



Maximaphily General Lecture

How to improve a maximaphily
exhibit ?
The importance of good material
in an exhibit.

18-04-2024 – BUCAREST - Efiro 2024





1. Introduction
2. Guidelines for Judging Maximaphily
3. Treatment
4. Philatelic Importance
5. Philatelic & Related Knowledge, Personal Study & Research
6. Condition
7. Rarity
8. Presentation
9. Conclusion
10. Q & A





Introduction

1

Short History of Maximaphily

Starting with TCV

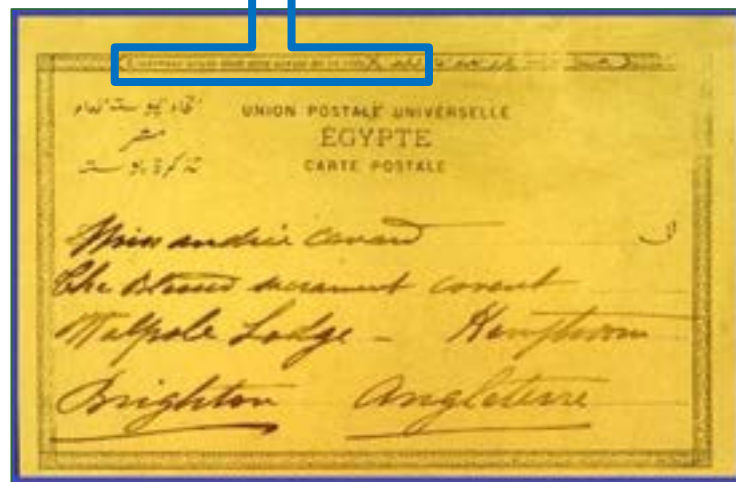


- The **Maximum cards** are born towards of the end of 19th century, with the appearance of the illustrated postcards and the postage stamps.
- At the time, the **back side** of the postcard being reserved only for the name and address of the recipient, the postage stamp on the postcards was on the **view side**, where the illustration was.

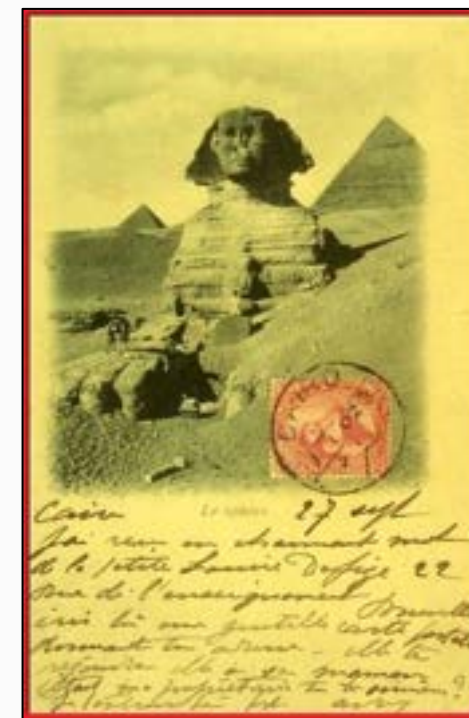
L'adresse seule doit être écrite de ce côté

view side

Back side



TCV sent from
Cairo in Egypt on
September 27
1902.



- With the publication of the first commemorative stamps, symbols, characters, landscapes were formed the first T.C.V (Timbres Cote Vu) which are the precursors of the Maximum cards.



Growing with some pionners

- The first steps of Maximaphily were the result of spontaneous creations, made by chance, obeying only to the imagination and taste of their creators.



King Leopold II – Issue Belgium (1905). Ostend 1906.



TCV
“Germania”
Deutsches Reich
TCV sent from Bingen (Germany) on 7/12/1905
The national monument on the Niederwald

Growing with some pionners



- Later, after 1920 when the philatelic production was enriched with the issues of the **first commemorative stamps**, Maximaphily started getting more interest from a small number of collectors were the true Maximaphily pioneers.

William I of Orange (1570–1584)

Leader of the Dutch revolt against the Spanish Habsburgs.

Issue Netherland 1933.

Cancellation 1938, Delft.

Wilhelmina (1570–1584)

Queen of the Kingdom of the Netherlands from 1890 to 1948.

Issue Suriname 1933.

Cancellation 1933, Paramaribo.



Adapting with first commemorative stamps



- Up to the Second World War Maximaphily exists almost on a **purely semiofficial basis** and **without any structure**. This is why all the Maximum cards of this time are rare and expensive.



The Castle and City of Salzburg

Commemorative stamp of Austria issued on 22 May 1923.
Maximum-card realized on 1923 with postmark of Salzburg 3 June 1923.



The Marseillais volunteers departing, sculpted (Rude) on the Arc de Triomphe de l'Étoile Paris.

Commemorative stamp of France issued on 27 June 1936.

Maximum-card realized on 1937 with postmark of International Philatelic Exhibition.

Evolving as a New Class of the Philately



- 1946** Agreement of the first definition of maximum card during the first general assembly of french of the association " Les Maximaphiles Français".
- 1947** First international congress of maximaphily at Dijon (France) with France, Hungary, Romania, Italy, Portugal and Switzerland.
- 1961** First european philatelic exhibition EX.EU.MAX dedicated to maximaphily in France at Clichy near Paris.
- 1968** Maximaphily is officialy recognised as a specific philatelic discipline by the french national philatelic federation (FFAP).
- 1974** First presentation and agreement during FIP Congress at Bucarest of the international maximaphily rules.
- 1978** Maximaphily is recognised as **specific philatelic class** at the FIP Congress 1978 in Prague with Guidelines and SREV.

Guidelines for Judging Maximaphily

2



The Guidelines for Judging Maximaphily Exhibits



- The **Guidelines** are issued by the FIP Maximaphily Commission to give practical guidance on how to apply the **GREV** and the **SREV** (Special Regulations for the Evaluation of Maximaphily Exhibits).
- The **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 Jakarta on **9 August 2022**.
- The **Guidelines** approved by the FIP Board on 28 August 2019 contain both the earlier SREV rules and Guidelines relating to the definition and evaluation of Maximaphily exhibits.
- The Guidelines have been drafted with regard to Maximaphily, **to help the jury** to judge the individual exhibits and **to help exhibitors** to develop their exhibits regarding:
 1. The definition and nature of Maximaphily.
 2. The principles of exhibit composition.
 3. The judging of Maximaphily exhibits.



The Definition and Nature of Maximaphily



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

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

❖ Maximaphily is based on the observance of the three concordances in term of subject, of place and of time.

❖ Such philatelic items is called MAXIMUM CARD.



Maximum Card



Rules for Postage Stamp (valid stamps)



- ❖ 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.
- ❖ Stamp must be valid for postage.
- ❖ Personalized stamps are allowed if they are available to the general public.
- ❖ Some valid examples from France about **lighthouses**...



Personalized stamp ✓



Stamp ✓



Miniature stamp sheet ✓



Stamp booklet ✓



ATM stamp ✓

Rules for Postage Stamp (not allowed stamps)



Revenue stamps



Tax stamps



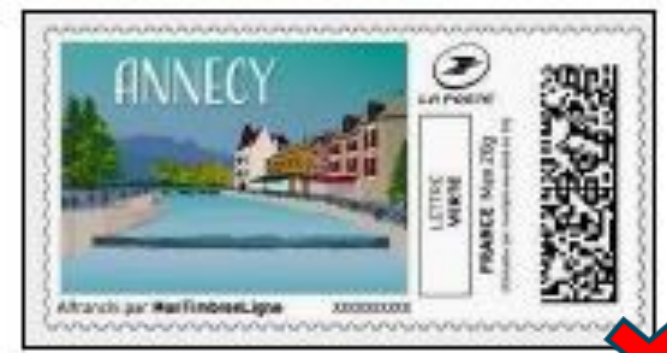
Precancel stamps



Stamps violating the "UPU philatelic code of ethics"



Official stamps except those available to the public (United Nations, UNESCO, Council of Europe, etc)



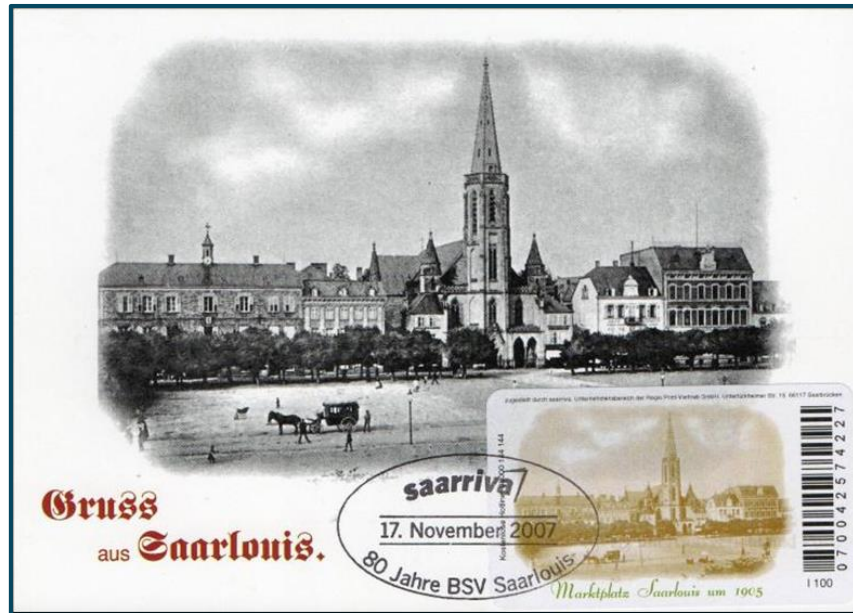
Postage stamps printed online by a customer





Rules for the Postage Stamp (postal operators)

- ❖ Stamps issued by authorized postal operators by a country's Government are allowed.



Private Postal Operator – Saarriva
Saarlouis (Germany).



Old Private Postal Operator STADSPOST
Rotterdam (Netherlands).



Rules for Postage Stamp (several stamps)



- ❖ Only **ONE** postage stamp should be set on the view side of the picture postcard.

- ❖ **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.



" Marianne Type Liberté de Gandon " Issue France **1982**.



" Nations Unies " Issue France **1951**.

Rules for Postage Stamp (several subjects)



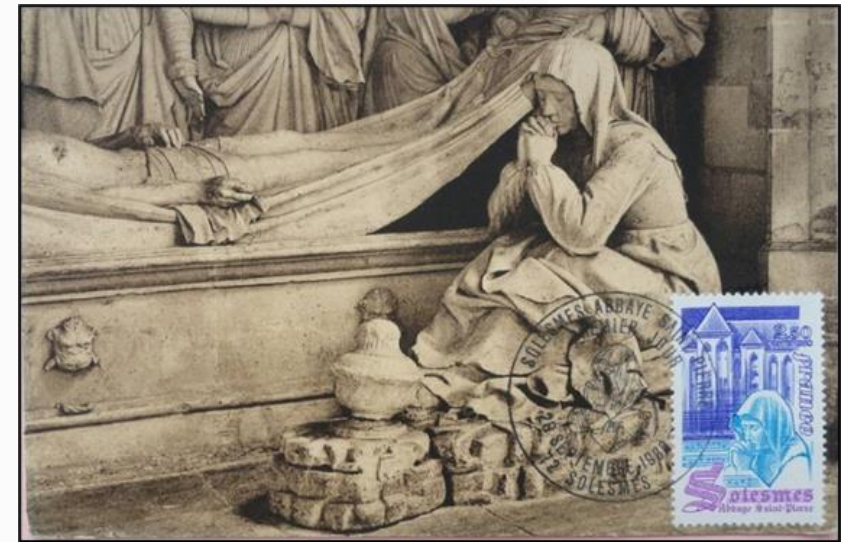
❖ If a postage stamp has multiple, secondary or partial subjects, each subject must as far as possible, be dealt with separately.



