

# GUIDELINES FOR JUDGING MAXIMAPHILY EXHIBITS

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## 1. Introduction

These Guidelines are issued by the FIP Maximaphily Commission to give practical guidance on how to apply the GREV and the Special Regulations for the Evaluation of Maximaphily Exhibits (SREV).

*NOTE: These Guidelines include the contents of the SREV.*

The Guidelines are intended to provide guidance to exhibitors and judges regarding:

1. The definition and nature of Maximaphily
2. The principles of exhibit composition, and
3. The judging of Maximaphily exhibits.

## 2. The Definition and Nature of Maximaphily.

A maximaphily exhibit contains only picture postcards showing a **visual** concordance between the three elements:

- picture postcard,
- postage stamp on the picture side of the postcard,
- cancellation.

Maximaphily is based on the observance of the three concordances: of subject, of place and of time.

## 3. Principles of Exhibit Composition

The constituent elements (postage stamp, picture postcard, cancellation) should comply with the following rules:

### 3.1 The Postage Stamp

- a. The "postage stamp" designation refers to stamps issued by the postal operator (postal authority) designated to provide postal services within a UPU member country or dependent territory.
- b. Personalized stamps are allowed provided that they are available to the general public.
- c. The stamp must be valid for postage and affixed only on the picture side of the picture postcard.
- d. Postage stamps cut out from postal stationery are allowed only if the issuing postal authority permits their use.
- e. Not allowed:
  1. Postage due stamps
  2. Pre-cancels
  3. Revenue stamps
  4. Stamps violating the "UPU philatelic code of ethics"
  5. Official stamps except those available to the public (United Nations, UNESCO, Council of Europe, etc)
  6. Postage stamps printed online by a customer
- f. Stamps issued by postal operators authorized by a country's Government are allowed.
- g. Only one postage stamp should be on the view side of the picture postcard.
- h. Before 1978, when the "International Statute of Maximaphily" was approved, maximum cards showing several postage stamps are allowed, if one of those is concordant with the picture on the postcard
- i. If a postage stamp has multiple, secondary or partial subjects, each subject must as far as possible, be dealt with separately.
- j. The postage stamp (or the souvenir sheet it belongs to, if it is stuck on the postcard) must not exceed a quarter of the postcard area.
- k. When the same subject is spread out on several se-tenant stamps, the set can appear on a single postcard. But, when a subject is shown on one of the se-tenant stamps only the one on which the treated subject is illustrated should be affixed to the postcard.
- l. The use of an illustrated postal prepayment impression dispensed by automatic vending machine, affixed on the view side of the postcard, is allowed.
- m. For a specific subject, the order of preference is:
  - Postage stamp issued in the philatelic program of the designated postal operator (postal authority), where it comes as main subject, or easily identified secondary subject
  - then personalized postage stamp and last
  - the stamp of an authorized operator (authorized by the postal authority).

### 3.2 The Picture Postcard

- a. Its size must conform to dimensions accepted by the UPU. However, only postcards of square or rectangular shape available on the market are accepted, provided that their size allows two per A4 page. Postcards are not allowed to be reduced in size.
- b. The picture must offer the best possible concordance with the subject of the postage stamp, or with one of them if there are several.
- c. Postcards fully reproducing the postage stamp, i.e. with perforation, face value, country name are forbidden.
- d. The picture must emphasize the subject of the postage stamp. Postcards can have margins and a text directly connected with the subject of the maximum card.
- e. Old postcards can have an area for correspondence on the picture side. With the exception of these old postcards, the larger the picture the better.
- f. The picture postcard should be as far as possible on sale before the issue of the postage stamp.
- g. Not allowed: Postcards with multiple pictures or holograms.
- h. The following items cannot be used for maximum cards: collages, cut-outs, private photographs on photo paper, colour or black and white photocopies, photo-montages, drawings, documents specially devised for the stamp issue to be printed privately on photo paper thanks to a computer.

