheets as long as you fill the frame. **Some typical examples follow.***



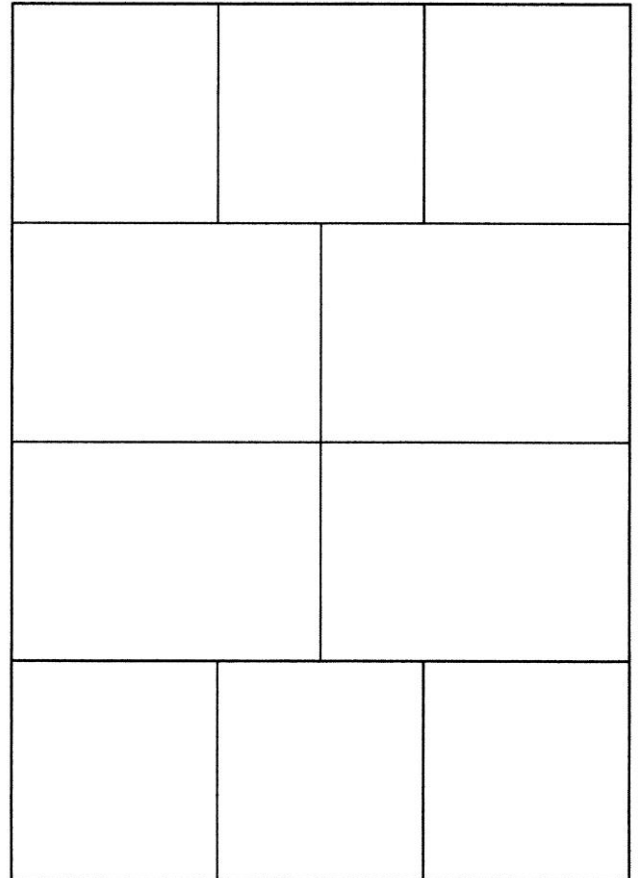
Standard frame of A4 sheets



Standard frame of A3 sheets



Standard Frame of 1 1/3 sheets.



Standard frame with mixed sheets.