

## **Sheffield Philatelic Society**

### **Competition Rules And Guidelines**

**Approved January 2022 (Committee Meeting 12<sup>th</sup> January)**

## **1 Sheffield Philatelic Society rules**

These rules apply for all entries into competitions organised by the Sheffield Philatelic Society.

### **1.1 Eligibility**

- i) The competition shall be open only to members of the Sheffield Philatelic Society.
- ii) No winning entry will be eligible for future competitions of the Society in the same class or sub class; however, an entry on the same subject that is substantially different from a winning entry may be submitted in future years.
- iii) No person shall make more than one entry in each class except one entry will be accepted in each of the Traditional and Miscellaneous sub classes.
- iv) Any person who has not previously won an award in this Society Competition may enter the Novice class
- v) Entry to the Junior class is restricted to Junior members 15 years of age or under.

## **2. Classes set out below are in accord with the classes defined in the YPA Competition Rules**

### **Traditional**

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

The Traditional class is subdivided, for Sheffield PS only into:

- Traditional
- Commonwealth
- Foreign

### **Postal History**

This class includes studies of the development of postal services, including the evolution of rates and routes, postal markings and marcophily. It is not normally advisable to include unused adhesives or unused postal stationery.

Exhibits in the sub-class 2C, being Historical, Social and Special Studies which are broadly defined as covering the impact of humanity on postal services and of postal services on humanity, may include material developed by commerce and society for use in the postal system. They may also include non-philatelic material where relevant to the subject of the exhibit. The non-philatelic material should be incorporated into the exhibit in a balanced and appropriate manner that does not overwhelm the philatelic material. Non-philatelic items must relate directly to the Postal History material.

### **Aerophilately**

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

**Postal Stationery**

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

**Revenue Philately**

A Revenue exhibit comprises embossed, imprinted or adhesive tax, fee or credit stamps issued by or under the aegis of a Government Authority or other official body.

**Astrophilately**

An astrophilatelic exhibit comprises philatelic material related to space exploration. It does not develop a theme. It is a philatelic study of the scientific and technical progress achieved in the conquest of space, including stratosphere research, early rocketry and the precursors to the various types of spacecraft, chronologically recording the relevant events within the different programmes.

**Modern Philately**

Modern philately has been created by the FIP to encourage collectors of recent or modern material to exhibit at the highest level. Currently it covers material that would comply with the Special Regulations for the Traditional, Postal History and Postal Stationery Classes, but that has been issued by postal authorities within approximately the last 20 years. This is currently defined by the FIP as stamp series or philatelic topics that were substantially issued after 1991. However, there is meant to be some latitude on dates of eligibility so there is not an arbitrary rule that material issued before 1991 cannot be shown as long as the majority of the exhibit fits the Modern Philately.

**Thematic Philately**

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

**Open Philately**

This class gives an exhibitor complete freedom to present an exhibit on any subject using up to 50% of non-philatelic items. The non-philatelic material must not be thicker than 5 mm so as to be able to fit into standard exhibition frames.

**Picture Postcard**

A picture postcard exhibit can have a geographical (topographical) treatment, including for example illustrations from a place or area, or it can 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. The emphasis is on the picture rather than on philatelic aspects of the card.

**Maximaphily**

A maximaphily exhibit is composed exclusively of 'Maximum' cards. The constituent elements are a picture postcard, a postage stamp and a cancellation. The aim is to achieve the maximum possible concordance between the elements with the aim of illuminating a theme.

**Literature Categories:**

This class contains a number of types of literature. The first four of these may be in paper or digital format:

- a. Handbooks. Includes specialised works and studies that are not more than five years old at the date of the exhibition.
- b. Catalogues. Should have been published in the last three years, and may not be entered at less than five yearly intervals, unless a major revision of the contents has been made.

c. Periodicals. Published by individual philatelists, Philatelic Societies or other organisations with a philatelic connection. Any exhibit in this section must have been published in the last three years, cover a period of at least one year and cannot be entered more frequently than once in three years.

d. Articles. Published by individual philatelists, Philatelic Societies or other organisations with a philatelic connection within the three years preceding the closing date for applications. Articles submitted should state the publication in which the article first appeared.

e. Websites. Any philatelic website can be submitted.

f. Software. Any computer software. This can include PC programmes or apps.