- ❖ Stamp 1980 : Solesmes Abbey.
 1. Saint-Pierre Abbey.
 2. The Saints (Marie-Madeleine).
- ❖ Same First Day Cancellation.



1. Saint-Pierre Abbey ✓



2. The Saints (Marie-Madeleine) ✓



Rules for Postage Stamp (large size)

- ❖ 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.



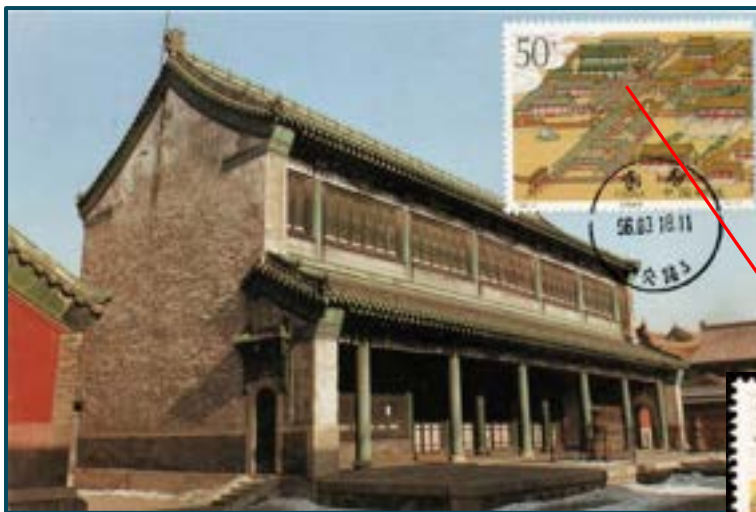
Using only the stamp,
surface is 14%.



Rules for Postage Stamp (se-tenant stamps)

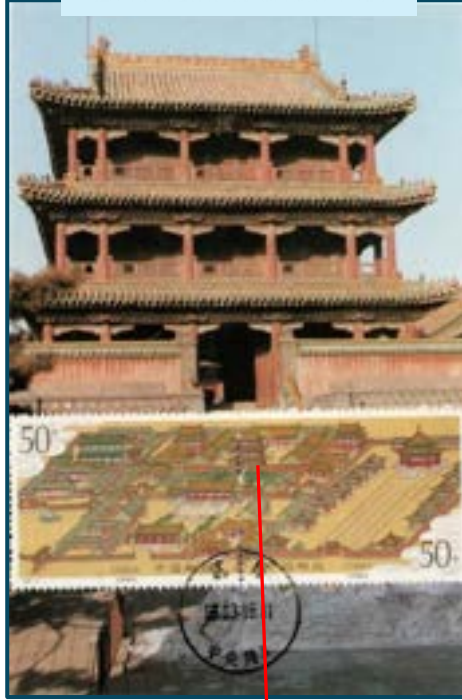


❖ When the same subject is spread out on several se-tenant stamps, the set can appear on a single postcard.



1. Pavilion Wenjin Ge ✓

2. Phoenix Tower ✓



Stamp " Shenyang Imperial Palace " Issue China 1996.

❖ 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.



3. Dazheng Hall ✓



Rules for Postage Stamp (ATM labels)



- ❖ The use of an illustrated postal prepayment impression dispensed by automatic vending machine (ATM, LISA, etc) , affixed on the view side of the postcard, is allowed.



ATM stamp (LISA) "Le Musée d'Orsay-Paris"
Issue France 2023.



ATM stamp "Plaza Major de Madrid"
Issue Spain 2019.



Rules for Postage Stamp (order of preference)



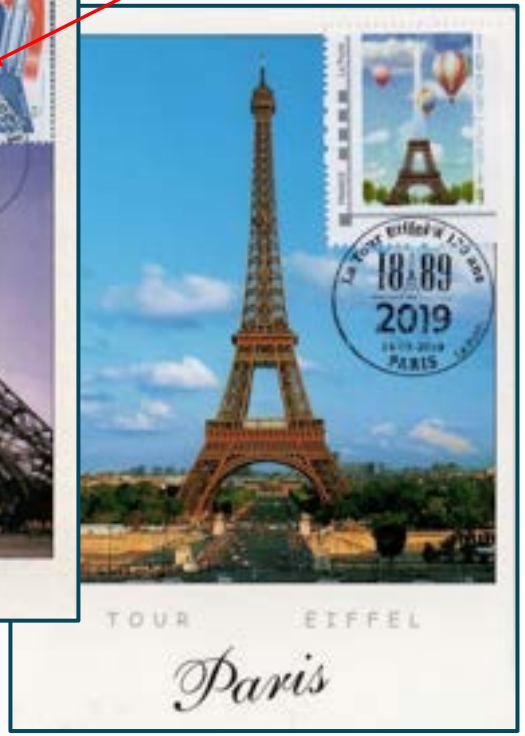
- ❖ For a specific subject, the order of preference is:
 1. Postage stamp issued in the philatelic program of the designated postal operator (postal authority).
 2. Where it comes as main subject, or easily identified secondary subject.
 3. Then personalized postage stamp.



1



2



3



Rules for Picture Postcard (size)



- ❖ Its size must conform to dimensions accepted by the UPU. However, only postcards of square or rectangular.

SIZE	LENGTH X HEIGHT (MM)
Maximum	235 x 120 mm
Minimum	140 x 90 mm

- ❖ 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.



Standard size



European size



Panoramic size



Square size

Rules for Picture Postcard (concordance)



- ❖ The picture must offer the best possible concordance with the subject of the postage stamp, or with one of them if there are several.
- ❖ 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.



Maximum Card
"EFIRO'98"
 Issue Romania
 1998.



Rules for Picture Postcard (concordance)



- ❖ Postcards fully reproducing the postage stamp, i.e. with perforation, face value, country name are **forbidden**.

This stamp is a painting of "Snowy egret" by John James Audubon, famous french-american artist, naturalist, and ornithologist.



Picture postcard
=
Picture of painting



Picture postcard
=
Picture of stamp

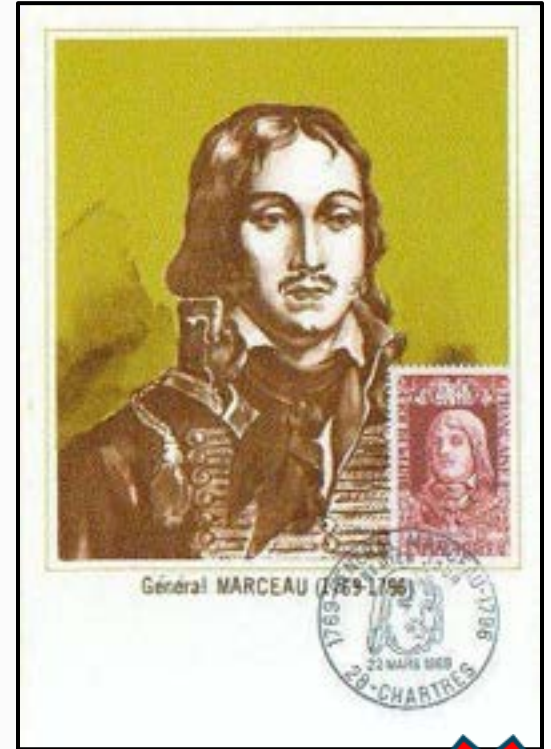


Rules for Picture Postcard (not allowed)



❖ Not allowed:

1. Postcards with multiple pictures or holograms.
2. Collages, cut-outs, private photographs on photo paper, colour or black and white photocopies, photo-montages,
3. Drawings, documents specially designed for the stamp issue.
4. Printed privately on photo paper thanks to a personal computer.



Rules for the Cancellation



- ❖ The **cancellation** must be printed by the authorized postal service.
- ❖ Cancellations made by **philatelic services** are accepted provided that the concordance of place is met.

- ❖ Cancellations made by the philatelic service of **small countries** with only the country name are allowed.



Citadel of Besançon - France Issue 1978.
Cancellation of Besançon Philatelic Service.

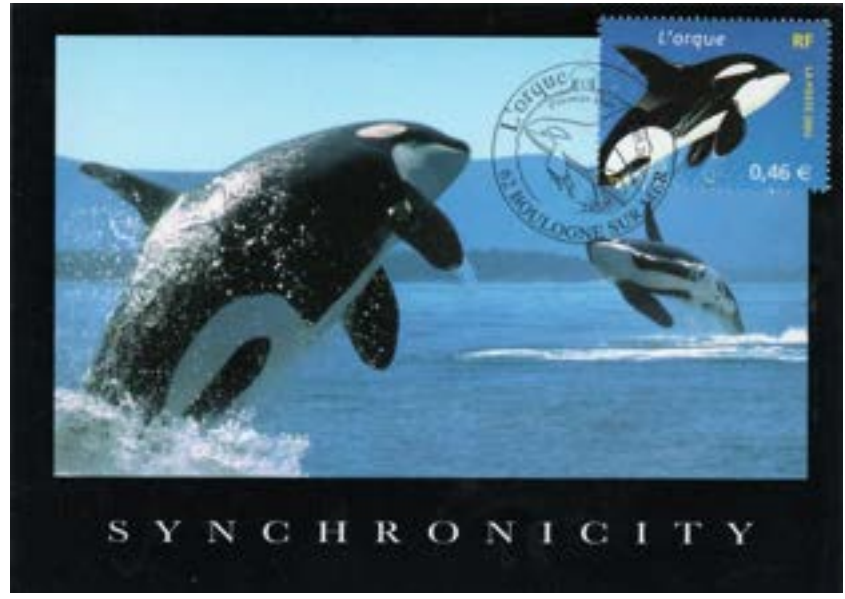


Peregrine falcon
Issue **Isle of Jersey** 2001.

Rules for the Cancellation (pictorial design)



❖ 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).

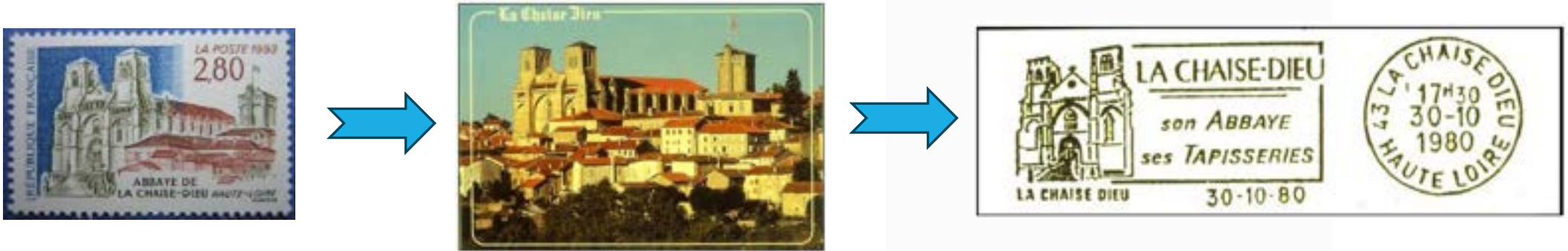


Very concordant illustrated first day cancellation.



Not concordant illustrated cancellation WWF. (Can be tolerated in young people).

Rules for the Cancellation (concordance)



- ❖ The closer the connection is between the subject and the picture and/or text of a pictorial cancellation, **better** is the concordance.

- ❖ 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.



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.

Example: Andorra, the state of Pyrenees.

