

Special Regulations for the Evaluation of Maximaphily Exhibits at F.I.P. 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 Maximaphily. Also refer to Guidelines to Maximaphily Regulations.

Article 2: Competitive Exhibits

The Maximaphily items should conform to the principles of maximum possible concordance between

- a) The postage stamp
- b) The picture postcard
- c) Postmark

Article 3: Principles of Exhibit Composition

The constituent elements of a maximum card should conform to the following characteristics:

1. The postage stamp
The postage stamp should be postally valid and affixed only on the view side of the picture postcard. (postage due, pre-cancels, fiscals and stamps violating the "Code of Ethics of the UPU" are not admissible, as well as official stamps, except those which are at the disposal of the public: United Nations, UNESCO, European Council, etc..).
2. The picture postcard
Its dimensions must conform to universal postal convention. Chapter 1 Article 19 para 1 (max. 105 X 148 mm. min. 90 X 140 mm).

At least 75% of its area must be used for the picture and the illustration should show the best possible concordance with the subject of the stamp or with one of them, if there are several. Picture postcards with mere reproduction of the stamps are forbidden.

3. The postmark and time
The pictorial design of the cancellation and the place of cancellation (name of the Post office) should have a close and direct connection with the subject of the stamp and of the picture postcard, and should be dated within the validity of the stamp and as close as possible to the date of its issue.
4. Classification of the exhibits
Maximaphily exhibits can be classified by:
 - a) Country or group of countries
 - b) Speciality or study
 - c) Theme
5. The plan
In the introductory statement, the title and the plan form a whole, in perfect concordance with the material shown (ref. GREV, Article 3.3).
The concept, the structure and the development of the exhibit should be clearly laid out.

Article 4: Criteria for Evaluating Exhibits

(These criteria refer to GREV, Article 4).

For Maximaphily exhibits, special significance is given to the philatelic and related knowledge and to the maximum possible concordance shown.

Article 5: Judging of Exhibits

1. Maximaphily exhibits will be judged by the approved specialists in their respective field and in accordance with Sec. V (Article 31-47) of GREX (ref. GREV, Article 5.1).
2. For Maximaphily exhibits, the following relative terms are presented to lead the Jury to a balanced evaluation. (ref. GREV, Article 5.2).

Treatment and Importance of the exhibit	30
Knowledge and Research	35
Condition and Rarity	30
Presentation	5
Total	<u>100</u>

Guidelines for judging Maximaphily Exhibits

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 Maximaphily Exhibits at F.I.P. Exhibitions have been approved by the 61st F.I.P.-Congress in Granada on the 4th and 5th May 1992. They come into force on 1st January 1995 and apply to those exhibitions granted F.I.P.-Patronage, auspices or support, which will take place after 1st January 1995.

1. Competitive Exhibitions

The present guidelines complete the general regulations (GREV) and the special regulations (SREV) to help the jury in the evaluation and the exhibitors in the elaboration of Maximaphily exhibits.

2. Competitive exhibits

- 2.1. A Maximaphily exhibit is composed exclusively of maximum cards.
- 2.2 The quality of the constituent elements and the concordance between these elements give the maximum card the qualification of "appropriate philatelic material" (GREV, Article 3.1.).

3. Principles of Exhibit Composition

The constituent elements should conform to following conditions, in addition to those provided in Article 3 of SREV:

- 3.1. The postage stamp.
It must be in perfect state. Only one stamp should be affixed on the view side of the picture postcard. Before 1974, when the International Statute of Maximaphily was approved, maximum cards showing several stamps are tolerated, if one or more of those are concordant with the illustration of the card. In case a stamp has multiple, secondary or partial subjects, each subject must be dealt with separately. The use of illustrated labels out of automatic vending machines, affixed on the view side of the postcard, is allowed.
- 3.2 The picture postcard.
The picture postcard should be as far as possible on sale before the issue of the stamp, or, if it has been published specially, it should

reproduce an existing document. Following items cannot be used for maximum cards:

paste ups,

cutting outs,

private photographs and drawings.

3.3 The cancellation.

The cancellation giving the name of the post office as well as the date, has to be readable and has to be struck completely on the unity stamp/postcard. This applies also to special postmarks.

3.4 Classification of the exhibits

a) The exhibits by country or group of countries include maximum cards realised with stamps issued by one country or by a group of countries having geographical, historical or cultural bonds. Generally the chronological order of the issues should be avoided.

b) The specialised exhibit and/or study will be based, according to the exhibitor's choice, either on the constituent elements of the maximum card, or on the different concordances, or on both, or on a specific period.

c) The thematic exhibits include maximum cards related to a theme. They are limited neither in space nor in time.

In these three types of exhibits so called "variants" can be simultaneously shown, e.g. maximum cards with the same stamp on different postcards and with different cancellations, but always observing the rules of concordance.