Medium: a. Paper products. One copy of all entries in the Literature Class must be submitted.

b. Digital products. Entries can be accepted in the format in which they are generated, for example: a URL, a data stick etc. One copy should be provided of any physical product.

Literature exhibitors are asked to provide an A4-sized document (on either paper or digital) with an illustration and marketing details so that these can be mounted in a frame at the exhibition.

Handbooks and articles which have previously won an award at a UK exhibition will not be eligible for entry.

### **Cinderella**

Cinderella exhibits may include local stamps, telegraph stamps, railway stamps, revenues/fiscals, forgeries, bogus/phantom issues, Christmas, Red Cross, TB and other charity seals, registration labels, advertising and exhibition labels. However, such items as trade, cigarette and telephone cards (unless the image of a stamp is incorporated in the design), matchbox or cheese labels, aerial propaganda leaflets, and other forms of ephemera are should be entered in the Ephemera class.

### **Ephemera**

The following guidelines have been adopted for exhibits of Ephemera:

- The definition of what constitutes ephemera will be as broad as possible. If the material fits in a frame, it can be used.
- It is not essential to include philatelic material in an ephemera exhibit. Any postal material included will play a supporting role.
- The judging criteria used will be the same as for Cinderella and other classes to ensure that sufficient weight is placed on the material shown as well as on treatment and knowledge displayed. Production of a synopsis for a competitive ephemera exhibit is strongly encouraged to give judges essential background. . The main judging criteria will be applied to Ephemera exhibits are as follows:
  - Treatment (20) - Effectiveness in dealing with the chosen topic. Is there a plan and is it followed clearly and concisely throughout the exhibit, e.g. through the use of running headings?
  - Importance (10) – How significant is the subject (and the material) and how complete is the exhibit in illustrating it?
  - Knowledge (20) - How much knowledge of the subject is the exhibitor showing, both in describing what is shown and in setting it in context? Is the material selected relevant to the development of the story, and does it demonstrate depth of knowledge?
  - Research (15) - Does the exhibit describe original research. Are any new discoveries on show?
  - Condition (10) - Is the material shown the best that is available?
  - Rarity (20) - How easily could the material shown be replicated, and is information provided about this (especially important for non-philatelic material)?
    - Presentation (5) – Does the manner in which the exhibit is presented show a good balance that displays the material to best advantage and enhances the telling of the story, thereby contributing to the overall appearance?

## **3 Submission of Competition Entries**

### **3.1 For prior submission to the Judges**

3.1.1 The entrant shall submit their entry/ entries, by means of two photocopies, to the Competition Secretary no later than the date announced in the Syllabus, the Newsletter and at meetings in the Society. A covering note shall accompany each entry showing;

- i) Name of entrant (name of entrant shall not be shown on the entry itself)
- ii) Title of entry
- iii) Class, e.g. Foreign, Postal History.

3.1.2 The Competition Secretary will submit these to the judges and arrange for results to be available in advance of Competition Night.

3.1.3 Any changes to the above procedure will be notified to members of the Society by the Competition Secretary, by means of a statement at the next Society meeting after approval of the changes by the Committee.

### **3.2 Competition Night**

3.2.1 Entrants shall be ready to display their original sheets no later than 19.15 hours on Competition Night.

3.2.2 Entries shall be on sheets not exceeding 295mm deep by 245mm wide, but double-width sheets (each counting as two sheets) may be used if necessary or desired.

3.2.3 All entries shall be the competitor's own work and consist of sixteen sheets protected by removable transparent covers numbered on the front or rear 1 to 16 in the order in which they are to be displayed. Entrants should note the sheet sizes in the paragraph above when choosing the covers.