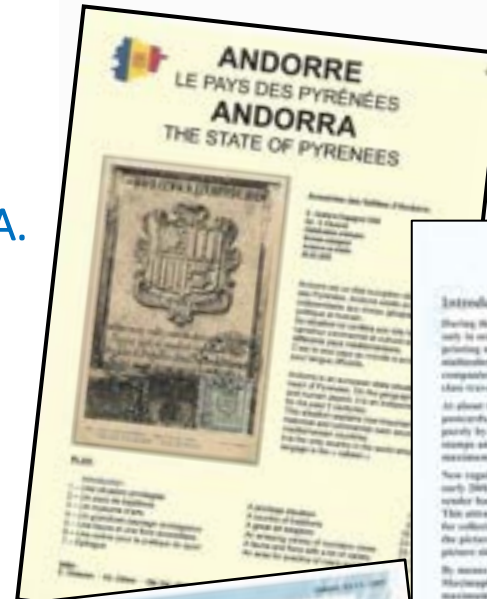
B. Specialized field or study.

Example: Early development of Maximaphily 1872-1935. A European Tour.

C. Theme.

Example: History of bridges.

A.



C.



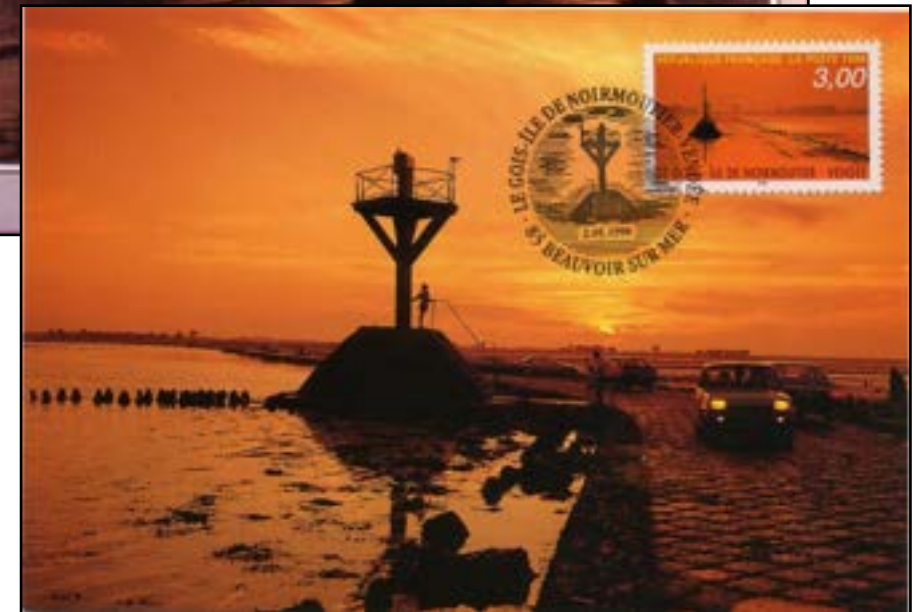
B.





Rules for Variant Maximum Cards

- ❖ Variant are maximum cards with the same postage stamp affixed on different postcards, with different cancellations, but always observing the rules of concordance.
 - A different date on the cancellation of the same date-stamp is not sufficient to make a variant maximum card.
- ❖ 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.



Passage du Gois
France Issue 1998.

Judging Criteria for Maximaphily Exhibits



Criteria	Points FIP	Reference
Treatment	20	GREV Article 4.5
Philatelic Importance	10	GREV Article 4.6
Philatelic and Related Knowledge, Personal Study and Research	35	GREV Article 4.7
Condition	10	GREV Article 4.8
Rarity	20	GREV Article 4.8
Presentation	5	GREV Article 4.9
Total	100	

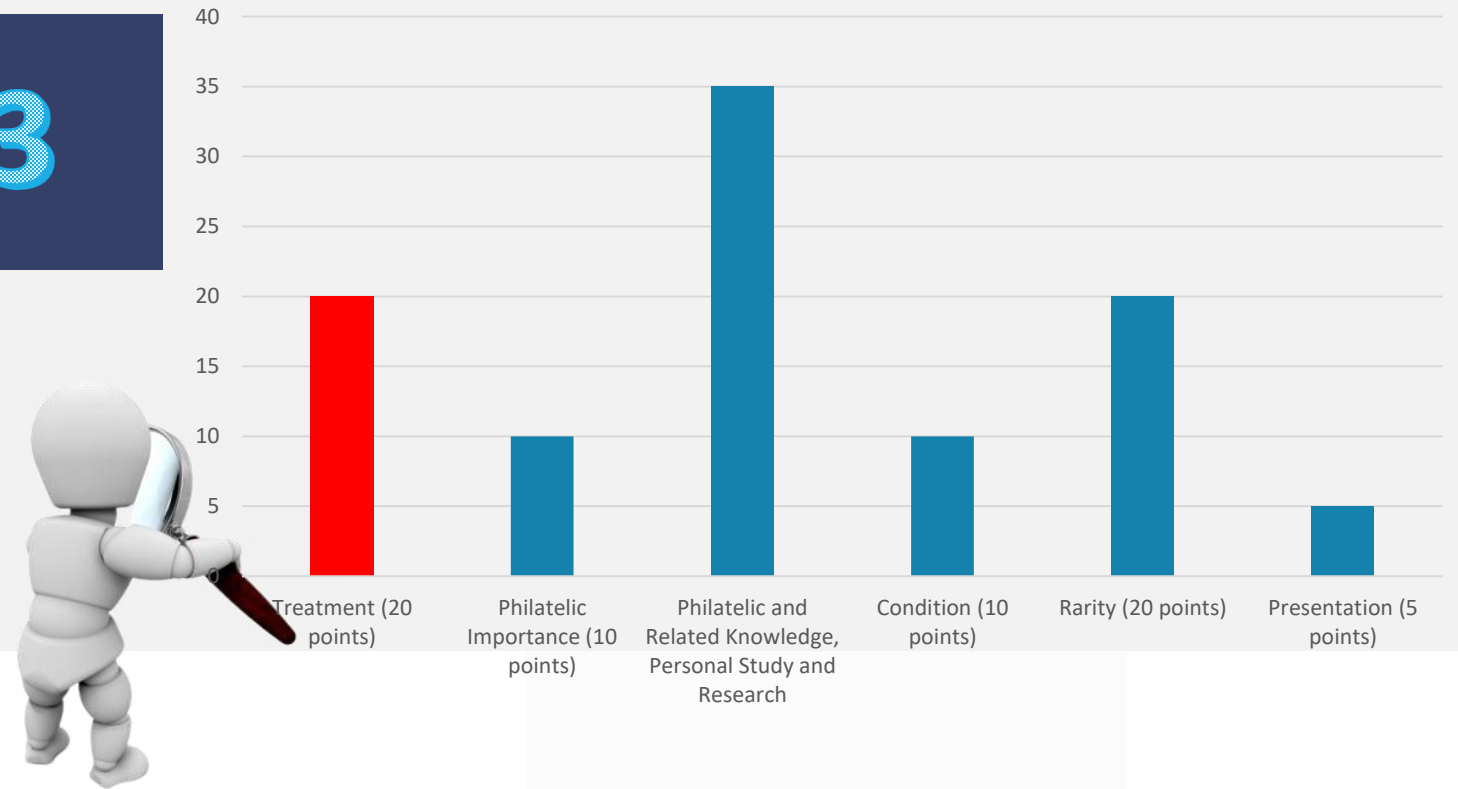
Criteria and Points of MAXIMAPHILY are the same for other Classes (TRADITIONAL, POSTALE HISTORY , POSTAL STATIONARY, AEROPHILATELY, ASTROPHILATELY, REVENUE), but **TITLE & PLAN** are adressed more explicitly for Classes OPEN PHILATELY and POSTCARDS and evaluated in different ways.



Treatment

3

Treatment (20 points)



Treatment (20 Points)



- ❖ Treatment is the **development of the story** for the subject chosen.
- ❖ In assessing treatment judges are looking for:
 - An **Introductory and Title Page**.
 - 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.

Introductory and Title Page



- ❖ The Exhibit must have an Introductory or Title Page:
 1. States the purpose of the exhibit.
 2. Defines the scope of the exhibit.
 3. Has a plan of the exhibit.
 4. Gives literature references.

**Early development of Maximaphily 1872-1935 :
A European Tour** 1

Introduction

During the mid-1800s the introduction of postage stamps led to rapid increase of postal traffic, not only in sending letters but also of postal cards and stationeries. The latter was facilitated by new pricing methods. Chromolithography was the first method capable of repetitive printing of multicolor images. With this new attractive presentation, postcards were used for advertising by companies and hotels and soon the sending of postcards became very popular, especially to upper class travellers, pilgrims and soldiers.

At about the same time the development of photography also contributed to the popularity of sending postcards. Thus started a new way of communication and the first maximum cards were created, first purely by chance (as in Timbrées Cité Yse) but later on this became a serious way of collecting stamps and postcards together. Many collectors worldwide made contacts and started to exchange maximum cards with each other.

New regulations were introduced by the postal administrations to modernize the postal process in early 20th century. Since postcards were printed without prepaid postage (unlike postal cards), the sender had the option to place the postage stamp(s) on either the blank or picture side of the postcard. This attracted the development of the maximum card. Other regulations in the early twenties made it for collectors more difficult to create maximum cards. It was no longer allowed to place the stamp on the picture side of the card due to the introduction of machine cancellation. Cancellation on the picture side could only been done upon request but that didn't affect the popularity of Maximaphily.

By means of a philatelic tour that starts in the Netherlands this collection gives an overview on how Maximaphily originated and developed in European countries during the period 1872-1935. Most maximum cards have really been sent by mail as proven by the arrival postmarks. Many cards have postmarks on the stamp in a way that the image of the stamp is not easy to see. For this reason an image of each stamp is depicted as well as an image of the postmarks on the reverse side.

Plan

1. Illustrated postal cards and stationeries	page 2-3	5. Philately postcards	10
2. Lithographic postcards	4-6	6. Actually sent by mail	11
3. Postcards with photographic images	7-8	7. Cancellation upon request	12
4. Embossed postcards	9	8. European Tour	13-72

European Tour

8.1. The Netherlands	13-16	8.13. Vatican	37	8.25. Greece	58
8.2. Belgium	17-20	8.14. Italy	38-40	8.26. Bulgaria	59-60
8.3. German Reich	21-22	8.15. Switzerland	41-44	8.27. Romania	61
8.4. Luxembourg	23-24	8.16. Bavaria	45-47	8.28. Russia	62-63
8.5. France	25-26	8.17. Liechtenstein	47	8.29. Poland	64
8.6. Monaco	27-28	8.18. Czechoslovakia	48	8.30. Estonia	64
8.7. Spain	29-30	8.19. Austria	49-52	8.31. Finland	65
8.8. Portugal	31-32	8.20. Hungary	53-54	8.32. Sweden	65-66
8.9. Gibraltar	33	8.21. Serbia	55-56	8.33. Denmark	67-68
8.10. Malta	34-35	8.22. Yugoslavia	56	8.34. Norway	68-69
8.11. Fiume	35	8.23. Montenegro	57	8.35. Iceland	70
8.12. San Marino	36	8.24. Cretan State	58	8.36. United Kingdom	71-72

Abbreviations

R. Reason for issue	A. Date of arrival	Postal history in Europe	Project Law & Lau
D. Date of issue	P. Publisher	Maximaphily by G. Darlock	S. V. International
C. Date of cancellation		Maximaphily by G. Formery	

4

Introductory and Title Page



❖ This page could be enhanced with:

- ❑ An interesting maximum-card.
- ❑ A synthetic map.
- ❑ Any figure useful for understanding of the Exhibit.



Advises for Introductory and Title Page



- ❖ Create interest for the viewer and the jury.
- ❖ Reference the most important literature references for the benefit of viewers, and judges who get a copy of the title page.
- ❖ Provide explanation of how rarity will be shown in the exhibit could be useful.

