

## **Special Regulations for the Evaluation of Picture Postcard Exhibits at APF National Exhibitions**

### **1. APF National Exhibitions**

The Picture Postcard Class is accepted as a competitive class at APF National Exhibitions where included by the Organising Committee. This includes Full National, Half National and National One Frame Exhibitions approved by and run under the Auspices of the Australian Philatelic Federation (APF).

### **2. Definition of a Picture Postcard**

A Picture Postcard must have an illustration. Furthermore

- Used Picture Postcards (circulated through the postal service or in any other manner treated postally) should bear evidence (even if not shown) that they have been through a postal service.
- Unused (non-postally treated) Picture Postcards should have printed text and/or printed address lines, for example a postage area, which shows that the card is meant to be posted without an envelope.
- Only original contemporary Picture Postcards are allowed, i.e. reprints produced at a later time should only be shown with exception.
- Picture Postcards may be produced in different kinds of material e.g. card, leather, tin, plastic and also be hand drawn or painted, embroidered, etc. Instead of printed
- The exhibit must be able to be displayed in exhibition frames of the standard international format of 16 pages per frame or equivalent.

### **3. Principles for the Development of the Exhibit**

#### **3.1 Title Page, Plan and Treatment**

A Picture Postcard exhibit is treated according to a geographical (topographical) topic, a thematic topic, or according to a special aspect (an artist, the printing, the material), or completely according to the exhibitor's own choice.

The title and plan must be presented on the introductory page.

The plan must show the intention and the structure of the exhibit. The title as well as the main and sub sections of the exhibit must show the structure and logical development through the exhibit and demonstrate personal creativity, knowledge, and research.

The title must mirror the content of the exhibit in the best possible way. The treatment of the exhibit must be according to the title and plan. Each Picture Postcard must have a connection with the chosen topic.

The variety (diversity) of the material is of particular importance.

#### **3.2 Knowledge and Research**

Research is a pre-requisite for knowledge of the topic and the Picture Postcards, and this is demonstrated in a brief text in connection with each Picture Postcard. This includes both subject knowledge and card knowledge which should be separated e.g. by using a different font

#### **3.3 Condition and Rarity**

Items selected should show the best possible quality available for the chosen subject. Rarity is directly related to the difficulty in finding such postcards, the difficulty of acquisition.

### 3.4 Presentation

The recommended exhibit sheet sizes are:

- 1) 21cm x 28.3cm or 23cm x 28.3cm - 4 sheets in one row
- 2) 42cm x 28.3cm or 46cm x 28.3cm - 2 sheets in one row
- 3) 31cm x 28.3cm - 3 sheets in one row.

### 4. Judging the Exhibit

A Picture Postcard exhibit will be judged by a jury composed of persons knowledgeable in this material. The Team Leader and possibly other jurors on the team will have already qualified plus exhibited in this class. Juries are approved ahead of the Exhibition by the APF.

### 5. Evaluation

The exhibits will be evaluated according to the following criteria:

Title Page & Plan (10) and Treatment (20)	30
Knowledge and Research	
Subject Knowledge (15)	
Card Knowledge (20)	35
Condition (10) and Rarity (20)	30
Presentation	5
TOTAL	100

### 6. Awards

Awards made according to these regulations will be determined by the exhibition organising committee in conjunction with the APF when approving the Prospectus.

Picture Postcard exhibits may be awarded special prizes and the jury's felicitations.

7. Postcard Exhibit Classifications explained little further. Note – They are NOT judged differently.

7.1 Topographical: A study of a place or places within a geographical framework. There also may be a time aspect whereby variation through the years can be shown.

7.2 Thematic: Using cards to tell a story about a subject, theme or concept. There may well be a mixture of cards from any country, printer, photographer etc.

7.3 Social: Using cards to illustrate some aspect of a social subject, be it the story of a place, people or theme illustrated

7.4 Classification: A study of an artist, producer, publisher, printer, photographer etc over a period of time or geographical area.

7.5 Modern: An exhibit of picture postcards post 1945; may be any of the 4 classifications above.

## **Guidelines** for Judging Picture Postcard Exhibits

### 1 Introduction

1.1 The aim of these guidelines is to support the jury as well as the exhibitor and provide practical advice as to how the special regulations for Picture Postcard exhibits should be used.

1.2 The special regulations for Picture Postcard exhibits include the general principles on what the Picture Postcard exhibit may contain, and how it should be treated and presented.

1.3 These guidelines are not comprehensive. Every exhibit is judged on its own merit.

1.4 The exhibitor may take advantage of presenting the exhibit more thoroughly in a synopsis to be sent to the Organising Committee before the exhibition. A synopsis does not replace the introductory page or plan, but complements it by presenting in more detail the treatment, choice, research, knowledge, and presentation of the exhibit. It is recommended that a synopsis contain a maximum of two single sided A4 pages.