3.2.4 Each entry shall have a title on the first sheet.

## **4. Trophies – Sheffield Philatelic Society**

The following trophies will be awarded each year, at the following AGM, provided that, for each class, there is an entry of sufficient quality. In addition, a certificate will be awarded to the best entry in each class and for the best entry overall. All trophies will be held for one year. Winners will be recorded in the minutes of the Society and the Competition Journal

<b>Trophy name</b>	<b>Trophy</b>	<b>Class</b>	<b>YPA class</b>
The Gabbitas Trophy	Silver Cup	Best Overall Entry	
H G Kershaw Trophy	Candelabra	National	Traditional
R. S. Sanderson Memorial Trophy	Bowl	Commonwealth	Traditional
K I Jones Cup	Cup	Foreign	Traditional
Ron Ward Salver	Salver	Thematic	Thematic
Eric Buckley Tankard	Tankard	Postal History	Postal History
Alistair Watt Cup	Cup	Cinderella	Cinderella

E. K. Parker Salver	Salver	Aero-Philately	Aero-Philately
	Silver Cup	Postal Stationery	Postal Stationery
Novices Award	Music Box	Any	Any
Brian Wilkinson Trophy	Tea pot	Open	Open

## **5. Evaluation System**

The criteria and points available will be as follows. Traditional, Postal History, Postal Stationery, Aerophilately, Revenue, Astrophilately, Maximaphily, Cinderella and Ephemera Classes

Treatment and importance	Treatment	20	
	Importance	10	30
Knowledge and Research	Knowledge	20	
	Research and Personal Study	15	35
Condition and Rarity	Condition	10	
	Rarity	20	30
Presentation			5
Total			100

Modern Philately:

Treatment and importance	Treatment	25	
	Importance	5	30
Knowledge and Research	Knowledge	20	
	Research and Personal Study	15	35
Condition and Rarity	Condition	10	
	Rarity	10	20
Difficulty of Acquisition			10
Presentation			5
Total			100

Thematic Philately:

Treatment	Title and Plan	15	
	Development	15	
	Innovation	5	35
Knowledge, study and Research	Thematic	15	
	Philatelic	15	30
Condition and Rarity	Condition	10	
	Rarity	20	30
Presentation			5
Total			100

Open Philately:

Treatment	Title and Plan	10	
	Treatment	20	30
Knowledge and Research	Philatelic Knowledge and Research	20	
	Non-philatelic Knowledge and Research	15	35
Material	Condition	10	
	Rarity	20	30
Presentation			5
Total			100

Literature:

Treatment of contents		40
Originality, significance and depth of research		40
Technical matters		15
Presentation		5
Total		100

Picture Postcard Class:

Idea, plan, treatment of topic	Idea and Plan	10	
	Treatment	20	30
Knowledge and Research			35
Condition and rarity	Condition	10	
	Rarity	20	30
Presentation			5
Total			100

Awards: Minimum points required.

Large gold	90		Silver	65
Gold	85		Silver Bronze	60
Large Vermeil	80		Bronze	55
Vermeil	75		Certificate of Participation	Below 55
Large Silver	70			

One Frame Exhibits need to have an introductory page and the treatment should be as complete as possible in relation to the subject chosen. It is crucial to choose a subject that can be covered adequately in one frame. Simply extracting one frame from a multiple frame exhibit is unlikely to produce an optimal result.

Whilst all due care will be taken in the handling of exhibits, all material is submitted entirely at the owner's risk and s/he should make his/her own arrangements for the insurance of the entry. (This must include transit risks, temporary housing of the exhibit, its use for judging purposes and its display at the exhibition.)

## 6 Guidance and advice to members

### 6.1 All classes

#### 6.1.1 General

- i). The content and layout of each of sheets 2 to 16 should be planned (possibly by laying out roughly on old album sheets) before beginning to prepare the actual entry. The first sheet should be left until last as it needs to be an accurate introduction to the entire entry as finally settled.
- ii). In addition to the title on the first page, that page should include a brief description of the scope of the entry and should ideally include relevant material to introduce the subject.
- iii). It should be ensured that the introductory sheet, title and the rest of the entry are in agreement
- iv). It is strongly recommended that competitors use standard sized white or cream sheets. Coloured or black sheets tend to detract from the presentation and may lose marks.
- v). Too much description, or duplication of the title on remaining pages is not advised.
- vi). Duplication of material should be avoided, regardless of value.
- vii). There shall be an introductory page with the title of the entry and an introduction to the theme.
  - a) Title shall describe the contents of the entry;
  - b) Introductory statement shall explain the aim;
  - c) Shall contain a plan covering all aspects of the entry;
  - d) Shall indicate areas of personal investigation;
  - e) Shall include important documentary sources and references;
  - f) Can include an illustration or philatelic item.