Synopsis



- ❖ A synopsis of up to two A4 pages (single sided) may also be submitted (optional, but highly recommended).



SYNOPSIS L'ART DU FEU

EXPOSITION NATIONALE PARIS PHILEX 2022

PLAN DE LA COLLECTION

- 1) La terre cuite
- 2) L'argile rouge
- 3) La terre émaillée
- 4) La faïence
- 5) La porcelaine
- 6) Le verre

BIBLIOGRAPHIE

Wikipédia dans tous les domaines de la poterie, de la céramique, de l'histoire, catalogue Yvert et Telfier

L'art du feu est une activité reposant sur la transformation d'une matière minérale par la chaleur.

De la terre glaise ordinaire à la porcelaine et au verre, nous ferons apparaître à travers les âges et divers pays, l'évolution des techniques et les réalisations de la plus haute antiquité à nos jours.



Cratère mycénien aux guerriers

Les objets ainsi décorés sont utilisés pour tous les usages ménagers, la conservation des aliments et la décoration. A travers les cartes présentées, nous allons découvrir aussi une partie de l'histoire de plusieurs civilisations, chinoise, grecque, mycénienne, étrusque.

Structure de la collection, cartes étrangères : 80 % - françaises : 20 %
Cartes comportant une oblitération 1er jour : 92, un TAD : 58, une flamme oblitérante : 5, une OSI : 3.

L'argile rouge est une argile contenant des oxydes de fer qui donnent à la cuisson la couleur rouge.



La terre émaillée est de la terre cuite recouverte d'une ou plusieurs couches de verres colorés très finement broyés



La faïence, est une poterie, par métonymie un objet de terre cuite à base d'argile émaillée ou vernissée, ordinairement à fond blanc.



Development of Exhibit



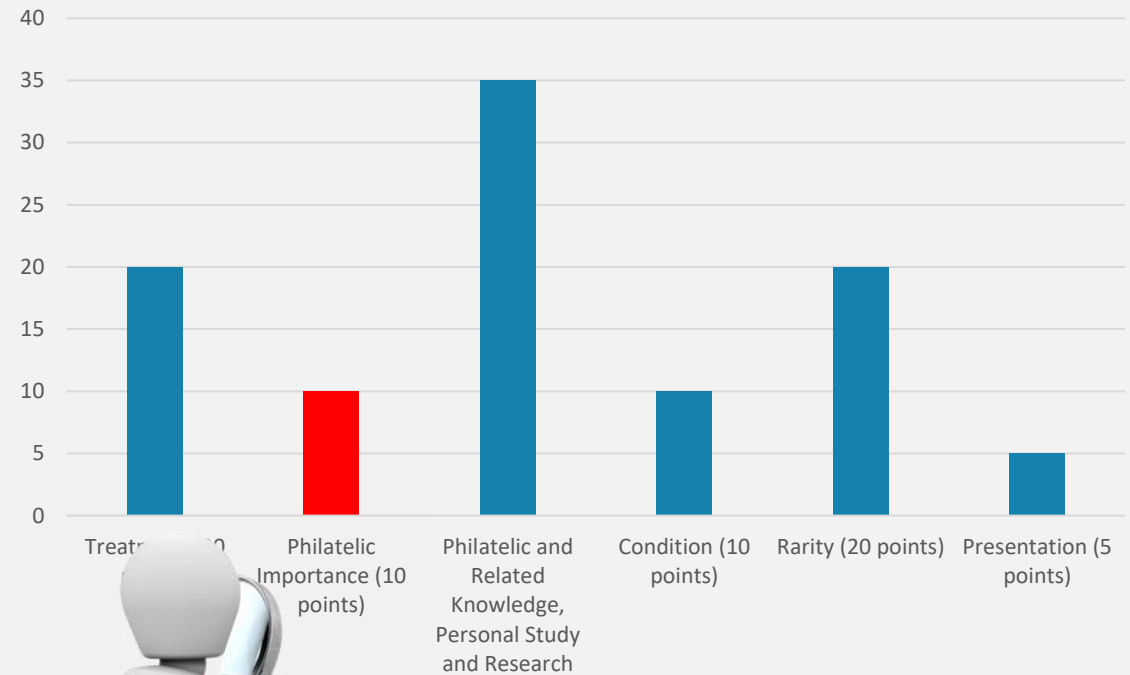
- ❖ Reflects the statements made on the title page relating to the title, purpose, scope and plan.
- ❖ Is developed in accordance with the plan.
- ❖ Has Page headings which support the understanding of the treatment.
- ❖ Has a natural start and ending point of the exhibit.
- ❖ Variety of the material is important.
- ❖ Does not contain duplicated material (padding).



Philatelic Importance

4

Philatelic Importance (10 points)



Philatelic Importance



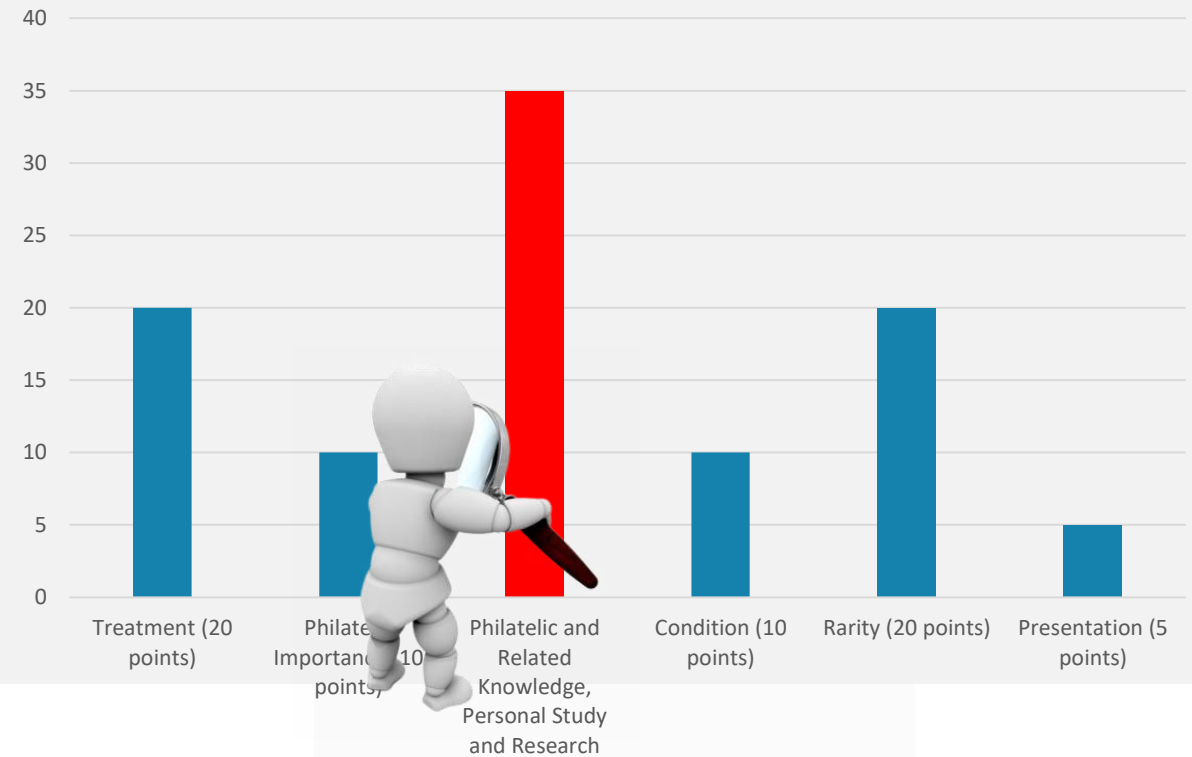
- ❖ The **Importance** of an exhibit is linked to the difficulty of the development of the subject chosen according to :
 - ❑ The material known.
 - ❑ The narrowness of that subject.



Philatelic & Related Knowledge, Personal Study & Research

5

Philatelic and Related Knowledge,
Personal Study and Research (35 points)



Philatelic & Related Knowledge, Personal Study & Research



- ❖ Philatelic and related knowledge is demonstrated by the items chosen for the exhibit and their related write-up and analysis.
 - ❑ 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...)
 - ❑ Knowledge of the picture postcards is judged according to its concordance with the subject of the postage stamp, its quality and the rarity.
 - ❑ 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 ...)
- ❖ Forgeries are not acceptable in an exhibit - exhibitors are advised to have doubtful items certified.

Knowledge of the picture postcards



- ❖ Knowledge of the picture postcards is judged according to its concordance with the subject of the postage stamp, its quality and the rarity.
- ❖ Most part of collectors have poor knowledge about postcard providing information limited to the editor name back the postcards.
- ❖ Exhibits of maximum cards based on **rare postcard editors** (such as Barré-Dayez) or developing postcard aspects should be appreciated and encouraged by the jury.

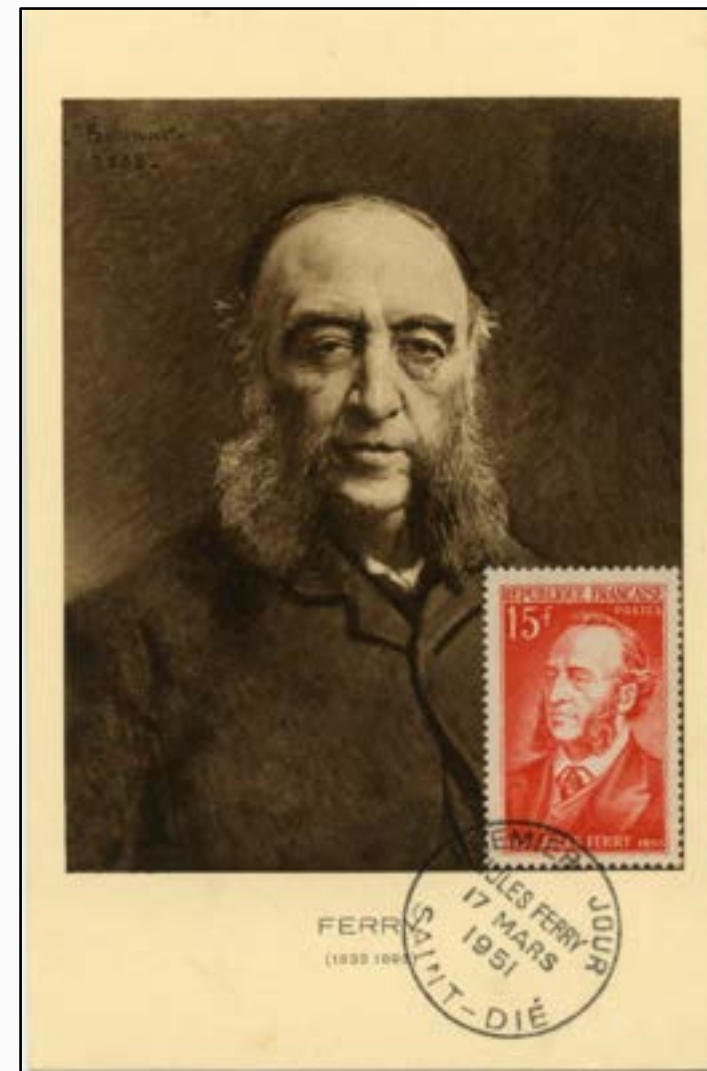
Mont Saint-Michel
Issue France 1929
Barré-Dayez editor



Knowledge of the postal markings



- ❖ A lot of collectors believe that a maximum card is always associated with a first day postmark !
- ❖ The first maximum card in France with first day postmark begins in 1951 with President Jules Ferry.
- ❖ **Other postal markings are valid for maximum cards.**
- ❖ A good knowledge of postal markings related to country origin should be appreciated and encouraged by jury regarding knowledge criteria.
- ❖ Postal marking depends a lot of postal history and rules of the different countries.