### 3.3 The cancellation

- a. The cancellation must be printed by the authorized postal service.
- b. The pictorial design of the cancellation and/or the text, as well as the place of cancellation should have a connection with the subject of the postage stamp and of the picture postcard or with the purpose of the issue (event, charitable activity, theme of the series).
- c. Cancellations made by philatelic services are accepted provided that the concordance of place is met.
- d. Cancellations made by the philatelic service of small countries with only the country name are allowed.
- e. The closer the connection is between the subject and the picture and/or text of a pictorial cancellation, the better is the concordance.
- f. Ordinary cancellations without illustration are valid provided they show the name of the locality of the post office and the concordance of place is met.
- g. The cancellation must be applied within the period of validity of the postage stamp and as close as possible to the date of issue.
- h. The cancellation with the name of the post office and the date must be legible.
- i. It must be complete and tie the postage stamp to the postcard. This applies to handstamped cancellations as well as to machine cancellations.

### 3.4 Classification of exhibits

Maximaphily exhibits can be classified by:

- a. Country or group of countries with geographical, historical or cultural links. Generally the chronological order of the issues should be avoided
- b. Specialized field or study
- c. A theme

### 3.5 Variant Maximum Cards

In these three types of exhibits "variant maximum cards" can be simultaneously shown, that is to say maximum cards with the same postage stamp affixed on different postcards, with different cancellations, but always observing the rules of concordance.

- If the exhibit does not deal only with the variant maximum cards, their number must be limited, so as to avoid an imbalance in the exhibit or a lack of material.
- Two variant maximum cards per exhibition frame are normally considered as a maximum.
- A different date on the cancellation of the same date-stamp is not sufficient to make a variant maximum card.

### 3.6 Introductory or Title Page

An Introductory or Title Page must be the first page of the exhibit. It must contain:

- The title of the exhibit
- Short, precise and relevant general information on the subject
- Description of the purpose of the exhibit
- Description of the scope of the exhibit
- Plan of the structure of the exhibit – chapters or sections etc – rather than a "frame by frame" or "page by page" description. A table of contents or a literal description is not a satisfactory plan.
- List of personal research by the exhibitor within the subject (with references to articles or literature)

- List of the most important literature references

#### 4. Judging Criteria for Maximaphily Exhibits

Maximaphily exhibits should be judged by accredited Maximaphily judges. (GREX Section V).

In judging a maximaphily exhibit the jury will use the following general criteria (ref. GREV, Article 4.2):

- |   |                                    |
|---|------------------------------------|
| 1. Treatment –  | 20 points - ref. GREV, Article 4.5 |
| 2. Philatelic Importance –  | 10 points - ref. GREV, Article 4.6 |
| 3. Philatelic and related Knowledge,<br>Personal Study and Research – | 35 points - ref. GREV, Article 4.7 |
| 4. Condition –  | 10 points - ref. GREV, Article 4.8 |
| 5. Rarity –   | 20 points - ref. GREV, Article 4.8 |
| 6. Presentation –   | 5 points - ref. GREV, Article 4.9. |
| 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

##### 4.1 Treatment (20 points)

Treatment is the development of the story for the subject chosen.

In assessing treatment judges are looking for:

- A logical development that is easy to follow
- Completeness of the material shown in relation to the scope of the exhibit
- A clear and concise write up
- A balanced exhibit for the subject chosen.

They will check that the exhibit:

- Has an Introductory or Title Page which –
  - States the purpose of the exhibit
  - Defines the scope of the exhibit
  - Has a plan of the exhibit
  - Gives the most important literature references.
- Reflects the statements made on the title page relating to the title, purpose, scope and plan
- Is developed in accordance with the plan
- Has Page headings which support the understanding of the treatment
- Has a natural start and ending point of the exhibit
- Does not contain duplicated material (padding)

##### 4.2 Importance (10 points)

The “importance” of an exhibit is linked to:

- the difficulty of the development of the subject chosen according to the material known and
- the narrowness of that subject.

##### 4.3 Philatelic and related Knowledge (20 points), Personal Study and Research (15 points) – Total 35 points

4.3.1 Philatelic and related knowledge is demonstrated by the items chosen for the exhibit and their related write-up and analysis.

Personal study is demonstrated by correct analysis of the items shown in the exhibit.

Personal research is presentation of new facts related to the chosen subject. Where presentation of new facts is evident, a large portion of the total points may be given for it.

4.3.2 Information given should not overwhelm the philatelic material shown. A well thought out plan may avoid lengthy descriptions in the exhibit

4.3.3 Philatelic and related knowledge:

The choice of items reflects knowledge of the chosen subject, of the postage stamps, of the cancellations and of the picture postcards.