#### 6.1.2 Treatment

1. This covers the nature of the content, individually and collectively. The items should be directly relevant and central to the chosen subject, be good specimens and be illustrative of their kind. In aggregate, the material should do justice to the depth and breadth of the subject of the entry.

#### 6.1.3 Condition and rarity

- i). The quality of items should be of as good as is available. Condition will be judged relatively to the normal condition in which the item is found. Thus it is not reasonable to mark down early stamps that have only part gum or are heavily postmarked, if that is the condition in which they are normally found. Torn or thinned stamps should be avoided and only those with better perforations and good margins should be selected with a comment if rarity prevents this.
- ii). Modern stamps that are available with full gum or lightly postmarked should be displayed in such condition.
- iii). Wavy-line or barely legible cancels should be avoided.
- iv). Forgeries, fakes or repaired items should always be identified as such.
- v). It should always be assumed that the judges are knowledgeable about the subject. Comments such as "extremely rare" or "catalogued £12,000" should not be included, but it is permissible to help the judges with comments such as "earliest known use" or "one of only three known examples".
- vi). Rarity is not in itself an indicator of value but reflects the relative scarcity of items

#### 6.1.4 Presentation and writing-up

##### 6.1.4.1 Presentation

- i). Items should not be overcrowded on the sheets but large gaps should also be avoided. The aim should be to utilise the space available in an eye-pleasing way.

- ii). Gaps should not be left in the arrangement where items are missing.
- iii). Where possible, the presentation should be varied across the entry. If possible, before mounting, the complete entry should be set out on a large table or on the floor to determine the correct balance.
- iv). Sheet headings should not be too large and they and sub-headings should be consistent as regards their positioning. The title of the entry should not be repeated on each page.
- v). If using Hawid-type mounts for stamps or backing paper for covers, the size of the margins should be consistent and not be too large. Covers look better within lined frames.
- vi). Marks are not gained for non-philatelic material, so maps and diagrams should be used sparingly.
- vii). Each of the sheets should be numbered in sequence, if only to reduce the risk that they will be displayed for marking in the wrong order.

#### 6.1.4.2 Writing-up

- i). The writing-up of the sheets should not dominate the exhibit.
- ii). Writing-up may be done by hand, typescript or computer, or by whatever method is preferred. Neat, legible writing will be preferred to that which is difficult to read.
- iii). Text should not be too small . it is recommended that main text produced by computer should be no smaller than 12pt.
- iv). If using a computer or typewriter, plain paper produces a better result than squared album sheets. Coloured fonts should be avoided and other means found to highlight key text (e.g. coloured backgrounds, bold text or a larger font size) with footnotes or italics for references. All the main text on each page should be kept to one typeface.
- v). Unnecessary words should be cut out (for example: "This page/cover shows..." when this is obvious) so that the words do not dominate the page. Four short lines usually work better than two long ones.
- vi). The spelling should be correct and dates and information accurate.
- vii). Vagueness, such as "an early Liverpool Ship Letter", should be avoided. The precise type, date of use, etc should be stated.
- viii). It can be relevant to state what does not exist or what did not happen if this completes the picture or explanation.
- ix). Ensure there is an appropriate ending- a logical stopping point. Tell the Judges why it is the end.

#### 6.1.5 *Knowledge, personal study and research*

- i). Knowledge can be demonstrated not only by the description of individual items but also by the choice of the content and the development of the entire entry. Pulling together difficult to find information will gain marks.
- ii). Type of knowledge would include dates of first and last use, when suspended, why overprinted, early use of phosphor, rarest perforation gauge, etc.
- iii). An entry should show evidence, preferably with a reference such as a footnote identifying a relevant specialist article, of personal study and research from different sources, not simply knowledge culled from the catalogue and available to all.

## 6.2 Traditional

### 6.2.1 *General*

- i). Entries in this Class will be mainly of postage stamps, including, where appropriate, supporting material such as essays, proofs, colour trials etc. Entries may show other relevant material, such as the use of revenue stamps for postal purposes, identified forgeries, errors of printing, paper types, watermarks, gums etc. Postmarks may be included to illustrate the types in use for the period, but should be secondary to the stamps. Care should be taken not to stray into the realms of postal history by showing the postmarks in relation to the routes and rates of the mails.