Knowledge of the postal markings

- ❖ In France the classification of hand stamped cancellations made by André Lautier is the most popular and recommended for maximum cards.

TABLEAU SYNTHÉTIQUE DES PRINCIPAUX TYPES DE CACHETS MANUELS POSTÉRIEURS À 1914		Résumé du type de cachet et caractéristiques de règle quadri-carrée, les numéros de la couronne sont de type "Béno"											
		1	2	3	4	5	6	7	8	9	10		
LETTRE Identifiant le type de bureau	Désignation du BUREAU	Cercle 1er° (avec ou sans date)	Couronne 1 (avec date)	Couronne 2 (avec date)	Couronne 3 (avec date)	Détour 4 (avec date)	Couronne 4 (avec date)	Couronne 5 (avec date)	Couronne 6 (avec date)	Couronne 7 (avec date)	Couronne 8 (avec date)	Couronne 9 (avec date)	Couronne 10 (avec date)
		SPAS DE CERCLE INTERIEUR.	SPAS DE CERCLE EXTERIEUR.	SPAS DE CERCLE INTERIEUR.	SPAS DE CERCLE EXTERIEUR.	SPAS DE CERCLE INTERIEUR.	SPAS DE CERCLE EXTERIEUR.	SPAS DE CERCLE INTERIEUR.	SPAS DE CERCLE EXTERIEUR.	SPAS DE CERCLE INTERIEUR.	SPAS DE CERCLE EXTERIEUR.	SPAS DE CERCLE INTERIEUR.	SPAS DE CERCLE EXTERIEUR.
A	NETTE	Cercle extérieur CONTINU	A1 (A1 ^a)	A2 (A2 ^b)	A3 (A3 ^c)	A4 (A4 ^c)	A5 (A5 ^b , A5 ^{nc})	A6	A7	A8	A9	A10	
B	NETTE (avec date)	Cercle extérieur EN TIRÉS	B1 (B1 ^a)	B2	B3	B4 (B4 ^c)		B6	B7	B8	B9		
C	BUREAU ANNULAIRE de 1887	CONTINU (avec date ou heure)	C1?	C2	C3								
D	NETTE ANNULAIRE (S.A.S.)	CONTINU AVEC LETTRE distinctive	D1?	D2	D3?	D4 (D4 ^d , D4 ^e)		D6	D7	D8	D9?		
E	NETTE ANNULAIRE (S.A.S.)	CONTINU SANS LETTRE distinctive	E1?	E2	E3?	E4 (E4 ^c)		E6	E7	E8	E9		
F	NETTE POSTAGE (A.F. 3)	NETTE EN TIRÉS				F4 (F4 ^c)		F6 (F6 ^c)	F7	F8	F9		
G	Correspondant postal de la POSTE AUTOMOBILE MUNICIPALE	NETTE EN TIRÉS C.P.N. dans la couronne				G4		G6	G7	G8	G9		



B4



D4

Knowledge of the postal markings

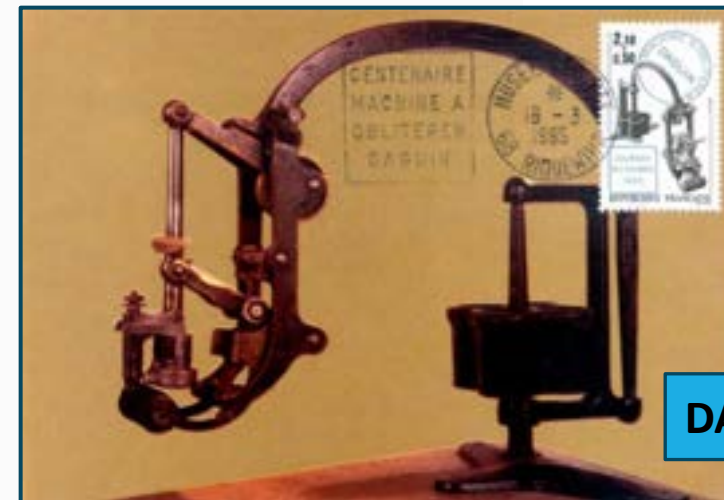


- ❖ The knowledge of different forms of **Automated Cancellations** should be also very appreciated by jury.

- ❖ DAGUIN
- ❖ FLIER
- ❖ KRAG
- ❖ RBV
- ❖ SECAP
- ❖ ETC...



SECAP



DAGUIN



KRAG

Forgeries !

- ❖ The jury of maximaphily exhibit must have knowledge of some possible and well known false maximum cards, especially regarding rare maximum cards.
- ❖ Forgeries are not acceptable in an exhibit - exhibitors are advised to have doubtful items certified.
- ❖ When detected, false maximum cards must be reported and referenced if new, then information shared between jury during specialized commissions at national and international levels.



Opening ceremony of the Olympic Games on **July 6, 1924**.

Cancellation **23 -05-1924**, before the Olympics

No concordance of time !



Pont du Gard-France
Stamp issue 1931.

Postmark 1929 !

Personal Study & Research

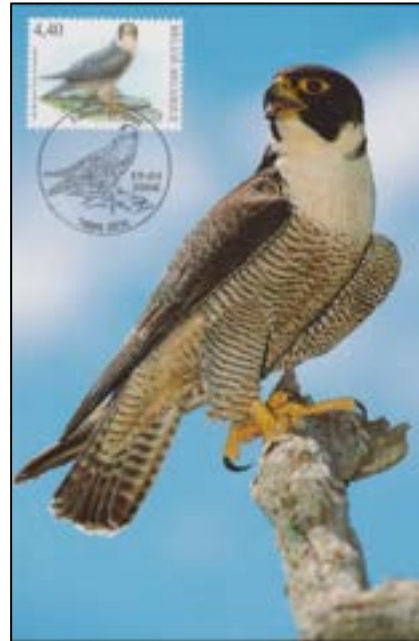


- ❖ Personal study is demonstrated by correct analysis of the items shown in the exhibit.
- ❖ Personal research is presentation of new facts related to the chosen subject.
 - ❑ Where presentation of new facts is evident, a large portion of the total points may be given for it.
- ❑ Research in Maximaphily is based on observance of the three concordances :
 - Subject,
 - Place,
 - Time.

Research of Concordance of Subject



- ❖ 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.
- ❖ 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.



Research of Concordance of Subject



- ❖ Concordance of subject is the essential characteristic of a maximum card.



Issue France 1965, business jet MYSTERE 20
 Postcard of military aircraft FIAT G91
Not concordance of subject.



Issue France 1965, business jet MYSTERE 20
 Postcard of jet MYSTERE 20 in flight
Correct concordance of subject.



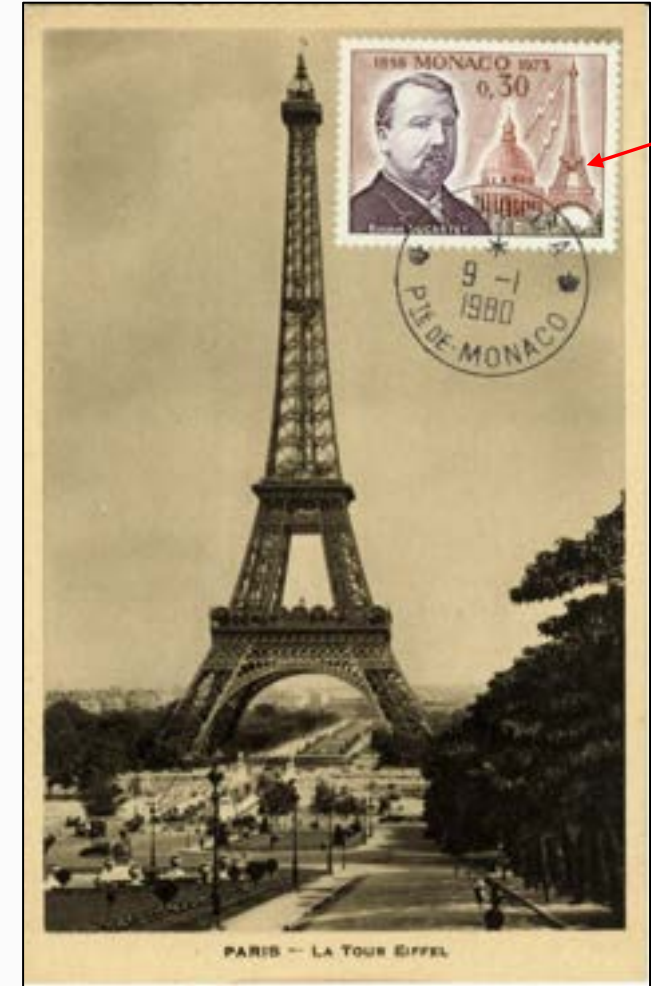
Research of Concordance of Place



- ❖ 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.



Issue USA " Monument Valley "
First day of issue, Monument Valley , Utah-Feb.14,2022.



Issue Monaco " The Eiffel Tower " (secondary subject)
The Eiffel Tower is in Paris not in Monaco.

Research of Concordance of Place



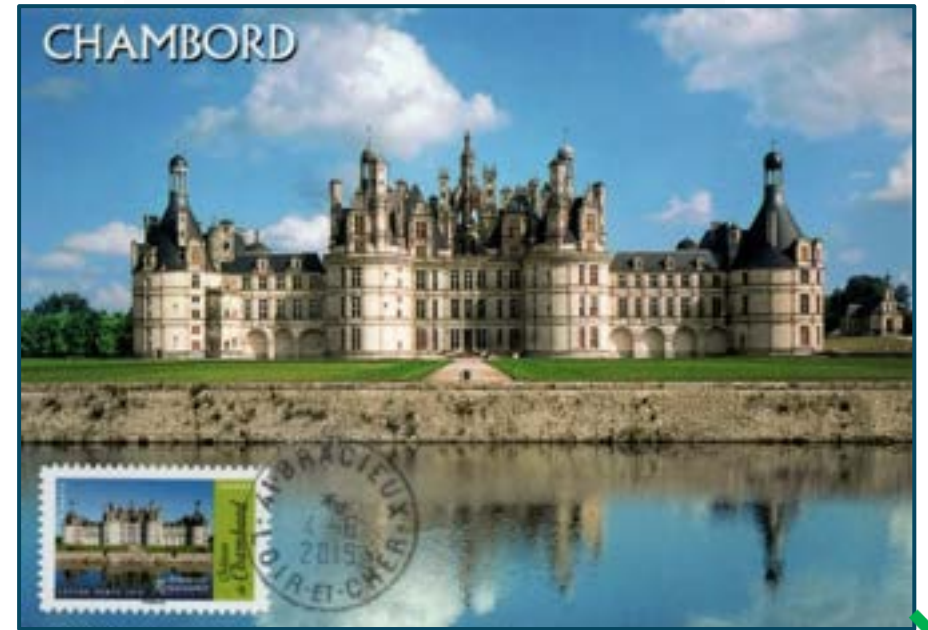
5

- ❖ 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.



Issue France 1952 "Chambord Castle".
First day cancellation **Chambord**.

- ❖ If the place has no post office, the one serving the site should be selected or the one of the nearest place.



France Issue 2015 "Chambord Castle".
Ordinary Cancellation of **Bracieux**, nearest local Post office place.

Research of Concordance of Place



- ❖ 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, tribute, etc.



Issue Norway 1959 " King Olav V "
Ordinary cancellation, **Oslo**.

- ❖ Where the postage stamp commemorates an event, the cancellation should be of a place related to the event..



Issue France 2009 " Blériot crossing the Channel ".
First day cancellation, **Blériot-Plage**.

Research of Concordance of Place



- ❖ When the postage stamp shows an aeroplane the cancellation should be of a place where there is an airport post office directly related to the subject.