### 2 Definitions of a Picture Postcard Exhibit

#### 2.1 The Exhibit

A Picture Postcard exhibit can have a geographical (topographical) treatment, including for example illustrations from a place or an area. It can also be developed thematically. An event may be shown as a form of reportage, or the exhibit may have the photographer, the artist, the printer, the printing process or the material as the topic. Original thinking and creativity may also lead to different treatments of an exhibit.

#### 2.2 The Picture Postcard

The size, shape and material of the Picture Postcards may vary. The emphasis is on the picture, and not on the use or philatelic peculiarities (if present). Picture Postcards may be unused or used (sent through a mail system). Unused Picture Postcards should have printed address lines, stamp box, or other such markings, showing that the item was intended to be sent without an outer cover.

### 3 Judging Criteria

#### 3.1 Title Page, Plan and Treatment

There must be a clear connection between title, structure and treatment, including information on how the exhibitor has chosen to develop the topic, i.e. the choice of Picture Postcards to illustrate the topic, and how the exhibitor has used the material. The introduction should lead to the story line which carries the viewer through the exhibit. Originality, imagination, and creative ideas will be specially awarded.

The idea or concept portrayed will be evaluated according to the correspondence between the title, the plan, and the development of the story through the whole exhibit. To assist with this, the first page (or the beginning of the exhibit) should have a plan or outline of the exhibit, which explains the logical progression through the exhibit as given by the title with a concise and easy to read write-up without being too lengthy or overpowering.

The treatment will be evaluated by considering the choice of the items, and where they are placed within the storyline, as well as the positioning of the appropriate text in relation to the item. The variety (diversity) of the material is important and will be rewarded.

Original photographic archive material used as a basis for essays and proofs in the production of a picture postcard will be rewarded.

#### 3.2 Knowledge and Research

General Comments - Research is a pre-requisite for knowledge of the topic, and this must be documented through the choice and variety of the material as well as in a brief text in connection with the Picture

Postcards. The texts must contain essential information about the topic and may contain information about photographer or artist. Information about the typography, printing method, and printer/publisher should be demonstrated in an appropriate manner. Picture Postcards must be correctly chosen with regard to the topic, and the descriptive text must be correct.

Personal knowledge and research can also be demonstrated by the presence of material, where only little or no research has been undertaken, for example an unusual area of collecting. Topical knowledge may also be shown by the use of material that has a topical qualification discovered by the exhibitor.

### 3.2.1 Subject Knowledge

Exhibitors should show a clear understanding of the subject, significantly beyond the expected average viewer's perspective, with research into the subject using appropriate cards to illustrate throughout. Ideally the material and information should stimulate the viewer to study the subject themselves.

### 3.2.2 Card Knowledge

Here the exhibitor is expected to show a technical knowledge of the production of the cards, such as the printer, photographer, date of issue, number in the set, reprints, method of production, plate size, distribution etc. All of these technical details are not expected in every exhibit, but some knowledge relevant to the overall production of the cards should be evident.

### 3.3 Condition and Rarity

If the perfect card is as produced by the printer, then the determination of condition will be by evidence of handling and usage measured against a reasonable time frame. Modern cards must be perfect. Therefore it follows that the best possible quality available for the chosen subject should be shown. Missing or bent corners, scratches, and scuffs, etc. will influence condition, however, a certain tolerance will be granted for older, posted items. This will also be the case for older Picture Postcards with handwriting on the picture side, before the divided back was introduced, insofar as this writing is not of a particularly bad quality with ink stains, smudging, etc.

Rarity is directly related to the difficulty in finding such postcards, the difficulty of acquisition. How difficult would it be to duplicate the exhibit? Some 'Real Photo' postcards may be close to unique, as they were often produced only in very small numbers. Even some printed Picture Postcards can be extremely difficult to find. Picture Postcards showing details with people, activities, transport, etc. are more significant than general views.

Golden age picture postcards were often printed by several publishers in numbers of variations. The contemporary variations can be treated as originals, while modern reprints must be annotated as such. Forged items, which are not clearly marked as such, will cause the downgrading of the exhibit by the Jury.

### 3.4 Presentation

Here tidiness, cleanliness, clarity, balance i.e the overall viewing impression in the frame, innovation of presentation, etc, will be duly considered. It is here that the exhibitor may well find that the standard 4 x 4 (16 pages) can be modified by using larger sheets that nevertheless fit into the standard (one square metre) frame.

The text must be attractive and tastefully arranged. Besides the overall impression of the exhibit being important, so is variety in the mounting. Heavily coloured pages should be avoided. Framing or matting of the Picture Postcards may also increase the visual impression.

It is permissible in all classifications of postcard exhibits (topographical, thematic, social, classification & modern) to show other material to complement the exhibit e.g. photographs, newspaper cuttings, menus, maps, drawings, etc. but they shall be neither numerically nor in area more than 10% of the postcards shown. They must also have direct relevance to the chosen topic or development of the picture postcard.