## *6.2.2 Treatment, originality and philatelic Importance*

### *6.2.2.1 Originality*

i). If accurate, originality in the interpretation or explanation of the material would enhance an entry's importance. For example, a study of Machin Heads has gained a gold standard in top-level competition.

### *6.2.2.2 Philatelic importance*

i). Entrants should appreciate that there is a large measure of judges discretion in assessing importance. Mainstream philatelic material, especially from the classical period, is more likely to receive a higher marking as of more importance than obscure and little-known material of equal quality. Thus, an entry of early classic issues from a popular country is likely to receive higher marks than one from, for example Mongolia, unless it is individually exceptional in some way.

ii). Although value is, per se, irrelevant, where the content includes rare and valuable material, this will, provided it is pertinent, enhance the entry and achieve more importance through a higher level of completeness than would be the case were only the more commonplace material included.

## *6.2.3 Presentation*

i). Preferably mint and used stamps should not be mixed on the same sheet. Stamps should be mounted in straight lines but successive lines of the same length should be avoided. When stamps and a cover are to appear on the same page, the stamps should be above the cover.

## **6.3 Thematic**

### *6.3.1 General*

i). This class covers the illustration of a theme in which postal material is the predominant element.

ii). Maps and diagrams should be kept to a minimum.

iii). As the stamps are chosen to depict a theme, it is preferable to use stamps in mint condition wherever possible.

iv). The theme should be told mainly by the material used, so too much writing could prove a disadvantage.

### *6.3.2 Knowledge, personal study and research*

i). It is advisable to use as wide a range of relevant philatelic material as can be found to illustrate the theme, so the inclusion of postmarks, meter marks, postal history postal stationery, booklets etc. will enhance the entry and reveal philatelic knowledge.

## **6.4 Postal history**

i). This class covers a study of postmarks, rates, routes etc. It includes Private Posts such as Dockwra's Post, Peter Williamson's Post and circular delivery companies, Stamp shades etc. are not usually relevant.

ii). Descriptions should be restricted to the philatelic content and not deal with the historical background, except where essential to the postmark, rate or route. If identifying postmarks, instructional marks by a reference number say where the number came from.

iii). Entries in this class will typically show aspects of the development of postal services using covers and/or postal cards, and sometimes stamps with relevant cancellations. An entry may concentrate on a study of postal markings, and/or the

way in which adhesive stamps are used to prepay rates. Alternatively, the emphasis may be on how mails were sent and at what rates from A to B and whether the relevant post offices were static or travelling.

iv). It should not be attempted to cover too large a space of time in either material or years.

v). Material or descriptions should not be crowded on the sheet. Two small covers or one large cover is quite sufficient.

vi). Clean material with good full strikes should be used wherever possible. A good strike that is visible should not also be drawn. Strikes on the rear of covers should be drawn or photocopied where relevant.

vii). The entry may include ephemeral material such as Post Office notices, maps, timetables, photographs etc relevant to the subject, but these should be kept to a minimum and not dominate the entry.

viii). Entries and covers are better (if available) than pieces or stamps.

## 6.5. Cinderella

i). This class covers a study of fiscals, telegraph stamps, bogus and phantom issues, forgeries, Christmas seals, advertising and exhibition labels, covers and souvenir sheets, charity and political labels, and postal stationery cut outs. Omnibus parcel stamps, airway letter stamps, private telegraphs, offshore island issues, and postal strike material are also included.

ii). Coins, medals, cigarette and tea cards, train and bus tickets are specifically excluded, except that these with postcards and other material of ephemeral nature may be used with discretion to illustrate an entry.

iii). Most of the guidelines as appropriate for adhesive stamp studies above are also relevant to this class.