Issue France 2000 "Caudron Simoun".
Ordinary cancellation, **Lyon Saint-Exupery airport**. ✓



Issue Gibraltar Air Mail 15 sept 2006 "Boeing 737"
Special illustrated cancellation, **75 th Anniversary**. ✓

Research of Concordance of Place



- ❖ When the postage stamp shows a train, the cancellation should be of a place where there is a railway station post office directly related to the subject.



Issue Germany 2000 " Inter City Express ".
ICE in progress (Nürnberg is the largest railway station in north Bavaria)
Special illustrated cancellation, Nürnberg.



Issue France 2011 "TGV".
TGV at Valence railway station.
First day cancellation, Valence.

Research of Concordance of Place



❖ When the postage stamp shows a ship, the cancellation should be of a place where there is a port or an on-board post office directly related to the subject.

❖ The maximum cards showing sporting activities are better if they are cancelled in places where these sports take place..



Issue Portugal 1981 " Barco Rabelo ".
Special illustrated cancellation Porto (concordant).



Issue France for commemoration of FIS Alpine World Ski Championships 2009 at Val d'Isère in France.
Perfect concordance of place of event.

Research of Concordance of Place



- ❖ 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.



Issue Germany
1952, Bonn
Not very
concordant
cancellation
of place.



Issue France 2003
" La Joconde ".
**Illustrated
concordant
cancellation of place**
(Louvre Museum,
Paris).



Research of Concordance of Place



- ❖ 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.



Issue France 2007 "Smiling Angel" Reims Cathedral.
Ordinary cancellation of Post Office close Reims Cathedral. ✓

- ❖ Cancellations of other places are allowed where exhibitions and other events are held in connection with the work of art.

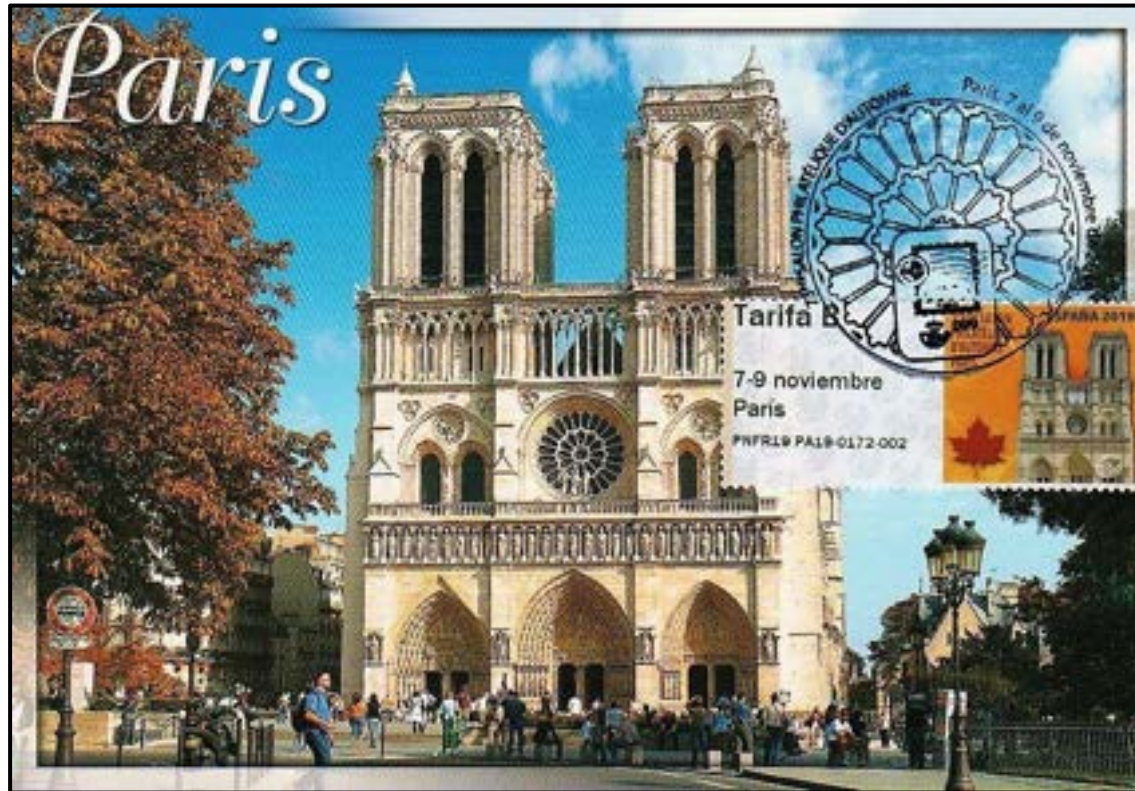


Issue France 2022 "Tutankhamun".
Commemoration of discovery 100 years ago. ✓

Research of Concordance of Place



- ❖ Cancellations made abroad by post offices of a country (on occasion of philatelic exhibitions or other event) are allowed..



Issue Spain 2019 " Notre-Dame de Paris " during Philatelic Exhibition in Paris.
Illustrated cancellation at Paris (concordant).

Research of Concordance of Time



- ❖ 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.



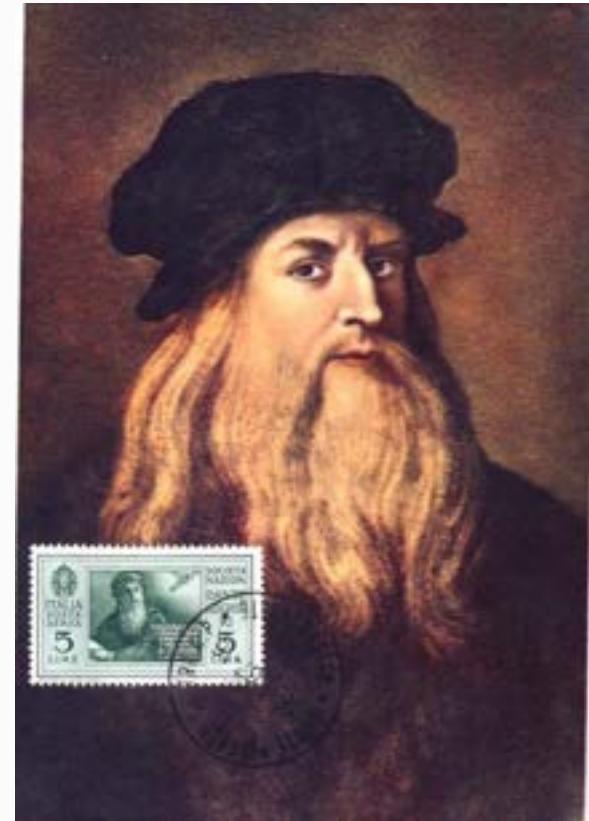
Auto portrait of Leonardo da Vinci

Cancelled many years after the end of validity

Stamp Issue : 14.3.1932

Validity up to : 31.1.1933

Cancellation : 18. 6.1967



Personal Research



- ❖ It is possible to use maximum card to show environment of the subject illustrated on stamp.

Example:

Issue 2014 France
Gros-Horloge,
Rouen in Normandy.

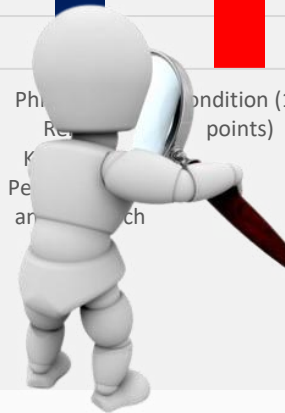
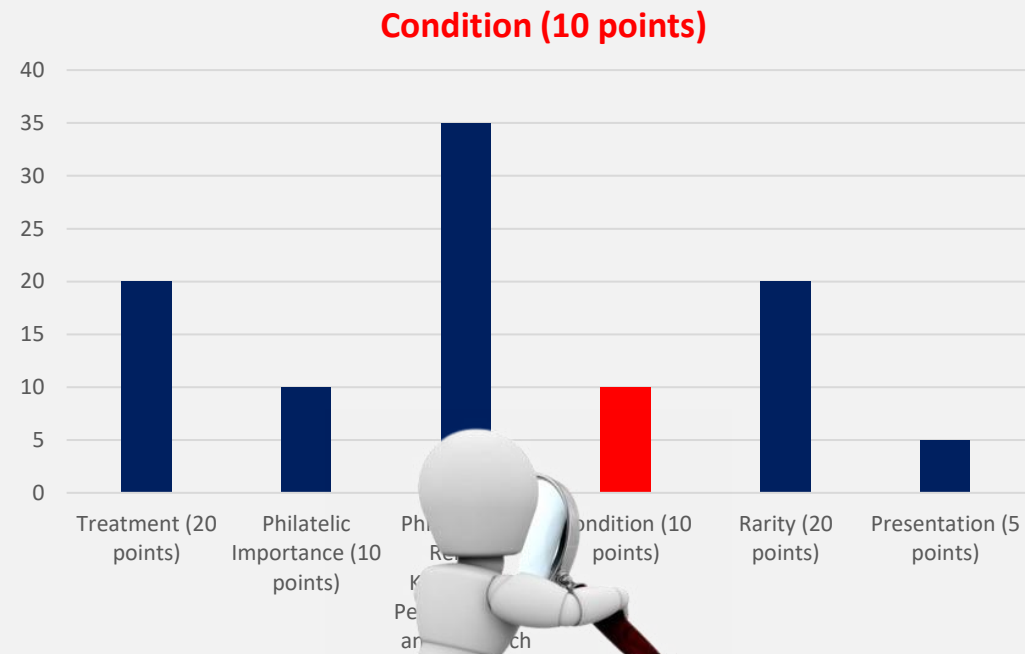
In thematic class this
maximum-card is a good
example to provide more
information about the
subject.





Condition

6



Condition (Stamp and Postcard)



- ❖ The maximum cards should be in the best possible condition.
- ❖ Stamp not damaged and not dented.



Ugly folding on left sid of postcard !



Condition (Cancellation)



- ❖ Clear postmark cancelling both stamp and postcard.



Ugly cancellation !



A correct cancellation must cover both stamp and postcard !

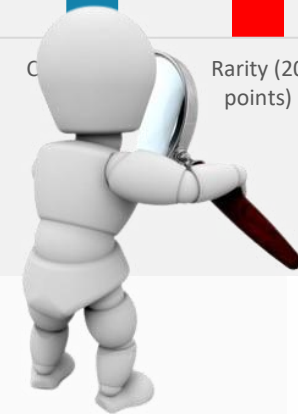
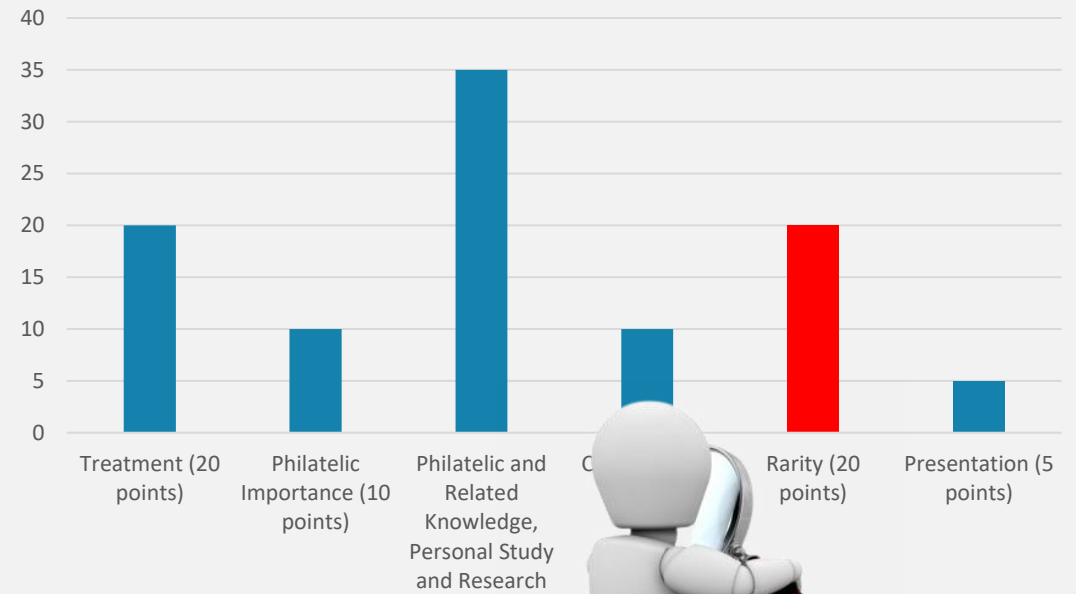




Rarity

7

Rarity (20 points)




Guidelines for Judging 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.
- ❖ Most part of french maximum cards have been identified and referenced with an **estimated value** depending on rarity, a useful tool for judging rarity.