3.5 The Plan

An exhibit should have a plan, which should describe the contents of the exhibit and clearly show its leading idea. It should be logical, balanced and in accordance with the chosen subject and title. It must be subdivided in chapters. A mere list of contents is not enough for a plan. It has to be in one of the official languages of the F.I.P..

4. Criteria for evaluating exhibits

4.1. Maximaphily exhibits are judged according to article 4 of the General Regulations of the F.I.P. for the Evaluation of Competitive Exhibits at F.I.P. Exhibitions (GREV) and in accordance with the Special Regulations of the F.I.P. for the Evaluation of Maximaphily Exhibits at F.I.P. Exhibitions (SREV).

4.2 Treatment and importance of the exhibit

A total of 30 points is allotted, 20 for the treatment and 10 for the importance. The treatment and the development of an exhibit deals with following points:

A good concordance between the title, the plan and the contents of the exhibit, a logical and judicious classification of the maximum cards, well adapted to the red thread of the plan. The written explanations should be concise, and give some supplementary information about the elements and/or the concordances. The importance of the exhibit is linked to the difficulty of the development of the chosen theme, according to the material known and the narrowness of the treated theme.

4.3 Knowledge and research

A total of 35 points is allotted, 20 for the Knowledge and 15 for the Research. The exhibitor being judged by the way he has selected the maximum cards of his exhibit, his presentation has to show his knowledge for the chosen theme, on philately, on cancellations and on picture postcards when necessary. The philatelic knowledge will be judged according to the interest of the comments (aim and date of issue, type, impression, variety, etc...). The knowledge on cancellations covers the types of cancels, the period, the place and the justification of the use of the postmark. All attempt to improve the aspect of a postmark after it has been applied by the postal authorities will be considered as falsification.

The knowledge of picture postcard will be judged according to its concordance with the subject of the stamp, to its quality and to the rarity of the edition.

The research in Maximaphily bases on the observance of the three concordances: of subject, of place and of time.

The concordance of subject is the most important condition to characterise a maximum card, e.g. the best concordance between the subject of the stamp and the illustration of the picture postcard.

The concordance of place requires a connection between the name of the place or the locality written in the postmark and the subject of the stamp and the card.

The "first day cancellation" can only be used when it is in accordance with the above mentioned condition

For monuments, landscapes and sites the only place giving the required concordance is the one where the monument, the landscape or the site is located.

When the subject is a famous personality of the stamp issuing country, the postmark of the place related to the commemorated event should be chosen: birth, death, work or aspect of his activity.

In case the stamp commemorates an event, the cancellation should be made in a place related to it.

When the stamp shows for instance a plane, a train or a ship, the postmark will be made in a place where there is an airport, a railway station, a harbour or a post office on board related to the subject.

The maximum cards showing sports activities should be cancelled in places where these sports are practised.

The maximum cards showing works of art such as paintings, sculptures, mosaics, enamels, leaded glass windows, fresco, tapestry works, and, generally, all objects in museums or art collections, can be cancelled either in the place where they are to be found, or in the place where they were created.

Nevertheless, in judging exhibits about "works of art", considering their universal character, the jury can admit the cancellation of the issuing country.

In case the same work of art is shown on stamps of different countries, the maximum card with the cancellation of the country where this work of art is to be found will be rated higher.

In case of stamps showing subjects located in another country than the issuing one, the above mentioned exceptional case applies to famous personalities or to themes related to cosmos. The cancellation should be made in the locality of the stamp issuing country where eventually a manifestation related to the aim of the issue has been organised.

When the stamp commemorates an event or shows a landscape or a monument of another country, the realisation of maximum cards is impossible as there is a total lack of the concordance of place.

Nevertheless a card showing a work of art about one of these subjects can be used for a maximum card in the stamp issuing country.

The cancellations by post offices of a country established abroad (for instances on occasion of philatelic exhibitions or other) can be accepted.

The cancellation is especially interesting as it completes the unity stamp/card by its illustration or its text, and whether it has been used for a more or less long time.

The concordance of time is defined by the date of the postmark, in the period of postal validity of the stamp.

4.4 Condition and rarity of the material

A total of 30 points is allotted, 20 for the rarity and 10 for the condition of the items shown. The rarity of a maximum card depends on the relative rarity of one the three elements in its scope the difficulty of realising it and/or the date of the realisation.

4.5 Presentation

5 points can be given for the presentation. The presentation of an exhibit should be well finished and give a good general impression. Therefore the exhibitors should conform to following conditions: use sheets of a light colour, display the selected material harmoniously, with a maximum of two cards per sheet (avoid too empty or overcharged sheets, where the items overlap), write the accompanying texts precisely and in a legible, faultless writing.

5. Judging of the exhibits

To get a consistent evaluation the judges for Maximaphily exhibits should complete the evaluation sheet, make some observations to the exhibitor and give him some advice to improve his exhibit. As falsifications in an exhibit are always working out negatively, the exhibitors are advised to have their items verified in doubtful cases.

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