## 6.6 Aero-philately

i). This class covers a study of philatelic material, prepared for, or carried by, airmail, official or unofficial and should be composed essentially of postal documents transmitted by air bearing evidence of having been flown.

ii). The entry should represent a study of the development of air mail services by including postal documents dispatched by air; official and semi-official stamps issued for use on airmail (principally on cover); postal and other marks, vignettes and labels relating to aerial transport; material not conveyed through the postal system but important in the development of air mail; mail recovered from aircraft accidents or other incidents.

iii). The entry may be chronological; geographical or show a means of transport, e.g. rocket or pigeon carrier.

iv). Routes and rates are relevant to the development of the subject. Maps and drawings may be included but should be restricted in number.

v). The entry may include material commemorating aerial events and meetings, relevant advertisements, photographs, maps etc.

vi). Most of the guidelines for Postal History above also apply to this class.

## 6.7 Postal stationery

i). This class covers a study of postal stationery cards, envelopes, wrappers etc., and of the various types, printings and varieties of these issues and their uses.

ii). Non-philatelic material should not be included.

iii). Postal Stationery may either be printed with a stamp, or plain, and can be printed by a government or in some cases by a private firm. Adhesive stamps on plain stationery may be included, and also additional adhesive stamps on printed stationery for changes in rate.

iv). Entries can be mint or used. If used, no mention of the postmark or route should be made although it is necessary to mention rates. Usually it is inadvisable to mix mint and used on the same sheet. Some judges prefer the entry to be completely mint, whilst others prefer used material to be included.

- v). The entry should not cover too large a period. Overcrowding by overlapping material on the sheet or overfilling the sheet constitutes poor presentation.
- vi). The presentation should be varied, especially with postal cards that are all the same size. Regimentation is boring so, where possible, one should be positioned on one sheet and two on another.
- vii). Good, clean material should be used wherever possible. Items in poor condition, for example with damaged comers, spoil the overall appearance.
- viii). For reply cards, two cards should be used where possible, one each way, rather than photocopies. For wrappers, the width or the length of the item should be shown, for it is not usually possible to show both.

## 6.8 Revenue

- i). This class covers a study of Revenue stamps, which are Tax Stamps; Fee Stamps and Credit Stamps and the entry should consist of unused or used embossed, imprinted or adhesive revenue stamps.
- ii). If used on documents, the items should illustrate the pertinent usage.
- iii). The entry may contain:-Registration of deeds or documents; General Revenues; Judicial or Court; Transfer of ownership; Receipts; Documentary; Public Service; Bills; Duty stamps; Funds; Assurances and policies; Consular services; Inspections; Weights and measures; Licenses; postage stamps used as revenue stamps; Revenue stamps used as postage stamps; other revenue stamps.
- iv). Where it improves the composition, the entry may contain:-Essays, proofs or rejected designs; Legal documents and postal covers; varieties; maps, prints, decrees and similar associated material.
- v). The write-up may be longer than for traditional classes but should still remain as clear and concise as possible.

## 6.9 Open

- i). This class covers any subject.  
Examples are; Telegraph services, Greeting cards, Illustrated, pictorial commercial envelopes, Geographical history and local studies, studies related to an event or historical landmark.
- ii). The theme should be developed using both philatelic and non-philatelic (but related) material. Non-philatelic material shall comprise a maximum of 50% of the items in the entry and should support and enhance the philatelic items in the development of the theme.
- iii). Avoid chronological gaps where possible.
- iv). Coloured photographs or reproductions should be at least 25% different in size from the original; all material should preferably be original. Full size reproductions of single cancellations or part of covers are permitted.

## 7. References

The following publications may be consulted for further guidance.

- ***Competitive Exhibiting At Local And Federation Level*** by Dr Alan Huggins (ABPS Booklet No3)
- ***The Way To Win (Hints For Juniors)*** based on a booklet by WB Howarth
- ***Competitive Exhibiting At FIP International Exhibitions*** (ABPS: British Philatelic Trust International Committee)
- ***Introducing Thematic Collecting*** by Alma Lee (British Philatelic Trust)
- ***Guidelines For Thematic Judges And Exhibitors*** by Franceska Rapkin (British Philatelic Trust)
- ***Handbook Of Thematic Philately*** by W.E.J. van den Bold.
- ***Introducing Postal History*** by Vivien Sussex (Philatelic Trust)
- ***Narratives of various Seminars can be found on the ABPS website***

**Rules for the YPA Competition can be found on the YPA web-site.**

The two main differences are that for the YPA Competition, entries of National, Commonwealth and Foreign should be entered as Traditional.