Mont Saint-Michel
1929 – Ref B2

260



MONT SAINT-MICHEL
(5 F)
(taille-douce)

(E. type I : 29-06-1929 - R. 09-08-1930 ; E. type II : 12-1930 - R. 12-1937)

A. Ed. BD 3014 B ou 2014 B gd ou pt ft hor. coul. (face nord-est)

B. Ed. comm. anc. pt ft hor. ou vert. noir ou sépia (idem)

C. Ed. Yvon 4 ou 5 pt ft hor.

D. Ed. Yvon 4 pt ft hor. sépia

E. Ed. Monuments historiques

1. Obl. fl. avec texte Mont-Saint-Michel, merveille de la France

2. Obl. ord. Mont-Saint-Michel

Cotes:
Type=I: B2=490
Type=II: A1=150 • A2=490 • B1=120 • B2=365 • C2=290 • D2=240 • E2=240

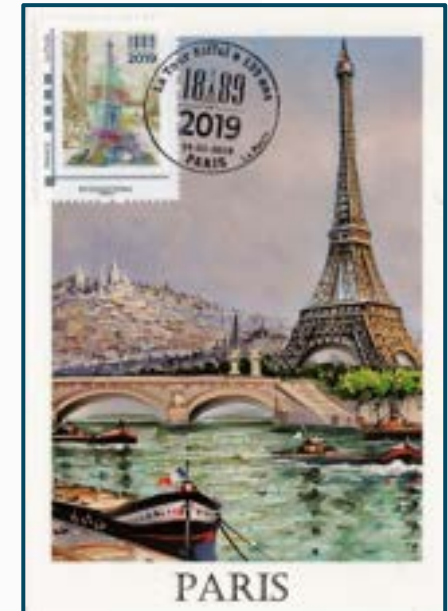


Rarity depending age of maximum-card



Age of a maximum card is defined by reference to three periods :

PERIOD	Before 1946 First publication of the maximum card definition	Between 1946-1978	After 1978 Adoption by FIP of the maximum card Regulations.
CATEGORY	A	B	C



Rarity depending on stamp age



- ❖ For the same subject, the criteria of rarity will be better for an older year issue.



Château de Chenonceau, **issue 1944**
Ed. CAP, ord. cancel 1st day.



Château de Chenonceau, **issue 2003**
Ed. Yvon, illustr. cancel.



Rarity depending on postcard edition



- ❖ For the same stamp, the criteria of rarity will be better if postcard edition is more rare and more sought-after by exhibitors.



Château de Chenonceau, issue 1944
Ed. Yvon Sepia, ord. cancel.



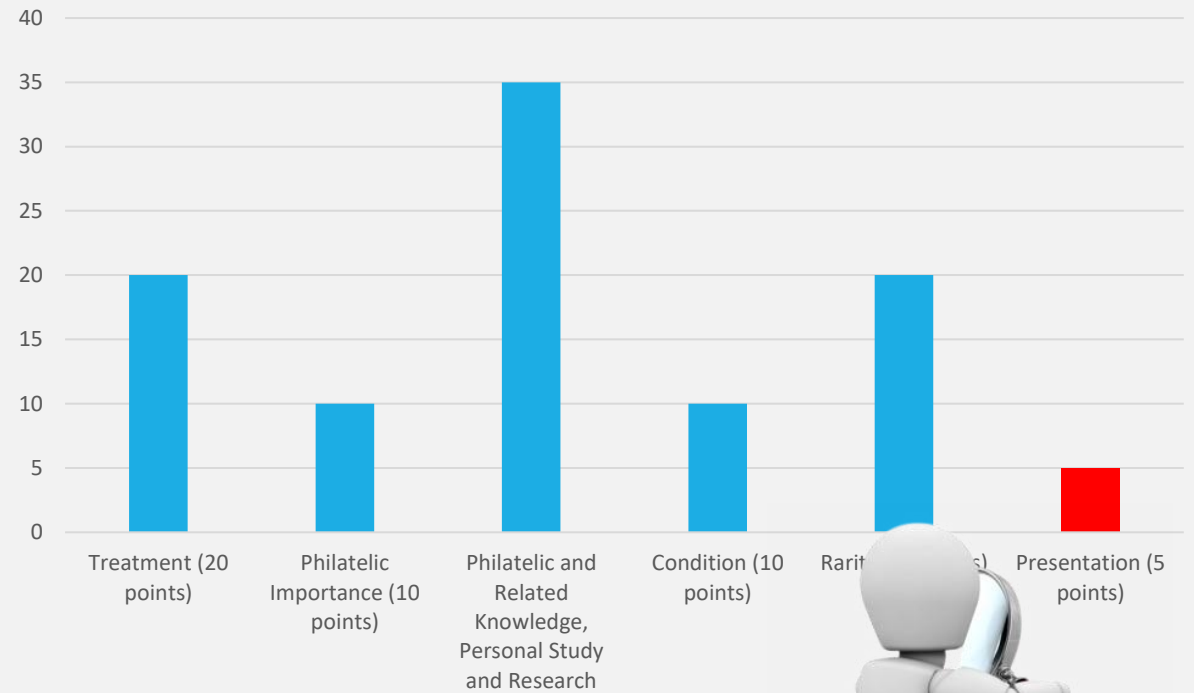
Château de Chenonceau, issue 1944
Ed. Barré-Dayez, ord. cancel.



Presentation

8

Presentation (5 points)

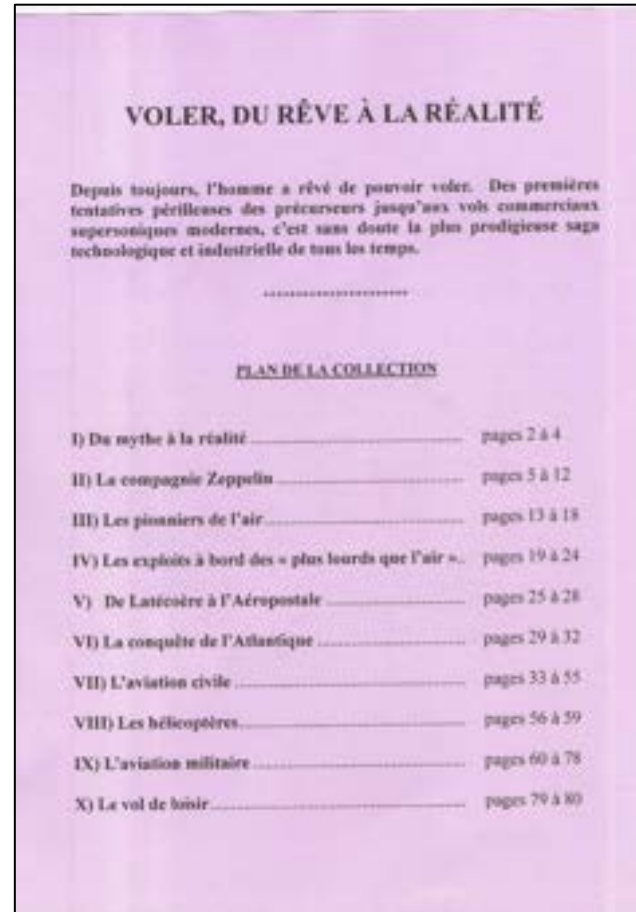


Presentation



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

- ❑ Avoid using **coloured paper**.
- ❑ Try to avoid an unduly **uniform arrangement**.
- ❑ Avoid too empty and **too crowded pages**, and overlapping cards
- ❑ The text should be **concise** and **easy to read**.



Presentation



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

- Avoid using coloured paper.
- Try to avoid an unduly uniform arrangement.
- Avoid too empty and too crowded pages, and overlapping cards
- The text should be concise and easy to read.

A LA DECOUVERTE DES MAMMIFERES MARINS

Cette collection a pour but de vous faire découvrir les **mammifères marins**, ce monde qui vit dans les mers et océans, mais qui revient respirer à la surface pour le bonheur de ceux qui sont à proximité, sur des bateaux ou sur les plages.

Ils se répartissent en trois ordres bien distincts : les cétacés, les pinnipèdes et les siréniens. Chez les cétacés, l'adaptation au milieu marin atteint la perfection, au contraire des pinnipèdes qui passent un tiers de leur existence sur la terre ferme et des siréniens qui affectionnent les eaux basses et s'écartent peu des rives.

L'augmentation des températures de l'eau de mer, la pollution, la pêche intensive sont en train de réduire petit à petit la vie que l'on pouvait trouver sous l'océan et malheureusement beaucoup d'espèces de mammifères marins se retrouvent en voie de disparition et en danger d'extinction, comme cette collection le rappelle




PLAN

I - INTRODUCTION

II - 1	Caractéristiques	Page 2
II - 2	Des espèces en danger	Page 12
II - 3	Observation des mammifères marins	Page 20

II - LES CETACES

II - 1	Les cétacés à fanons (mysticètes)	Page 21
II - 2	Les cétacés à dents (odontocètes)	Page 29

III - LES PINNIPÈDES


III - 1	Les otaries et lions de mer (otariidés)	Page 57
III - 2	Les morques (odobérinidés)	Page 61
III - 3	Les phoques et éléphants de mer (phocidés)	Page 62

IV - LES SIRENIENS


IV - 1	Les dugongs	Page 74
IV - 2	Les lamantins	Page 77

Lexique :
En : Encre, Ed : Edition, Fl : flamme, OPJ : oblitération 1^{er} jour, ORD : oblitération ordinaire,
OIJ : oblitération spéciale illustrée.


II-2 Grand cachalot (Odontocètes - Physétéridés) VU




Cachalot (Physeter macrocephalus)
En : 01-01-2001,
TAAF
Ed : commerciale
OPJ : oblitération de la face de Port aux Français, Ile de la Réunion, TAAF




M



F



Le grand cachalot (Physeter macrocephalus), souvent appelé cachalot macrocéphale, est le plus gros des cétacés à dents, certains adultes atteignant jusqu'à 20,5 m de long et ayant une masse de 37 tonnes. Les adultes mâles sont généralement 30 % à 50 % plus longs et jusqu'à trois fois plus lourds que les femelles.