- a. Knowledge of the postage stamps is judged according to the comments given: (purpose and date of issue, type, printing, variety, date of the end of validity...)
- b. Knowledge of the postal markings covers the types of cancellations, the period of use, and the justification of the use of the cancellation (place, illustration, text ...)  
All attempts to improve a cancellation will be considered as falsification.
- c. Knowledge of the picture postcards is judged according to its concordance with the subject of the postage stamp, its quality and the rarity.
- d. Forgeries are not acceptable in an exhibit - exhibitors are advised to have doubtful items certified.

4.3.4 Research in Maximaphily is based on observance of the three concordances: of subject, of place and of time.

- **Concordance of subject** is the essential characteristic of a maximum card. This concordance between the illustration of the postage stamp and the one of the picture postcard must be as close as possible and visually verifiable.
- **Concordance of place** requires a connection between the name of the place or the locality of the cancellation and the subject of the postage stamp and of the postcard. A “first day cancellation” can only be used when it is in accordance with this condition.
  - a. For monuments, landscapes and sites there is only one place that gives the required concordance. It is the one where the monument, the landscape or the site is located. If the place has no post office, the one serving the site should be selected or the one of the nearest place.
  - b. When the subject is a person the cancellation should be made in a place connected to their birth, death, burial, work or aspect of their activity, posthumous homage etc. When the postage stamp commemorates explicitly one of these events, cancellation of the place where it happened is better.
  - c. Where the postage stamp commemorates an event, the cancellation should be of a place related to the event.
  - d. When the postage stamp shows an aeroplane, a train or a ship, the cancellation should be of a place where there is an airport, a railway station, a port or an on-board post office directly related to the subject.
  - e. The maximum cards showing sporting activities are better if they are cancelled in places where these sports take place.
  - f. Maximum cards showing works of art (such as paintings, sculptures, mosaics, enamels, glass windows, frescoes, tapestries) and, generally, all objects found in museums or collections, should be cancelled either in the place where they are to be found, or in the place where they were created.  
Cancellations of other places are allowed where exhibitions and other events are held in connection with the work of art.  
When a work of art is an integral part of a monument (sculpture, fresco, glass window, mosaic, etc.), the cancellation should be of the nearest post office to the place where the monument is located.
  - g. When the postage stamp commemorates an event or shows a landscape or a monument of another country, the production of a maximum card is impossible as there is a total lack of concordance of place.
  - h. Cancellations made abroad by post offices of a country (on occasion of philatelic exhibitions or other event) are allowed.
  - i. The cancellation is best if of a place closely connected to the subject, which meets the concordances of subject, place and time and is in use for a short time.
- **Concordance of time** is defined by the date of the postmark, within the period of validity of the postage stamp.

#### 4.4 Condition (10 points)

The maximum cards should be in the best possible condition – this applies to the stamp, postcard and cancellation.

#### 4.5 Rarity

The rarity of a maximum card depends on:

- The relative scarcity but not the value of each of the three elements.
- The difficulty of making the maximum card and/or its age.

Age is defined by reference to three periods:

- A. Before 1946, date marking the first publication of the maximum card definition.
- B. From 1946 to 1978.
- C. After 1978, date of the adoption by F.I.P. of the “Maximum-card Regulations.

Jurors will also be looking for:

- How easy it will be to duplicate the exhibit
- Scarce stamps used on the maximum cards
- Scarce cancellations

#### **4.6 Presentation (5 points)**

The presentation of an exhibit should show the material in the best way and give a good impression.

Therefore:

- a. Avoid using coloured paper
- b. Try to avoid an unduly uniform arrangement
- c. Maximum of two cards per page of approx A4 size.
- d. Avoid too empty and too crowded pages, and overlapping cards
- e. The text should be concise and easy to read.

#### **5. Conditions of Application**

- These Guidelines were approved by the FIP Maximaphily Commission in Bangkok on 1 December 2018 and by the FIP Board at Buenos Aires on 28 August 2019. They were ratified by the FIP Congress in [place] on [date].
- These Guidelines take effect from this date.
- In the event of discrepancies in the text from translation, the English text shall prevail.