Cachalot (Physeter macrocephalus)
En : 01-10-2001,
Saint-Martin
Ed : WWF
OPJ : oblitération de Saint-Martin

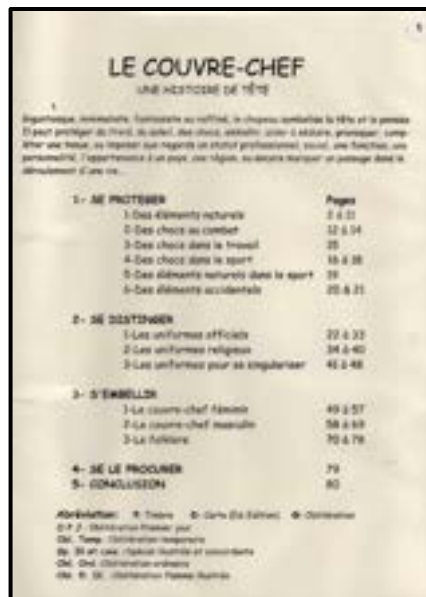


Presentation



❖ For each maximum-card present philatelic information in logical order from maximaphily point of view:

1. The stamp.
2. The postcard.
3. The cancellation.



Example 1 (A4 format)



MUJER TUVO QUE SER

Francisco Voliáquez Barrón

Desde que el mundo es, han existido mujeres que han contribuido a su evolución.

Desde distintas facetas y con diversos instrumentos, cada una de ellas ha aportado su magnífico grano de arena.

Tras desde estas imágenes un pequeño homenaje a esas mujeres, madres, hijas y abuelas, que, desde el anonimato, trabajando en sus casas o desempeñando cualquier otra actividad, siguen en su sitio y hacen posible que nuestra sociedad siga su rumbo. A esas Mujeres que marcan y marcan la Historia. Porque...

MUJER TUVO QUE SER.

PLAN	
1- Pluma y papel.....	pág. 2-18
2- Entre bambalinas.....	pág. 19-37
3- Noticias oblige.....	pág. 38-47
4- Ideas en acción.....	pág. 48-62
5- Abriendo caminos.....	pág. 63-73
6- Juegos, cine y pentagrama.....	pág. 74-82

1.- PLUMA Y PAPEL

ZENOBIA CANPRUÍ

Escritora española (Málaga de Mar, 1881 - San Juan de Puerto Rico, 1951). Está considerada como una de las primeras periodistas feministas de España, miembro destacado del primer Club Femenino junto a Victoria Kent, desde el que reivindicó conjuntamente una mayor presencia de la mujer en todos los ámbitos de la sociedad. Escritora: *Entre bambalinas* y *Noticias oblige* - Cuba (1927-1928), *Diario II* - España, *Trabajo* (1931-1933), *Diario III* - Puerto Rico (1933-1951).

1. 02/18/2008 Perseus 0,10 €
2. P.2. 02/18/2008 Inga Postal de la que se hizo Aragón, P. 04 Alemania.

CARMEN MARTÍN GAITÉ

Escritora española (Gullanes, 1901 - Madrid, 1992). Considerada una de las voces más firmes de la Generación española contemporánea, sus obras se centran en el estudio de las relaciones entre individuo y colectividad. Es autora de novelas como *El cuarto de atrás*, *Notas para un viaje*, *Notas de viaje en el extranjero*, *Notas de viaje en el extranjero*, *Notas de viaje en el extranjero*.

1. 02/18/2008 Perseus 0,10 €
2. P.2. 02/18/2008 Inga Postal de la que se hizo Aragón, P. 04 Alemania.

5.- ABIRIENDO CAMINOS

MARLYSE FIEBZ

Aviadora francesa (Gardonne, 1901 - Argentan, 1981). En 1931 establece un récord de vuelo de larga distancia París-Lagos (Paris). En 1933, el récord femenino de altura (10.000 m.), en Villacoublay. En 1934 el de distancia y de velocidad París-Tokio (Paris-Tokio, 1934). El mismo año el de altura femenina sobre México (13.000 m.). En 1935 se eleva a 14.000 m. con un avión con hélices, marca jamás igualada por una mujer. En 1937 hace el récord de velocidad de París a Nagoya en menos de veinte horas.

1. 02/18/2008 Perseus 0,10 €
2. P.2. 02/18/2008 Inga Postal de la que se hizo Aragón, P. 04 Alemania.

MARLYSE GAITÉ

Aviadora francesa (Gardonne, 1901 - 1981). En 1931 establece el récord de permanencia en el aire (10 horas y 30 minutos). En 1933 consigue el récord femenino de distancia (Paris-Tokio). En 1935 realiza la hazaña del Atlántico Sur en 10 horas y 3 minutos. Durante la Segunda Guerra Mundial sirvió para la Cruz Roja.

1. 02/18/2008 Perseus 0,10 €
2. P.2. 02/18/2008 Inga Postal de la que se hizo Aragón, P. 04 Alemania.

Example 2 (A4 format)



VERSAILLES

Rencontre avec l'Art et l'Histoire

VERSAILLES nom qui résonne du fruit de notre histoire, est né de la volonté d'un homme qui du sein d'un marécage, fit surgir un palais unique au monde. Pour le construire, et divertir sa cour, Louis XIV sut s'enkourer des plus grands artistes de l'époque. À l'intérieur des édifices, le décor rivalise de faste avec la somptuosité des intérieurs.

L'Art et l'Histoire y cohabitent en parfaite harmonie.

Côté jardins, depuis la Terrasse, on contemple l'immensité du domaine. En ces lieux, parmi l'eau, les bosquets et les fleurs, la sculpture est la noble parure des bassins, parterres et allées.

À quelques centaines de "toises" du château, **VERSAILLES** fut témoin de plusieurs grandes pages de notre Histoire et de celle de ses enfants et bienfaiteurs célèbres. Plus succédant à la monarchie, la République, vint tous les sept ans s'installer à **VERSAILLES**. Députés et sénateurs siègent en Congrès, le temps d'être un nouveau président de la République.

De nos jours, sous la V^e République, le Parlement s'y réunit lorsqu'il y a nécessité de modifier la Constitution.

i) - Introduction et plan page 1

ii) - Versailles domaine royal pages 2 à 9

- 2a - L'arrivée au château
- 2b - Les artistes créateurs
- 2c - Le spectacle de l'eau
- 2d - Fêtes et réceptions au château
- 2e - L'embellissement du domaine

iii) - Versailles témoin de l'Histoire pages 10 à 16

- 3a - Versailles et la Révolution de 1789
- 3b - Hommage aux grands serviteurs de la France
- 3c - Ses enfants et bienfaiteurs célèbres
- 3d - Le musée de l'Histoire de la France
- 3e - La République à Versailles

ii) - Versailles domaine royal

2a) - L'arrivée au château

Elle se fait par l'immense place d'armes où se dresse au son entrée, la monumentale statue équestre de Louis XIV. Érigée en 1838 sous Louis-Philippe, et réaménagée en ce lieu depuis avril 2009 après restauration.

Emission du 31/07/1944

Carte éditée commerciale ancienne

Utilisation autorisée de type A4
Versailles du 18/11/1944



Ainsi, Louis XIV se fait de sa marbre, rappelle aux nombreux visiteurs que le Roi Soleil demeure toujours l'auteur de son règne, le domaine royal de Versailles.

Emission du 09/05/1936

Carte éditée France 73

Utilisation autorisée sans encadre
Versailles Comité du 05/06/1993
Musée R.D.V. collection privée de 87 ans

ii) Versailles domaine royal

2c) Le spectacle de l'eau

Timbre adhésif
sans d'axe
« Mec Collector »
émis le 27/05/2010
lettre 20g service
intérieur prioritaire

Carte éditée
ancienne RLD

Utilisation autorisée
Versailles du 25/03/2010
cartes postal
de type A3



Du bassin d'Apollon, et dans la perspective du château, on accède au bassin de Latone dont les sculptures sont l'œuvre des frères Moysse. Elles représentent le mors d'Apollon et de Diane, protégeant ses jeunes enfants.

On continue de se rapprocher du château et devant les édifices, on peut admirer le Parterre d'Eau, deux vastes bassins imaginés par Le Nôtre. Ils sont décorés de ses sculptures de bronze consacrées aux Fleuves et rivières de France. On découvre le bassin du Mil avec une sculpture symbolisant la Seine.



Emission du 13/02/1960

Carte des
éditions France 73
« Parterre d'Eau »
émit le 13/02/1960
à la gauche
du timbre

Utilisation
autorisée
sans encadre
« Versailles des
timbres »
du 14/02/1990
Musée R.D.V. collection
privée de 87 ans

Example 1 (A3 format)



❖ The philatelic information in logical order from maximaphily point of view:

1. The stamp.
2. The postcard.
3. The cancellation.

II - Le muet américain

Charlie Chaplin:

Charles Spencer Chaplin, alias Charlie Chaplin (1889-1977), maître incontesté de la pantomime. Il marqua l'histoire du Cinéma. De "Charlot soldat" (1918), à "Les Temps modernes", en passant par "The Kid", "The Circus", "Les lumières de la ville" et "Le pèlerin", qui sera muet dans le muet.



*Charlie Chaplin:
E. U.S.A. 1994.
Ed. Bubbles.
Obl. OPJ. de San Francisco,
27-04-1994.*

"Le Dictateur" :

Dans ce film, Chaplin joue 2 rôles très éloignés: le personnage principal juif, et le dictateur antisémite. Lors d'une séance de chasse du dictateur, celui-ci tombe à terre, et se voit interverti avec le personnage principal.

"Le Dictateur":

*E. Italie 1989.
Ed. Bubbles.
Obl. OPJ. de Boario, 23-09-1989.*



"The Circus":

*E. Espagne 1989.
Ed. Albert Lacroix.
Obl. OSJ. de Gecoa, 1989.*

"Les Temps Modernes":

*E. Monaco 1989.
Ed. Fotofolio.
Obl. Ord. de Monaco,
14-03-1989.*

"Les Temps Modernes":

"Les temps modernes", de 1936, est un film sonore, mais pas parlant. Il est, avec "Le Dictateur" le film le plus connu de Charlie Chaplin.



*Charlie Chaplin:
E. U.S.A. 1994.
Ed. Bubbles.
Obl. OPJ. de San Francisco,
27-04-1994.*

Example 2 (A3 format)





EM : 15/10/2003, ED : Hawk Conservancy
OPJ: Prague, République tchèque

Milans

Milan royal

Milvus milvus

Le milan royal arbore un plumage châtain-roux, avec la tête blanchâtre rayée. Le corps est gracile, les ailes étroites, la queue profondément échancrée. La femelle est un peu plus claire. Le dessus est brun-noir roussâtre prolongé par deux longues ailes étroites dont les extrémités digitales sont noires. Vu d'en dessous, le milan royal présente une "main" blanche sous les ailes. La queue rousse et très échancrée permet de grandes qualités dans la navigation et les changements de direction. La poitrine et l'abdomen brun-roux sont rayés de noir.



EM : 4/9/2007, ED : Enya Publishing Ltd
OPJ : Milan royal - Red kite s.
Place du Milan, Londres, Royaume-Uni



EM : 28/7/2004, ED : édition privée bulgare
OPJ : Préservation des rapaces s.
Sofia, Bulgarie



EM : 30/9/1996, ED : WWF
OPJ illustré WWF, Gibraltar



Ordre : Accipitriformes
Famille : Accipitridés
Dimétrie :
 Taille : 60 à 66 cm
 Envergure : 145 à 165 cm
 Poids : Femelle : 950 à 1300 g ;
 Mâle : 750 à 1050 g
Longivité : 26 ans
Synonymes :
 Röd glada (sv), Red Kite (en), Nibbio reale (it), Milano reale (es), Rotmilan (nl), Rode Wouwe (nl)



Conclusion

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Conclusion



- ❖ Philatelic and maximaphily knowledge allows selecting appropriate maximum cards and properly describe it.
- ❖ The philatelic text is a powerful tool to explain items' selection and display philatelic knowledge.
- ❖ Knowledge, study and research shall evolve with the progress of the exhibit, also because they take time to mature.
- ❖ Philatelic knowledge must be developed and shown in all parts of the exhibit.
- ❖ A specialized library and membership to specialized association are essential to identify, find and correctly classify & describe relevant material.



Thank you !



Questions ?

